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MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

NOVEMBER 30, 1960 Volume 65 Number 1

IN TWO SECTIONS • THIS IS SECTION ONE

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Nov 22, 1961

Ambitious Fox Schedule Okayed

(See Page 8)

Legion Blasts Objectionable Pix

(See Page 9)

"BEN-HUR" is one year old, and with $40,000,000 already in the till is moving quickly to the top of this industry's all-time boxoffice champions. Here is Charlton Heston in the breathtaking chariot race from the film.

There are over 11,000 SUBSCRIBERS to this issue...and 8,186 are U.S. THEATREMEN

METRO-GOLDWYN-MAY

CIMA

Governor's

WORLD

Midwest Theatre

One Showing onl

In CinemaScope a

presents **EDNA FERBER'S**

RRON

Invitational

PREMIERE

Oklahoma City, Oklahoma

December 1, 1960 - 8:30 p.m.

ETROCOLOR

THE HEADLINE NEWS COMES FROM 20TH!

Ready for Production

JERRY WALD'S

RETURN TO PEYTON PLACE

……

IRWIN ("Lost World") ALLEN'S

VOYAGE TO THE BOTTOM OF THE SEA

……

SNOW WHITE AND THE THREE STOOGES

THE CHAPMAN REPORT

a best-seller for 6 consecutive months to be made by Darryl F. Zanuck Productions

Lee REMICK · Yves MONTAND · Bradford DILLMAN in

WILLIAM FAULKNER'S

SANCTUARY

has completed shooting!

Produced by Richard D. Zanuck

STUART CLOETE'S CURRENT BEST-SELLER

The Fiercest Heart

has finished production for a spring release!

The Unforgettable Story of

Francis of ASSISI

filming in Rome, Assisi, Madrid

Produced by Plato Skouras

Sylvia Ashton-Warner's new novel

Incense To Idols

called "**A Work of Literary Art**" by the N.Y. Times

Darryl F. Zanuck Productions

James Stewart

will star in

JERRY WALD'S

production of

Mr. Hobbs Takes A Vacation

by the author of "Father of the Bride"

Sophia Loren
Peter Sellers

in

The Millionairess

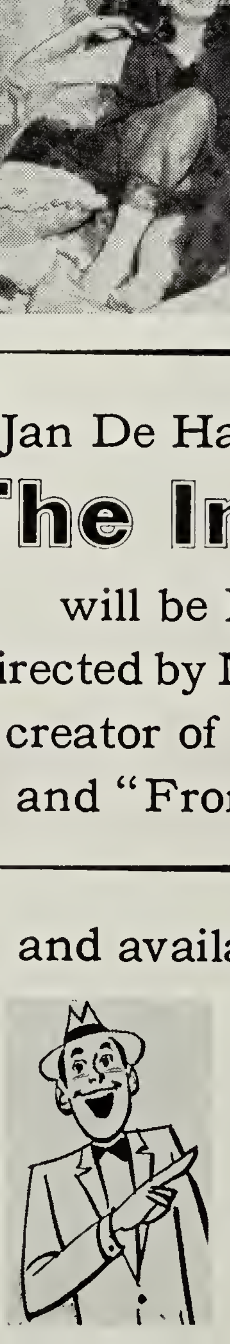
Smashes records in London World Premiere!

Jan De Hartog's acclaimed

The Inspector

will be Produced and Directed by MARK ROBSON, creator of "Peyton Place" and "From The Terrace"

and available for XMAS



"FLAMING STAR"

"THE MARRIAGE-GO-ROUND"

"THE WIZARD OF BAGHDAD"

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries. $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

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MOTION PICTURE EXHIBITOR plus SHOWMEN'S TRADE REVIEW

Volume 65 • No. 1

NOVEMBER 30, 1960

"BEN-HUR" . . . AND ITS $40,000,000 HAPPY BIRTHDAY

Despite the gripes of the theatremen, and of the theatre situations where MGM is not yet ready to sell its "all-time-great" blockbuster, there is a deal of history being racked up day by day by the incomparable "BEN-HUR."

- $40,000,000 grossed in just 325 dates during its first year of release ($30,000,000 in 270 engagements in the U. S. A. and Canada; $10,000,000 in 55 engagements overseas).
- $2,400,000 grossed in just one theatre's boxoffice (Loew's State, New York City).
- Over $1,000,000 grossed in six other theatres (Boyd, Philadelphia; Egyptian, Los Angeles; Coronet, San Francisco; Michael Todd, Chicago; Saxon, Boston; and Empire, London).
- And a resounding boost to this industry's prestige as a purveyor of *the best* in wholesome entertainment everywhere.

These are just a few of the myriad accomplishments of this great motion picture. And as the years roll on, and as the runs and reruns reach a very possible total of 20,000 domestic dates alone, "BEN-HUR" could very well accomplish the $100,000,000 world-wide gross only previously dreamed of by opium smoking sales managers.

So this is the history of the epic's first year. Its second year, and its third year, and its fourth year, could prove even more startling and breathtaking as breakers of industry records. The great Christmas-New Year season just ahead should give it a fast start on 1961. And year by year we hope to be here, celebrating another $40,000,000 Happy Birthday of "BEN-HUR."

A STUDY IN FUNDAMENTALS

From our position on the side-lines it would seem that a great deal of industry thinking should be devoted to that statement credited to Glenn Norris, 20th Century-Fox general sales manager, anent the success of a relatively little picture, "A DOG OF FLANDERS."

It seems that this picture, while admittedly nicely made from a well-known literary property, and boasting of a man (Donald Crisp), a boy (David Ladd), and a dog (the mongrel from "OLD YELLER"), cost only $250,000 to make. Playing in all kinds of runs, but always slanted at the "family" audiences, this dateless picture that can be released and re-released many times in the years ahead, has already returned $1,000,000 in film rentals, or four times its negative costs. No wonder Mr. Norris classifies it as *"one of the most successful films ever released by 20th."*

Why shouldn't more pictures in this same family vein become an industry objective? Applying the above cost figure, 10 of them could be produced for the cost of just one limited-audience venture based on a Tennessee Williams property or some other sick theme. Don't forget that there have been flops in these latter "adult" pictures that have failed to gross $1,000,000, for all of their higher costs. With the exchange systems and the sales organizations established, does it matter whether we distribute 10 pictures that cost $2,500,000 or one picture that has the same cost? And isn't our industry potential of reaching a film rental return of $10,000,000 on this investment far better with 10 pictures performing at the nation's boxoffices than with just one?

As Mr. Norris says, much of his company's future interest in delivering more pictures like "A DOG OF FLANDERS" rests on the willingness of their customers to go out and exploit them to the fullest, to cooperate in saturation play-off efforts, etc. We would only like to add that much of their customers' interest in such things will depend on pricing policies that will permit such customers to keep a fair share of the profits that result from their added efforts.

TREATED LIKE "THE KING"

Whether in actors or in film companies, class will tell!

The recent death of Clark Gable ended the career of a man who received courtesy and respect from others because he gave courtesy and respect to others. It was not for nothing that his associates and friends had conferred on him the title "THE KING."

And it would seem that his personal dignity, his courtesy, and respect for others will follow "THE KING" even in death. Report has it that since the front-page headlines, MGM has been bombarded with requests for prints of his old pictures that might now be scare-headed into some fast-bucks on some of the "Main Drags" of the country. Requests have also come from some of the most pious of the TV outlets. But MGM is reportedly having none of it!

According to one executive, who must remain nameless, *"Gable made many an honest dollar for us and always handled himself like a gentleman. We don't want any of the ghoulish dollars that might result from the overnight sensation of his death. May he rest in peace!"*

Sort of makes you proud to be in a business that thinks like that, doesn't it?

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From NEW YORK, N.Y.

Would you please be good enough to send us 10 copies of your 1961 BOOKING CALENDAR.

THOMAS E. RODGERS, Vice-President
Trans-Lux Theatres Corp.

From CLINTON, N.C.

Will you please send me a 1961 BOOKING CALENDAR just as soon as you can.

J. A. WINSTON, Manager
Clinton and Austin Theatres

From NEW YORK, N.Y.

Would you please be kind enough to send me three of your 1961 BOOKING CALENDARS for use in our offices.

MELVIN M. HIRSH, President
Crystal Pictures, Inc.

From CHARLOTTE, N.C.

I hope that you can spare three of your 1961 BOOKING CALENDARS, because we three bookers in this office look forward to receiving one each and cannot book without them. Yours is the best of all!

MARY GEEL, Booker
National Screen Service

From CHICAGO, ILL.

Please send 24 copies of the 1961 BOOKING CALENDAR to the above address, and invoice for same.

LUCILLE CARNAHAN
Indiana-Illinois Theatres, Inc.

From NEW YORK, N.Y.

I would appreciate it if you would send us four of your new 1961 BOOKING CALENDARS, the same as you did last year.

FRANK L. DRUMM
Edward Harrison Motion Pictures

From KANSAS CITY, MO.

We would appreciate very much your sending us six 1961 BOOKING CALENDARS when available.

MORTON TROUG, Office Manager
United Artists Corp.

From CHARLOTTE, N.C.

We need that new 1961 BOOKING CALENDAR. When is it coming?

ULMER S. EADDY, JR.
Consolidated Theatres, Inc.

From LOS ANGELES, CAL.

I am enclosing stamps for 10 extra 1961 BOOKING CALENDARS.

MORRIS SUDMIN, Branch Manager
20th Century-Fox Film Corp.

From SEATTLE, WASH.

Will you please send us three of your 1961 BOOKING CALENDARS just as soon as available.

LOUISE WELLE, Secty-Bookkeeper
Northwest Releasing Corp.

From RICHMOND, VA.

We would appreciate it if you would mail a copy of your 1961 BOOKING CALENDAR to each of the following five theatres (listed).

GEORGE CLARKE, Richmond Division
District Theatres Corporation

From JACKSONVILLE, FLA.

Will you please send us eight of the 1961 BOOKING CALENDARS.

EDWARD J. McLAUGHLIN, Branch Mgr.
Columbia Pictures Corp.

From ALBANY, N.Y.

Will you kindly send us five of the 1961 BOOKING CALENDARS.

MEL SHAW, Office Manager
Columbia Pictures Corp.

From GRAND ISLAND, NEB.

Please send four of the 1961 BOOKING CALENDARS.

W. R. KEMP, Manager & Co-Owner
Grand and Drive-In Theatres

From LOUISVILLE, KY.

Please send us two of your new BOOKING CALENDARS as soon as possible.

E. L. ORNSTEIN
Ornstein Film Booking Service

From ATLANTA, GA.

Your usual cooperation, in sending us a dozen 1961 BOOKING CALENDARS as soon as you can, will be appreciated.

V. J. BELLO, Sr.
Capitol Releasing Corp.

From BUFFALO, N. Y.

Please send five of your 1961 BOOKING CALENDARS just as soon as they are available.

DEWEY MICHAELS, General Mgr.
Michaels Theatres

From LONG ISLAND CITY, L.I.

Please send four additional BOOKING CALENDARS for the year 1961, and oblige.

M. J. BARANEO, Zone Manager
Skouras Theatres Corp.

From NEW YORK, N.Y.

We would greatly appreciate it if you would furnish us with six of your 1961 BOOKING CALENDARS.

MARTIN SCHLUSSELBERG, Head Booker
Citation Films, Inc.

From CORONA, N.Y.

May we ask your kindness in sending two of your 1961 BOOKING CALENDARS. Frankly, we can't do without them.

JOSEPH HORNREECH, Manager
Springer's Plaza Theatre

From SARATOGA SPRINGS, N.Y.

Please send me three of your 1961 BOOKING CALENDARS when they become available.

FRANK P. WILLIAMS
William E. Benton Theat. Ents.

EDITOR'S NOTE: Chosen at random, these are just a score of the hundreds of special requests that were received before a copy of the 1961 BOOKING CALENDAR accompanied every copy of the Nov. 23, 1960, issue. On the back of each calendar, and on the Editorial Page of that issue, we promised to fill all requests for additional copies, to the limit of our necessarily small oversupply. So anyone desiring this added service should act promptly.

From KANSAS CITY, MO.

It has always seemed to me that SHOWMANALYSIS reports on a particular picture too often reflect nothing but the material from the pressbook. They may not be adaptable to the particular territory or to the time of the year in which the exhibitor plays the picture. I even believe that a few points of disagreement with the film company on their ads can be constructive rather than destructive.

FRED C. SOUTTAR, District Manager
N. T. & T. Amusement Corporation
Midwest Division

EDITOR'S NOTE: Since the introduction of our "How I Would Sell . . ." SHOWMANALYSIS series, more than one year ago, we have advocated that each showman-author will "be less of a critic of the pressbook itself" and more of a supplementer of the distributor's efforts. So we agree completely with Mr. Souttar.

From CHARLOTTE, N.C.

In the April 15, 1959 issue of MOTION PICTURE EXHIBITOR you published an article devoted to "SLIDING SCALE METHODS" of film selling. I wonder if it could be possible for you to forward me a copy of this article.

Warner Bros. Pictures Distribution Corp.
J. W. KIRBY, Branch Manager

EDITOR'S NOTE: Done! It's a pleasure while the reprint supply lasts.

From CHICAGO, ILL.

Will you please send me a copy of SHOWMANALYSIS No. 38 pertaining to the management methods and management changes necessary under a reserved-seat or hard-ticket policy.

WILLIAM P. THOMPSON
Chelten Theatre

EDITOR'S NOTE: Published originally in our July 13 issue, this guide prepared by Messrs. King and Meyers of Eastern Theaters, Ltd., of Toronto, has developed into an exceptional service to their fellow showmen.

From BEVERLY HILLS, CAL.

I was most pleased to have been selected to appear on the cover of MOTION PICTURE EXHIBITOR (Nov. 2 issue).

The future, as has the past, I am sure, will hold many, many more hours of pleasurable reading from your fine magazine.

B. GERALD CANTOR, President
National Theatres & Television, Inc.

EDITOR'S NOTE: We are flattered! Nice to have you aboard each issue!

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Norman Feinberg, assistant to the continental manager, Columbia Pictures International, was married to **Arlene S. Itzkoff**, Bronxville, N. J., at a ceremony held at the Fountainhead, New Rochelle. The couple will reside in Paris, where Feinberg is headquartered.

Obituaries

Alex Harrison, 45, who was general sales manager of 20th Century-Fox from 1956 to 1959, died at his home in Fallbrook, Calif., of a heart attack. He is survived by his wife, a sister, and a brother. He had been with the film company for 25 years starting as a poster clerk in the San Francisco branch in 1935. He was in the U.S. armed services from 1943 to 1946. Harrison was a native of Salt Lake City, and services were held there at the Desert Mortuary.

Herb Lubin, 55, manager, Landis, Vineland, N. J., died last fortnight. An industry veteran, he had played piano for old time movies for many years, one of the early attractions on Steel Pier, Atlantic City, N. J.

Thomas E. Lucy, 56, owner, Exhibitors Service Company, Atlanta, booking agency, died at an Atlanta hospital following a heart attack. He was at one time Atlanta branch manager for MGM and also was chairman of the Variety Club's Heart Fund, and active in the Tent's annual Old Newsboys' Day. Survivors include his wife, mother, brother, and one son.

Mayer H. Monsky, 64, Universal Pictures branch manager in Denver since 1943, died of a heart attack in New York City. He had been visiting his daughter at the time of his death. He is survived by his wife, two sons, a daughter, and two brothers.

Mrs. Elizabeth Wessels Shafer, 87, widow of **Gorman Shafer**, and mother of **Nicholas G. Shafer**, Tri-State Theatres, Cincinnati, died. She and her husband were widely known industry pioneers in the Ohio valley.

Mitchell Yeager, 62, business agent, IATSE Local 511, and a projectionist at the Florida States Theatres' Florida, Jacksonville, for the past 33 years, died in the Baptist Hospital following a stroke suffered while on duty in the Florida projection room. He is survived by his wife, two daughters, and a son.

John Zanft, 77, former vice-president and general manager, Fox Theatres Corporation, died. At one time he had supervision of the Fox Theatres in New York and was a director of the Poli group in New England. Recently he headed Hattie Carnegie Colognes-Perfumes, Inc. His wife, the former **Hattie Carnegie**, died in 1956. Survivors include two sisters.

EDC Hits Hard Tickets

WASHINGTON—The Emergency Defense Committee of National Allied asked that the hard-ticket policy on "Exodus," "Spartacus," and "The Alamo" be dropped and that "distributors make these pictures available to all theatres without undue delay."

The EDC also called for downward revision of what it characterized as MGM's "dictated unrealistic top admission price" for late runs of "Ben-Hur," charging that the price is harming the picture at the boxoffice.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., NOV. 28

Committee Is Formed To Improve Film Ads

NEW YORK—New cooperation and coordination through the creation of a tripartite committee to seek constant improvement in the effectiveness of motion picture advertising, was announced by the Screen Producers Guild, the Advertising and Publicity Directors Committee of the Motion Picture Association of America, and the Theatre Owners of America.

The decision to undertake a long-range program of study into all phases of motion picture advertising, came at an unprecedented meeting of representatives of the three organizations.

Spokesmen for the three groups declared the new committee—probably to consist of three representatives from each whose membership will enable it to operate effectively both in New York and in Hollywood—will break ground towards new liaison and cooperation among the men who make the pictures, the men who have the responsibility for merchandising them, and the men who exhibit the films in their theatres. In today's rapidly changing and selective market, it was emphasized, such coordination is badly needed and holds great promise of productivity.

Martin Davis, chairman of the MPAA group, Albert M. Pickus, TOA president, and Arthur Hornblow, Jr. representing the SPG, said they expected the committees will be named shortly, and that meetings would be resumed as quickly as possible.

Topics high on the agenda of the new Advertising Coordinating Committee will be the study of film advertising credit requirements and means of obtaining greater exhibitor acceptance of film company advertising innovations.

At the meeting, representing MPAA, were Davis, Charles Levy, Richard Lederer, and Taylor Mills; for the SPG Hornblow, Jr.; and for TOA Pickus, George G. Kerasotes, Joseph Alterman, and Albert Floersheimer, Jr.

BROADWAY GROSSES

Turkey Day Boosts Business

NEW YORK—The Thanksgiving holiday was a real stimulus to top Broadway attractions last week. According to usually reliable information reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"NORTH TO ALASKA" (20th-Fox). Paramount claimed the third session at $31,000.

"THE WORLD OF SUZIE WONG" (Paramount). Radio City Music Hall reported $126,000 for Thursday to Sunday, with the second week reported at $175,000. Stage show.

"BUTTERFIELD 8" (MGM). Capitol reported a strong $83,000 for the second week.

"BEN-HUR" (MGM). Loew's State reported $42,625 for the 53rd week of the hard ticket engagement, with extra performances.

"SPARTACUS" (U-I). DeMille tallied $36,000 for the seventh week of the reserved seat engagement, with extra performances.

"G. I. BLUES" (Paramount). Victoria reported $14,000 for the fourth week.

"INHERIT THE WIND" (UA). Astor garnered $15,000 for the seventh week.

"LET NO MAN WRITE MY EPITAPH" (Columbia). Forum reported $18,000 for the third week.

"GIRL OF THE NIGHT" (WB). Criterion tallied $22,000 for the last 10 days, including the third week.

"THE ALAMO" (UA). Rivoli reported $36,000 for the fifth week of the hard ticket engagement, with extra performances.

A. C. House To Be Razed

ATLANTIC CITY, N.J.—George A. Hamid, Jr., general manager, George Hamid Enterprises, announced that the Warren, formerly the Warner, on the Boardwalk will soon be demolished.

The theatre at Arkansas Avenue was built in 1927 at a cost of $4,500,000 with the Hamids buying it in 1955. It was used for motion pictures, vaudeville, concerts, legitimate stage plays, conventions, etc.

Hamid said the annual tax bill exceeded the gross income.

Seen at the annual dinner of the Motion Picture Pioneers at the Waldorf Astoria Hotel last week were Ambassador James J. Wadsworth, U. S. Representative to the United Nations; Joseph E. Levine, president, Embassy Pictures, who was honored as "Pioneer Of The Year"; S. H. Fabian, president of the Pioneers; and Eric Johnston, president, Motion Picture Association of America.

Fox Plans "Most Ambitious" Schedule

Four Films Each Month Slated for Production And Release In Next 18 Months, Skouras Reveals

NEW YORK—"The most successful and optimistic production meeting in the history of 20th Century-Fox." That was how president Spyros P. Skouras termed the unprecendented two-day planning session held here last week. Executive producer Robert Goldstein flew back to the studio armed with the most ambitious production, print delivery and release quota through spring of 1962 ever attempted by the film company.

At the conclusion of the meeting, which was attended by Skouras, Goldstein, W. C. Michel, executive vice-president; Murray Silverstone, president of 20th Century-Fox International Corp.; Charles Einfeld, vice-president; Donald Henderson, treasurer; and Glenn Norris, general sales manager, it was announced that the company would have no less than four films simultaneously in production both here and abroad each month for the next 18 months.

In addition, it was made known that at least four and in many cases five and six major productions would be released each month for the period. This is in addition to the "special Todd-AO road-show attractions" which include the now-shooting "Cleopatra," starring Elizabeth Taylor, the George Stevens production of "The Greatest Story Ever Told," and the filming later this year of "State Fair."

In line with the precedent-setting production and release decisions, discussions took place on the following films, all of which will be produced within the 18 month period: Jerry Wald's "Return to Peyton Place," to star Joan Crawford; "Celebration," based on William Inge's "A Loss of Roses"; Dick Powell's "Big River, Big Man"; Joseph L. Mankiewicz's "Justine," based on the modern classic by Lawrence Durrell, and produced by Walter Wanger; "Champagne Complex," to star Debbi Reynolds; "The Turn of the Screw," with Deborah Kerr; David O. Selznick's "Tender is the Night"; "The Visit," with Ingrid Bergman; Richard Zanuck's "The Chapman Report"; Mark Robson's "The Battle of Leyte Gulf"; Henry King's production of "The Miracle of Guadalupe"; "The Night They Burned the Mountain," the Tom Dooley story, to be produced by Martin Manulis; "Blue Denim Baby"; Alfred Hitchcock's "Trap for a Lonely Man"; "The Comancheros," to star James Stewart; Samuel Engel's "The King Must Die"; "Solo," with Robert Wagner; "The Wingate Story," which will star William Holden; "Iris," to star Tom Ewell; "Voyage to the Bottom of the Sea," to be produced and directed by Irwin Allen; "The Story of St. Bernard," to star Perry Como; Jack Cummings' "The Chinese Room"; "John Brown's Body"; "A Stranger in Galah"; "Instant Prince" the Mike Romanoff story to be produced by Charles Brackett; Dick Powell's "Casino"; "The Good Soup"; Martin Manulis' "Cher Papa"; "The Cold Wind and the Warm"; "Hummingbird Hill"; "The Return of Mr. Belvedere," to star Clifton Webb; "The Bridge of Sighs"; Jerry Wald's "The Bohemians" which Gene Kelly will direct; Samuel Engel's "The Sea Wolves"; Triton Productions' "The Journey of the Jules Verne"; John O'Hara's "The Man Who Could Not Lose"; Darryl Zanuck's "The Ballad of Red Rock"; "Watcher in the Shadows"; "Incense to Idols," to be produced by Darryl Zanuck Productions, Inc.; "Mr. Hobb's Vacation," to star James Stewart; "This, Too, Is My Son"; "The Greatest Raid of All"; Leo MacCarey's "China Story"; Jan DeHartog's "The Inspector"; Richard Zanuck's "The Beardless Warriors"; "Bachelor Flat"; "The Lost City of Africa"; "Let's Do It"; "The Wolf Pack"; and many others.

Among other producers contributing to the above program are George Sherman, Oscar Brodney, Vincent Herman, James Pratt, Robert Jacks, Henry Weinstein, David Brown, Leslie Stevens, Sidney Buckman, Jack Clayton, Nunnally Johnson, George Cukor, Sam Katzman, Rudy Mate, Walter Reisch, Plato Skouras, Raoul Walsh, Charles Skouras, and Charles Wick.

"In four short months, Robert Goldstein, as executive head of production at the studio, has made tremendous strides and accomplishments," Skouras said, "and we are confident that he will maintain the high level our film production has always had."

Fox Appoints Rogell European Production Head

LONDON—Sid Rogell has been appointed temporary head of all 20th-Fox production activities in Europe succeeding Robert Goldstein, who moved from the London post to take over supervision of production in Hollywood when Buddy Adler died.

Rogell has been in Europe checking on a number of 20th-Fox production projects including "Cleopatra" here, "It Happened In Athens" in Greece and "Francis Of Assisi" in Italy.

Boston Radio Salutes Gable

BOSTON—The first and only radio salute to film star Clark Gable in the U. S., following news of his death, and covering 15,000 miles by telephone taping of statements from film personalities, MGM officials, film writers, columnists, and show business figures, from Boston and New York to Hollywood, with an hour program on the airwaves the same night, Thursday, Nov. 17, was scored by Boston's Westinghouse outlet, WBZ.

Myrna Loy, in Boston visiting M.I.T., one of Gable's co-stars, came to WBZ station to voice her tribute. Program was the brainchild of "Program PM" producer Bill McGowan, who manned the phone all day long taping statements from film, theatre people, newspaper men, correspondents, columnists, and close friends of Gable's. McGowan secured a portion of the sound track from Gable's MGM film, "The Hucksters," and cut it in along with a recording of Judy Garland's "Mr. Gable," cut in her teens, to tag the hour tribute.

Interviewed were Joseph Vogel, president, MGM; Sol Siegel, vice-president, MGM; Louella Parsons, from Hollywood; Tallulah Bankhead, Ed Sullivan, Earl Wilson, Al Capp, Kay Medford, from New York; Joe Hyams, from Hollywood; Miss Loy and Paul Altmyer, WBZ newsman, relating how New York reacted to Gable's death with statements from Marilyn Monroe and Vivian Leigh. McGowan had telephoned London, but failed to contact Miss Leigh, who co-starred with Gable in "Gone With The Wind."

Academy, ABC Sign "Oscar" Telecast Pact

HOLLYWOOD — Representatives of the American Broadcasting Company and the Academy of Motion Picture Arts and Sciences formally signed a contract under which ABC will broadcast the Academy's "Oscar" Award Ceremonies for the next five years.

Details of the contract were worked out by Thomas W. Moore, vice-president in charge of network programming, and Sandy Cummings, vice president and director of TV network programs, western division, for ABC-TV, and for the Academy by Valentine Davies, president; Margaret Herrick, executive director; and Lloyd Wright, Jr., counsel.

The Awards Program, to be telecast and broadcast Monday, April 17, from the Santa Monica Civic Auditorium, will be carried over the full ABC-TV Network of more than 240 stations. It is expected to reach approximately 97 per cent of the television homes in the United States.

Moore said, "The 'Oscar' Awards Presentation is Hollywood at its best suspenseful drama, visual excitement, and warm human interest. ABC-TV is proud to be able to bring the ceremony to millions of television viewers."

Davies said, "The Academy believes that its new contract with ABC is most satisfactory. We are looking forward to a most friendly and fruitful association with ABC, not only this year, but in the years to come."

Arthur Freed, veteran producer and song writer, has been named producer of the presentation, it was announced by Steve Broidy, Awards Program Committee chairman.

This is the second consecutive year in which Freed will supervise production of the "Oscar" Show.

More Theatres, But Not Here

WASHINGTON—The Department of Commerce announced that a survey of the world's motion picture capacity showed that during the period from 1955 to 1960 the total theatres in the world equipped to show films jumped from 119,982 to 154,852. Increase in seating capacity was 234 per cent and a 29 per cent increase in theatres.

The increases took place despite a net loss of 2,000 theatres with 1,000,000 seats in the U.S., drops of 24 and 21 per cent, respectively. Only the U.S., Canada, and Hawaii showed a decline, with the Far East leading the increase.

Overall, 60 per cent of the total screen time was occupied with U.S. produced films.

"Facts" For Marcus Plan

PITTSBURGH, PA.—United Artists' "Facts Of Life" has been selected as the third picture to receive massive exploitation and distribution under the Marcus Plan in the Pittsburgh area.

Previous films were Buena Vista's "Jungle Cat" and Columbia's "I Aim At The Stars."

The Marcus Plan calls for pictures selected by an exhibitor committee to be given a heavy exploitation campaign, combined exhibitor-distributor effort, and mass dating.

"Facts Of Life" will be released for the plan on Dec. 28.

AB-PT Affiliates To Plan New Drive For April-June Orderly Distribution

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., announced that there will be a meeting of AB-PT affiliates at the Concord Hotel in Kiamesha Lake, N. Y., on Dec. 15 and 16.

The purpose of the meeting, among other things, will be to kick off an April-May-June Drive in 1961, the drive to encompass the 14-week period beginning on Easter Sunday, April 2, and ending with the week of July 4. Hyman's new release schedule, compiled in the interest of orderly distribution and covering the releases of all distributors for the first six months of 1961 and in some cases for the entire year with particular emphasis on April, May, and June, will be distributed and thereafter circulated to all exhibitors in the United States and Canada who have endorsed orderly distribution.

In circulating his schedule to exhibitors, Hyman will urge them to join with AB-PT affiliates in conducting simultaneous drives during April, May, and June.

Hyman, having just completed his usual round of visits to the distributors whose releases are included in his schedule, stated that cooperation from distributors in assigning quality pictures during the drive period, and from their advertising chiefs in planning all-out campaigns, has been excellent.

Hyman called attention to the fact that this is the fifth year in which he has campaigned for orderly distribution of quality product throughout the year, and he expressed his great enthusiasm over the opportunity which exhibition and distribution have to show great improvement in April, May, and June of 1961 over the corresponding period in recent years.

The following is a list of the meeting's participants:

From The Home Office—Leonard H. Goldenson, Edward L. Hyman, Simon B. Siegel, Sidney M. Markley, Jerome B. Golden, Herbert Hahn, Martin Brown, Bernard Levy, Albert J. Sicignano, Morris Goldschlager, Ogden Bradley, Alvin Geiler, Murray Waterman.

From The Field—Dave Wallerstein, Balaban & Katz, Chicago; Nate Platt, Balaban & Katz, Chicago; Harry Lustgarten, Balaban & Katz, Chicago; Duncan Kennedy, Balaban & Katz, Chicago; Charles Winchell, Minnesota Amusement Co., Minneapolis; John Branton, Minnesota Amusement Co., Minneapolis; George Shepherd, Minnesota Amusement Co., Minneapolis; Ev Seibel, Minnesota Amusement Co., Minneapolis; Robert Sternburg, New England Theatres, Boston; Chet Stoddard, New England Theatres, Boston; Gerry Govan, New England Theatres, Boston; Woodrow Praught, United Detroit Theatres, Detroit; Gil Green, United Detroit Theatres, Detroit; Tom Byerle, United Detroit Theatres, Detroit; Don Allen, Tri-States Theatres, Des Moines; Don Knight, Tri-States Theatres, Des Moines; George Aurelius, Arizona Paramount Corp., Phoenix; William C. Jenkins, Arizona Paramount Corp., Phoenix; John Krier, Intermountain Theatres, Salt Lake City; Charles Iacona, Intermountain Theatres, Salt Lake City; Arthur Krolick, Buffalo Paramount Corp., Buffalo; Charles Taylor, Buffalo Paramount Corp., Buffalo; Francis Anderson, Monroe Amusements, Rochester; Leon Serin, Philadelphia Theatres, Philadelphia; Earl Long, California Paramount, San Francisco; Robert K. Shapiro, Paramount Theatre, New York; Eugene Pleshette, Paramount Theatre, Brooklyn; Henry Spiegel, Paramount Theatres, N. Y. and Brooklyn.

N. C. Exhibs Renew Fight For End To Sunday Ban

CHARLOTTE, N.C.—Exhibitors in Kings Mountain, N.C., have renewed requests for city relaxation of an ordinance banning Sunday movie showings.

"We feel we are being discriminated against," E. G. Stellings, vice-president, Stewart and Everett, Inc., which owns the Joy, told the city board of commissioners.

Sunday shows were briefly legal from July 7 to Oct. 6, 1955, when the blue law was reinstated by a two to one vote.

Schwartz Succeeds Fabian As ACE Head

NEW YORK—Sol. A. Schwartz, president of RKO Theatres, was elected to serve as chairman of the American Congress of Exhibitors. Schwartz is the second chairman of ACE, succeeding Simon H. Fabian, who has been chairman of the exhibitor organization since its inception.

SCHWARTZ

The unanimous election of Schwartz took place at a meeting of the ACE executive committee in New York City.

In accepting his new responsibilities, Schwartz declared that he would continue the policies of ACE as outlined in its original agenda, and was assured by the committee that he would have its full cooperation in his activities.

Fabian will continue to serve as a member of the ACE executive committee and as chairman of its committee on ways and means to increase motion picture production, which now is well on its way toward finalization of plans for the organization of the ACE Productions Company.

Present at the meeting were Emanuel Frisch, Philip Harling, S. H. Fabian, Schwartz, E. D. Martin, George Kerasotes, Albert Pickus, Harry Mandel, Sidney Markley, Irving Dollinger, Harry Goldberg, and Merlin Lewis.

Johnston To Address MMPTA

NEW YORK — Eric Johnston, president, Motion Picture Association of America, will attend and address the directors luncheon meeting of Metropolitan Motion Picture Theatres Association, to be held Dec. 6 at the Hotel Astor, at which Leslie R. Schwartz will be inaugurated as new president of the Association.

Blackwell Joins MGM Int.

NEW YORK—Jerry Blackwell, manager of Loew's New State Theatre on Broadway for the last two years, resigned to take charge of Metro - Goldwyn - Mayer - International's Metro Theatre in San Juan, Puerto Rico.

Legion Notes Increase In Objectionable Pix

WASHINGTON, D. C.—The Legion of Decency, the Catholic organization which morally evaluates films, said that films for the past year have shown "an alarming departure from previously accepted and respected standards."

The Legion said domestic films classed as objectionable rose from 14.59 per cent of 1959's total Hollywood production to "the astounding figure of 24.33 per cent this year."

The film report was made to the Catholic bishops of the United States at their annual meeting here by Bishop James A. McNulty of Paterson, N. J., chairman of the Episcopal Committee for Motion Pictures, Radio and Television, which supervises the work of the Legion.

The Legion reviewed 275 films during the year, 222 domestic and 53 foreign. Of domestic films, 66 (29.73%) were A-1 (unobjectionable for general patronage); 47 (21.17%) were A-2 (adults and adolescents); 51 (22.97%) were A-3 (adults only); 54 (24.33%) were B (objectionable); Three (1.35%) were condemned; one (.45%) was separately classified.

Of foreign films, 14 (26.41%) were A-1; 8 (15.09%) were A-2; 16 (30.19%) were A-3; 10 (18.87%) were B; five (9.43%) were condemned.

It was announced that Bishop John King Mussio of Steubenville, Ohio, has completed his term as a member of the Episcopal Committee. He was replaced by Bishop John A. Donovan, Auxiliary Bishop of Detroit.

Other members of the committee are Bishop Alden J. Bell, Auxiliary Bishop of Los Angeles; Bishop Lawrence J. Shehan, Bridgeport, Conn.; and Bishop James V. Casey, Lincoln, Nebr.

The Legion report commended work by Catholic educators during the year in promoting communications arts courses. It noted that in the Archdiocese of Chicago the Adult Education Centers conducted a two-day conference on Motion Picture Education at Mundelein College, with the College co-sponsoring the program.

This was followed by a six-week summer institute for teachers on motion picture education at Loyola University of Chicago.

A similar project was instituted during the summer for high school students in Newark. At both Georgetown University, Washington, and Notre Dame University, South Bend, Ind. film institutes were conducted, the report said.

Columbia Profit Soars

NEW YORK—Columbia Pictures' inventories included advances of $32,071,575 to independent producers as of June 25, 1960, according to recently issued annual reports. This compares with $27,378,111 as of June 27, 1959.

President A. Schneider noted that these amounts are recoverable from distribution of the films involved.

World-wide advertising and foreign print costs for pictures, since the beginning of the current year, have been included in inventory, instead of, as formerly, charged directly to expense. Resultantly, it is noted income for the year was increased by about $3,800,000.

Columbia's net profit in the year ended June 25, 1960, totaled $2,106,740 on a gross volume of $118,560,481. Net profit in the year ended June 27, 1959 totaled $151,230, on a gross volume of $115,772,785.

Fox Branch Promotions Reinforce Autonomy At Field Office Level

NEW YORK—The largest number of promotions from the ranks in the history of the 20th-Fox sales department were announced by general sales manager Glenn Norris.

The announcements constitute the second step in the reinforcement of the territorially autonomous structure of the 20th-Fox field offices as well as finalizing the coordinational program initiated with the establishment of the sales cabinet.

The creation of the sales cabinet, two retirements, and the creation of branch sales managerial posts sparked an international chain of promotions involving 63 employees at 11 branches in the United States and Canada.

While Norris retains responsibility for over-all results, the autonomous status of the branches attains added importance, for through the sales cabinet's coordinators, the field now has a decisive voice in determination of sales policies and procedural moves on all 20th-Fox pictures released in the domestic market.

With the elevation of 21 managers, branch sales managers and salesmen to more important executive positions and to fill the assistant branch managerial post created at four offices, 42 other exchange employees were moved up. These included bookers who were promoted to film salesmanships, assistant bookers who became head bookers, head shippers who were elevated to assistant bookerships, assistant shippers who were graduated to head shippers, and secretarial, stenographic and clerical personnel.

Norris announced the following promotions: Victor J. Beattie, former Toronto branch manager, is now Canadian sales manager headquartering in that city.

Gordon W. Lightstone, Jr., formerly St. John branch manager, has been advanced to managerial charge of the larger Montreal office, succeeding Gerald L. Chernoff, who has retired.

Philip Geller, formerly Winnipeg head, has been elevated to branch manager of the larger Toronto territory.

Stuart C. McQuay, special sales representative in Vancouver, has succeeded Geller as Winnipeg manager.

Robert S. Pacey, who served as the 20th-Fox representative in Newfoundland, succeeds Lightstone as St. John branch manager.

Gerald F. Hogan, formerly on the Toronto booking staff, takes over Pacey's supervision of the sub-office at St. John's, Newfoundland.

Lloyd Edwards, former sales manager at Dallas, has been promoted to assistant branch manager there.

Alan Strulson, formerly a salesman at Philadelphia, has been selected to fill the newly created assistant branch manager post in that city.

Previously, New Haven branch manager Shep Bloom was advanced to the assistant New York branch managership.

The advancements of Canadian managing director Peter Myers, Chicago branch manager Robert L. Conn, New York branch manager Abe Dickstein, and Albany branch manager Clayton G. Pantages to membership in the sales cabinet, enabled Norris to promote others to fill the field executive posts the three had held.

Alex Arnswalder was promoted to managerial charge of the New York branch. Bennett Goldstein succeeded Shep Bloom as New Haven manager, moving up from the Philadelphia sales managership. William B. Williams in Dallas was elevated to that branch's managerial post, while Chicago sales manager Henry Harrell succeeded to branch manager there.

The retirement of Marion W. Osborne as Okahoma City branch manager enabled Norris to promote Morris Yowell, salesman there to succeed the former.

In the meantime, the coordinational functioning of the sales cabinet's field co-ordinators were finalized by Norris.

Abe Dickstein is coordinator of national circuit sales activities and the New York branch. His functions will influence the financial status of 21 autonomous branches servicing 25 states and the District of Columbia. Those branches are New York, Philadelphia, Boston, Pittsburgh, Washington, Cleveland, Cincinnati, Oklahoma City, Milwaukee, Minneapolis, Los Angeles, San Francisco, New Orleans, Memphis, Jacksonville, Kansas City, St. Louis, Detroit, Chicago, Des Moines and New Haven, wherein the seven national circuits have theatre operations.

Conn is coordinator of 17 branches in the eastern, central and midwestern areas of the United States, servicing 26 states. Branches are Albany, Boston, Buffalo, Cleveland, Cincinnati, Chicago, Des Moines, Detroit, Indianapolis, Milwaukee, Minneapolis, New Haven, Omaha, Philadelphia, Pittsburgh, St. Louis and Washington.

McCleaster is the sales cabinet's coordinator for 14 branches servicing 28 states in the south, far west, and Pacific Coast. The branches are Atlanta, Charlotte, Dallas, Denver, Jacksonville, Kansas City, Los Angeles, Memphis, New Orleans, Oklahoma City, Portland, Salt Lake City, San Francisco and Seattle.

Pantages is the sales cabinet's co-ordinator of territorial promotions.

Col. Buys Stage, Film Rights To New Comedy

HOLLYWOOD—In one of the most unique pre-production deals in recent Hollywood history, involving simultaneous acquisition of both stage and screen rights of a major property, Samuel J. Briskin, Columbia's vice-president in charge of west coast activities, announced that Columbia had closed a deal for "The King from Ashtabula," new comedy novel by Vern Sneider, published last week by G. P. Putnam. The William Morris Agency negotiated the deal.

Prior to the film production of the situation comedy, which will be produced and directed by Morton Da Costa, "The King from Ashtabula" will be produced as a play on the Broadway stage with Da Costa directing and co-producing with the well-known Broadway production team of Robert Fryer and Lawrence Carr.

Narberth Changes Hands

NARBERTH, PA.—The Narberth as of Nov. 21 is being operated by Franklin Enterprises comprising Milton Kamsler and Warren Wheelen. Milgram Buying and Booking Service is no longer handling the house, which continues to be managed by Ann Phillips.

IFIDA Names Bilgrey As Special Counsel

NEW YORK—Felix Bilgrey, attorney for Times Film Corporation, has been appointed special counsel for the Independent Film Importers and Distributors of America. He will most likely lead the IFIDA's fight against censorship.

At the board meeting, Michael Mayer, of the law firm of Spring and Mayer, was named executive director and general counsel; Carl Peppercorn, Continental Distributing, was named secretary; and Edward L. Kingsley, Kingsley-International, treasurer.

Michael Bromhead, Lion-International, was named chairman of the foreign affairs committee; Jean Goldwurm, Times Film, chairman of festivals and awards; Sanford Wiener, Film Representations, Inc., censorship; Max Goldberg, Pacemakers, dues; Munio Podhorzer, Casino, legislation and taxation; Irvin Shapiro, Films Around The World, trade practices; George Roth, Bentley Films, exhibitor relations; and Richard Gordon, Gordon Films, membership.

The meeting discussed widening the Burstyn Award to cover all foreign films instead of only foreign language films which are now covered. The question of what is a foreign film, or whether the term foreign covered British films was referred to the award committee for determination.

President Richard Brandt reported on the meetings he had with the Academy of Motion Picture Arts and Sciences on the west coast about IFIDA dissatisfaction over the Academy's system of selecting foreign films for its award in that category.

U-I Execs Abroad

NEW YORK—Universal Pictures Company president Milton R. Rackmil, accompanied by vice-president and foreign general manager Americo Aboaf, left for Europe to conduct a series of sales conferences, during which they will meet with key company executives and leading exhibitors.

Included in their itinerary is the London premiere of "Spartacus," on Dec. 7, at the Metropole Theatre, which marks the first overseas roadshow opening of the production.

Princess Margaret will head the list of royalty, social, political and entertainment world figures attending the event, which promises to be one of the year's outstanding functions.

In their sales meetings, Rackmil and Aboaf will outline plans for U-I's schedule of forthcoming productions, which includes 15 films ready for release or currently shooting, and 26 films which are in preparation. Emphasis will be placed on the coming European release of "Spartacus," which has a number of December roadshow openings in Europe, following the British premiere.

Nizer Fete Dec. 14

NEW YORK—Famed author and news commentator Quentin Reynolds will head and organize a special program for the 1960 "Health For Peace" dinner, it was announced by Maxwell Rabb, chairman of the event. The dinner will be held on Dec. 14 on the Starlight Roof of the Hotel Waldorf-Astoria on behalf of the Children's Asthma Institute for Research and will honor Louis Nizer, prominent New York attorney and author.

Max E. Youngstein, United Artists vice-president, is honorary chairman of the dinner. Youngstein has been a leader and founder of the Institute and is a member of the National Board of Trustees.

A
MOTION PICTURE EXHIBITOR
INDUSTRY SPOTLIGHT
SURVEY

THE EPIC YEAR of

Charlton Heston drove his team of four perfectly matched white horses to victory in the breathtaking chariot race for the 639th time at the luxurious Loew's State on Broadway, and the world's most honored film, MGM's "'BEN-HUR" was one year old.

Just days later, the Saxon, Boston; Egyptian, Los Angeles; and Boyd, Philadelphia, also marked the first anniversary of the epic's premiere, adding a new chapter to one of the most remarkable success stories of our industry. Before the year is out, it will also rack up a full year's playing time at the Coronet, San Francisco; Michael Todd, Chicago; Alouette, Montreal; University, Toronto; and Empire, London.

Indeed, "BEN-HUR" has more than swept the country. It has swept the world.

Robert Mochrie, MGM general sales manager, puts it this way. "'BEN-HUR' in its first year has rolled up, theatre for theatre, the biggest grosses and the longest engagements of any picture in the history of the business."

"BEN-HUR" was a giant $15,000,000 gamble on the part of President Joseph Vogel and the MGM organization. The payoff looks to be on the same epic scale.

"The figure of $100,000,000 world-wide gross has been considered impossible in the past," Mochrie said, "but if any picture is to reach that figure, it surely will be 'BEN-HUR'."

The film has opened in 325 cities throughout the world and has already amassed more than $40,000,000 at the boxoffice. $30,000,000 of that total represents 270 United States and Canada engagements and the rest is from 55 overseas engagements, where "BEN-HUR" is also racing ahead to all-time records.

Mochrie points out the remarkable fact that the total gross has been achieved by a relatively small amount of playing time, and that the picture is doing as well, comparatively, in its recent openings in smaller cities.

Loew's State, Broadway, has grossed more than $2,400,000 at the boxoffice in its first year. Other theatres in the million dollar club are the

$40 Million in Till—All Costs Returned

325 Engagements Send "BEN-HUR" Roaring to Record Industry Gross

BEN-HUR
BEN-HUR
LOEW'S STATE
BROOK'S

LOEW'S STATE, NEW YORK

"BEN-HUR" Honor Roll

State, New York ($2,400,000)

Million-Plus

Boyd, Philadelphia
Egyptian, Los Angeles
Michael Todd, Chicago
Coronet, San Francisco
Empire, London
Saxon, Boston

Half-Million-Plus

Alouette, Montreal
University, Toronto
Lincoln, Miami Beach
Warner, Pittsburgh
United Artists, Detroit
Warner, Washington
Tokyo, Tokyo
Nangai Gekijo, Osaka

Boyd, Philadelphia; Egyptian, Los Angeles; Coronet, San Francisco; Michael Todd, Chicago; Saxon, Boston; and the Empire, London. Eight other cities have already topped the half-million mark.

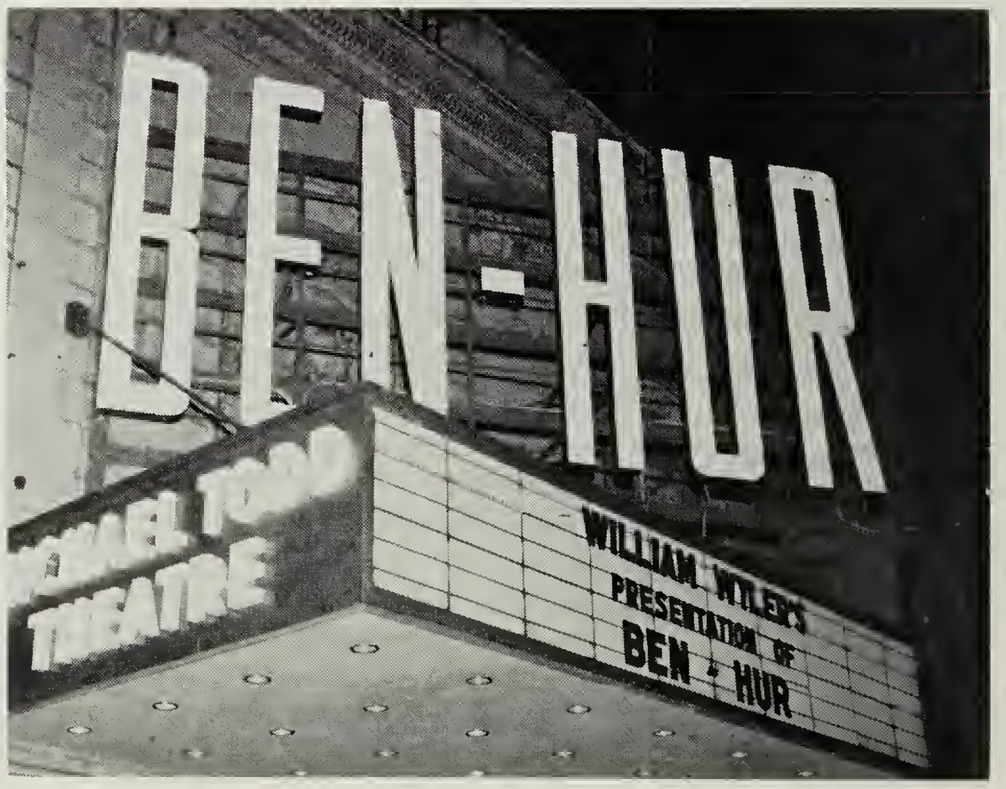
Never before has a movie made so remarkable an impact on the nation as has this triumphant film, which won 11 Academy Awards, including that for "Best Picture of the Year," the greatest number ever given a picture. It has created a building boom, with Loew's State setting the pattern with a $1,200,000 renovation prior to the picture's premiere, followed by similar rebuilding and renovating programs for other theatres before they opened the hard-ticket engagements.

But the real story of "BEN-HUR's" fabulous first year is in the excitement generated by the action on the screen. Audiences have roared themselves hoarse during the pulse-quickening chariot race, and there have been audiences of every description. Never before has a film proved such a magnet for groups of all kinds, and indeed, part of the film's success can be attributed to the fact that group sales have played so important a part in each engagement. Schools, church groups, social organizations, family clubs, and many more groups have enjoyed the film together. Statesmen and senators, governors, mayors, generals, admirals, members of the United Nations, ministers of every religious denomination, college presidents, writers, artists, and musicians have jostled elbows with the ordinary man on the street to view the film version of General Lew Wallace's novel.

SW BOYD, PHILADELPHIA

BEN HUR
BEN-HUR
BEN-HUR
WINNER OF 11 ACADEMY AWARDS

MICHAEL TODD, CHICAGO



ROBERT L. SURTEES, Cinematographer

WILLIAM WYLER, Director

MRS. SAM KATZMAN-CHARLTON HESTON

The World's Most Honored Film

How do theatres celebrate the first anniversary of an epic? One thing is for sure, they don't get much practice on such an operation. The celebrations in the "BEN-HUR" theatres, however, are specially fitting. At Loew's State, Broadway, a five-tiered birthday cake was placed on display in the lobby, and Martha Scott, one of the stars of the film, was on hand for the ceremony. The artfully designed cake was a fitting tribute to "BEN-HUR," with the lowest tier made as a replica of the picture's chariot race track, with horses, chariots, and even the broken wheels of vehicles which were shattered in the race duplicated in miniature. At the pinnacle of the cake were four Roman trumpeteers.

Also on hand for the special performance were 1,800 youngsters, and each was presented with a slice of cake as a souvenir of the anniversary. Indeed, it is in the faces of the youngsters that the real story of the "BEN-HUR" impact is told. Serious, exuberant, and thrilled, they follow every minute of the action with rapt attention. It is in these theatres that much of the work on making sure a movie audience will exist tomorrow is being done.

The Boston anniversary, marking the picture's first year at the Saxon, was a double-barrelled event, also celebrating the achievement of reaching a million-dollar gross at the boxoffice. The event was marked by a press cocktail party at which the city presented a congratulatory citation to MGM and Sack Theatres, which was accepted by Ben Sack. A special showing was given for 1,000 crippled children under the co-sponsorship of the Boston Masonic Shrine, MGM, and the Saxon.

R. E. GOTTSCHALK-D. SHEARER, Camera 65

MIKLOS ROZSA, Music

J. DUNNING-R. WINTERS, Editors

E. CARFAGNO, Art Direction

SHOWMEN THE WORLD OVER
JOIN
METRO-GOLDWYN-MAYER
IN CELEBRATING
THE
First Anniversary
OF

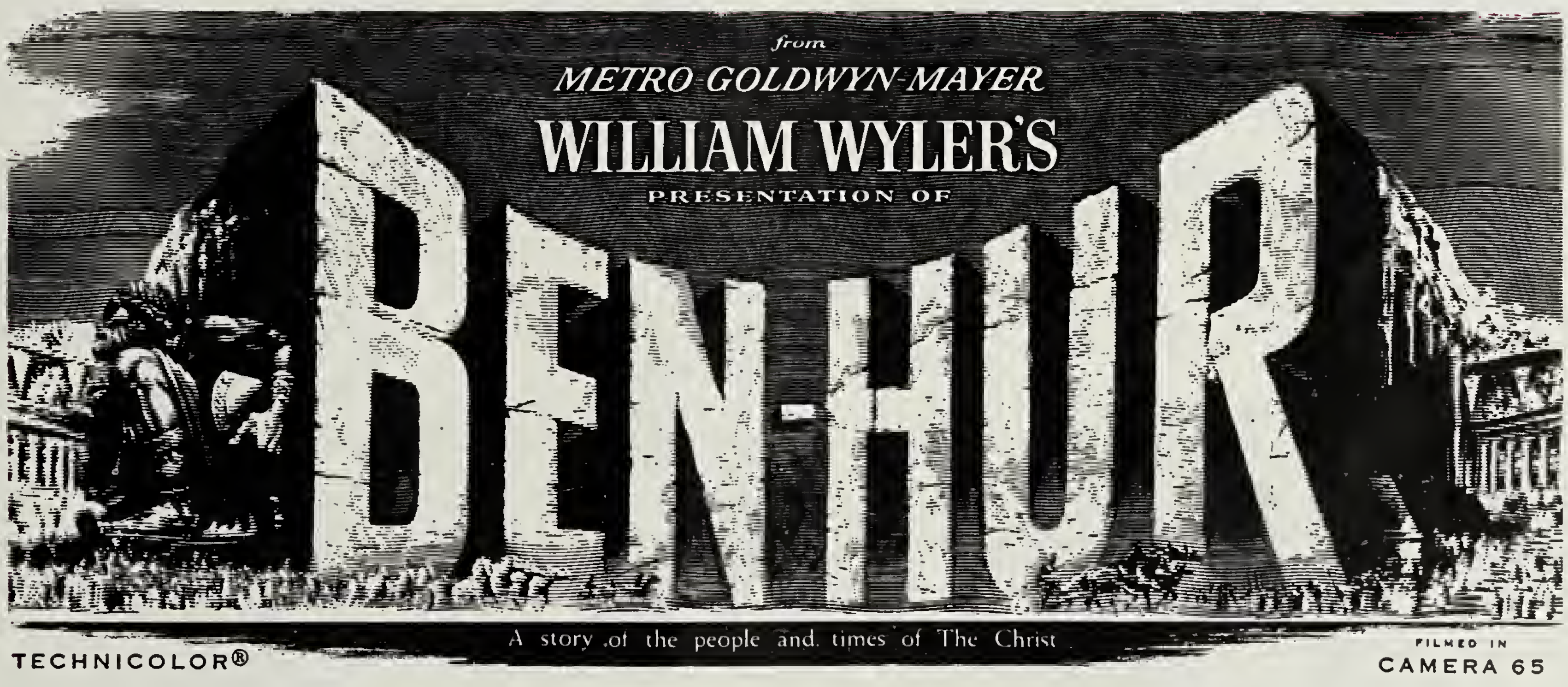
"BEN-HUR"

THE FACTS FOR THE FIRST YEAR OF THE CONTINUING SUCCESS OF THE WORLD'S MOST HONORED PICTURE . . .

SEEN BY 16,943,257

THEATRES PLAYED IN . . . 286

SHOWINGS . . 35,345


from
METRO-GOLDWYN-MAYER
WILLIAM WYLER'S
PRESENTATION OF
BEN-HUR
TECHNICOLOR®
A story of the people and times of The Christ
FILMED IN
CAMERA 65

* IN ADDITION TO CONTINUING ITS LONG RUN ENGAGEMENTS IN NEW YORK, PHILADELPHIA, CHICAGO, BOSTON, LOS ANGELES, SAN FRANCISCO, TORONTO, AND IN MANY OTHER KEY CITIES THROUGHOUT AMERICA, "BEN-HUR" IS ALSO CURRENTLY AN INTERNATIONAL TRIUMPH IN SUCH CITIES AS LONDON, ROME, PARIS, BRUSSELS, AMSTERDAM, BOGOTA, HIROSHIMA, ANTWERP, TOKYO, BERLIN, CARACAS, SYDNEY, MELBOURNE, BOMBAY, BUENOS AIRES, SANTIAGO, LIMA, MANILA, LISBON, JOHANNESBURG, GENEVA and many others.

"BEN-HUR" meets "BEN-HUR" as Charlton Heston, right, greets the screen's silent Ben-Hur, Ramon Navarro, to the Loew's State premiere.

HESTON LEADS AT FIRST TURN

In Los Angeles, the Hollywood Chamber of Commerce proclaimed the entire month of November as "BEN-HUR Anniversary Month" and banners were stretched across Hollywood Boulevard in recognition of the anniversary celebration at the Egyptian. As the start of a series of events marking the anniversary, a special invitational screening was held in cooperation with the Chamber of Commerce, with the performance given as a birthday gift to shut-ins, the handicapped, and the aged in Los Angeles who were unable to see the film during its first year.

In Philadelphia, the Variety Club sponsored a special matinee for crippled children at the Boyd, and there were a variety of congratulatory events to mark the anniversary of the epic production.

So Joe Vogel, on the historic anniversary date of Nov. 18, had a justifiable note of pride in his voice as he disclosed that "BEN-HUR" had already earned rental revenue exceeding the record-breaking production investment of $15,050,000 plus all print and advertising costs on exhibitions in only 325 theatres around the world to date.

"BEN-HUR," Vogel pointed out, "is well established on a level of maximum profit return. Theatre for theatre, it is continuing to roll up the biggest boxoffice grosses and the longest runs of any production in the motion picture business. Consequently, revenue to the company is of record proportions."

And where does "BEN-HUR" go from here. For the answer, we went to the men who have been living with the production since its beginnings, and whose care in selling it is responsible in no small measure for its success. Here is what Robert Mochrie, MGM general sales manager, told us in company with Morris Lefko, who is in charge of "BEN-HUR" sales.

MGM is shooting for several thousand dates in 1961, with the film already having been booked in many theatres in smaller towns throughout the country. While the bulk of engagements to date have been hard ticket, "BEN-HUR" is currently being sold without insistence on a reserved seat policy unless the exhibitor prefers. Mochrie pointed out that in some towns, complete unfamiliarity with reserved seat policy makes such an operation impractical from both the theatre and the public point of view. MGM, after all, is out to do what is best for each engagement so as to achieve maximum returns for the film.

It is the company's preference, Mochrie said, that a policy of 10 performances per week be maintained. However, in those situations with no matinee policy, it will not be insisted upon by MGM. In any event, no grind engagements will be set. "BEN-HUR" will remain two-a-day or one-a-day, at least for the foreseeable future. Mochrie added that no drive-in engagements will be set until summer of 1961.

MGM, Mochrie stressed, does not suggest a ticket price to exhibitors, nor do they insist on a certain playing time. However, he pointed out quite candidly, it was to the exhibitor's benefit to get what the picture was worth. To do less woud be fair neither to the film nor to the theatre. "BEN-HUR" at this point in its fabulous career, has played no engagement of less than three weeks, and that includes some pretty small spots.

So the entertainment experience of a lifetime is one year old and still a lusty boxoffice champion. It is the industry success story of a lifetime, too.

Heston and co-star Haya Harareet discuss shooting of the film with its biggest booster, MGM president Joseph Vogel.

Co-star Martha Scott revisits the Loew's State a year later to cut the huge "BEN-HUR" birthday cake.

Two Cooper Houses Convert To Cinerama

NEW YORK—Cooper Foundation and Cooper Foundation Theatres, Lincoln, Neb., and Cinerama, Inc., New York City, have jointly announced that agreements have been consummated for the showing of Cinerama in the Cooper, Omaha, and the Cooper, Oklahoma City.

The Cooper, Omaha, was constructed in 1958, at which time is was equipped with 70mm equipment. "South Pacific" played the theatre for 15 months, a world's record on the picture except for London. "Ben-Hur" opened in February, 1960, and is still running to good grosses.

Cinerama equipment will be installed in the Cooper, Omaha, and the five existing pictures will play there, beginning with "This is Cinerama", at the conclusion of the "Ben Hur" engagement.

The management of Cooper Foundation Theatres will move the 70mm. equipment presently at the Cooper to the Dundee, Omaha. The 70mm equipment at the State, Omaha, will remain there, and both theatres will be made available for roadshows in the 70mm. process.

In 1959, the Cooper, Oklahoma City, was completely remodeled. Cinerama equipment will be installed there and the first picture will be "South Seas Adventure" which will open at the conclusion of the "Ben-Hur" engagement. The present 70mm. equipment of the Cooper will be moved to the Criterion, Oklahoma City, and this theatre will be made available for roadshows in the 70mm. process.

The installation of Cinerama in the Cooper Theatres in Omaha and Oklahoma City will bring to three the number of Cooper Foundation Theatres showing Cinerama.

Congratulations New Loew's State on the 1st Anniversary of

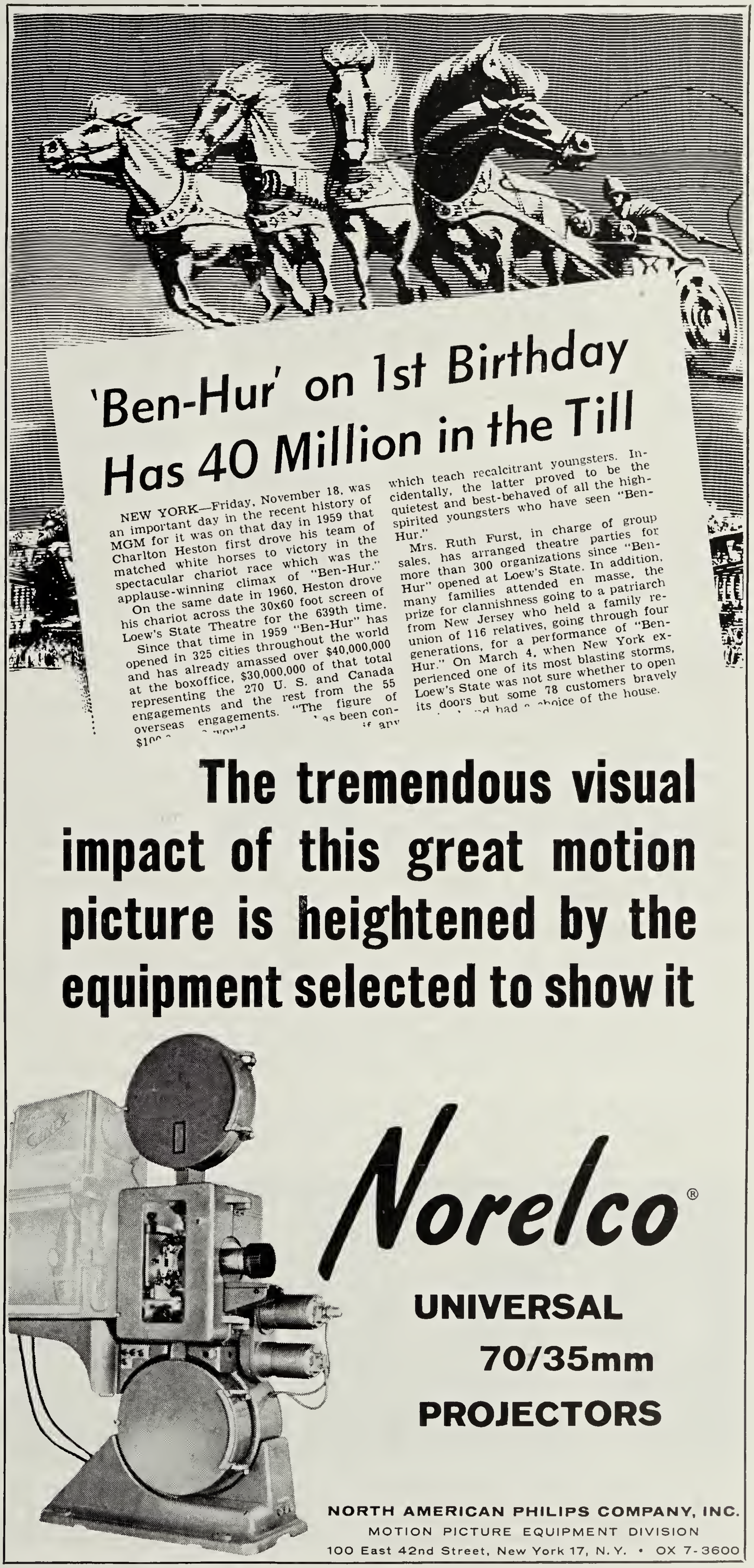
"BEN HUR"
World Premiere

Contour Curtains and Drapes for the New LOEW'S State Theatre designed and installed by Novelty Scenic Studios.

Novelty Scenic Studios, Inc.

426 East 91 Street New York 28, N.Y.
Trafalgar 6-0800

"40th year of unsurpassed workmanship and superior theatre service"



'Ben-Hur' on 1st Birthday Has 40 Million in the Till

NEW YORK—Friday, November 18, was an important day in the recent history of MGM for it was on that day in 1959 that Charlton Heston first drove his team of matched white horses to victory in the spectacular chariot race which was the applause-winning climax of "Ben-Hur."

On the same date in 1960, Heston drove his chariot across the 30x60 foot screen of Loew's State Theatre for the 639th time.

Since that time in 1959 "Ben-Hur" has opened in 325 cities throughout the world and has already amassed over $40,000,000 at the boxoffice, $30,000,000 of that total representing the 270 U. S. and Canada engagements and the rest from the 55 overseas engagements. "The figure of

which teach recalcitrant youngsters. Incidentally, the latter proved to be the quietest and best-behaved of all the high-spirited youngsters who have seen "Ben-Hur."

Mrs. Ruth Furst, in charge of group sales, has arranged theatre parties for more than 300 organizations since "Ben-Hur" opened at Loew's State. In addition, many families attended en masse, the prize for clannishness going to a patriarch from New Jersey who held a family reunion of 116 relatives, going through four generations, for a performance of "Ben-Hur." On March 4, when New York experienced one of its most blasting storms, Loew's State was not sure whether to open its doors but some 78 customers bravely

The tremendous visual impact of this great motion picture is heightened by the equipment selected to show it

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The NEW YORK Scene

By Mel Konecoff

SHOWMAN JOE LEVINE received the Pioneer of the Year Award last week before an audience of more than 500 industry notables and members of the Picture Pioneers at the Waldorf Astoria for his showmanship and merchandising contributions to the industry. Levine was the 17th industry executive to receive the coveted annual award.

A 1961 Cadillac donated by Mrs. Levine and their youngsters was raffled off, with the proceeds going to the Pioneer Foundation which provides financial assistance to needy industry veterans. New Jersey's Lee W. Newberry was the winner.

United Nations Ambassador for the United States James J. Wadsworth addressed the gathering, noting, "We who work in the international arena have good reason to admire—and to envy—the motion picture industry. When we think of what American films have done to shape our culture and indeed the culture of the world, you can understand why we are impressed."

Si Fabian, president of the Pioneers, addressed the assemblage, as did Eric Johnston, while George Jessel acted as toastmaster and comic Alan King entertained. Judge Ferdinand Pecora formally inducted 40 industry veterans into the organization as part of the annual dinner affair's festivities.

Embassy Pictures' executive vice-president Eddie Solomon was mainly responsible for the wonderful decorative scheme at hand that night, and the balance of the committee can take a bow for a well-run affair.

ANNOUNCEMENT NOTE: Joe Levine was on hand the next day bright and early to host a luncheon at the famous Four Seasons to welcome Goffredo Lombardo, president of Titanus Films of Italy, and to announce a long-range co-production program between Titanus and his Embassy Pictures which involved the production of three to four major mass entertainment films annually. The program will augment two Titanus-Embassy co-productions currently in various stages of work.

The picture deal includes "The Thief of Bagdad," in Eastman color and wide-screen, starring Steve Reeves, and "Sodom and Gomorrah," in color and wide-screen, starring Stewart Granger.

Lombardo stated that Titanus, which has been operating for 55 years, was prepared to make international pictures seeking the best writers, directors, and producers, as well as stars, regardless of their nationality. Also present was Titanus executive vice-president Franco De Simone.

Lombardo took the occasion to pay tribute to Levine, noting that he and his methods of showmanship were exactly what the industry needed, stating that not only has he gotten audiences out of their homes but out of their bedrooms as well to attend theatres showing his product. While Levine claimed that "a market will always exist for certain types of spectacles," he said he would not limit himself to that category. "I'm going to buy or produce any kind of picture I like," he asserted. He also claimed he had a "verbal" deal with Pepino Amato, producer of the Italian film "La Dolce Vita," for its distribution despite recent announcements of other arrangements.

PICTURES AND THEIR MAKING: Director Andrew Marton arrived in town from Europe following completion of 20th Century-Fox's "It Happened In Athens," which stars Jayne Mansfield and newcomer Trax Colton. The picture, which was filmed entirely in Greece, deals with how the Olympic Games were revived in 1896 when a Greek shepherd became a national hero in his country when he won the first marathon race. The cooperation he got in that country was tremendous, he told us across the breakfast table.

While he was against so-called runaway production, he thought that filming abroad was necessary when the story and authenticity of sets and backgrounds called for it, and in this case, the story "cried" to be made in Greece. Filming took five weeks in color and CinemaScope.

Marton, who was one of the men responsible for the chariot race sequences in "Ben Hur," is off for Egypt shortly to do the battle scenes for "Cleopatra." He was asked, "How does one get to be an expert on mob scenes?" Replied he, "Take the job no one else wants."

Pictured at a dinner hosted by Otto Preminger, following a preview of the United Artists' release "Exodus" in New York City, are, left to right, Mrs. Max E. Youngstein; Robert S. Benjamin, chairman of the board of UA; producer-director Preminger; Max E. Youngstein, UA vice-president; and Jack Fruchtman, Baltimore, Md., exhibitor. The film will have its world premiere Dec. 15 at the Warner, New York City.

Para. Names Pickman Domestic Sales Head

NEW YORK—Barney Balaban, president of Paramount Pictures Corporation, announced the appointment of Jerome Pickman as the company's domestic general sales manager, effective immediately.

Pickman, vice-president of Paramount Film Distributing Corporation, has been since 1951 director of advertising, publicity and exploitation for Paramount Pictures. In his new post, according to Balaban, Pickman will be in charge of the company's motion picture distribution in the United States and Canada under George Weltner, Paramount Pictures vice-president in charge of world-wide sales.

"The realignment of Paramount's distribution organization in the United States and Canada has a two-fold purpose," Balaban said. "More intensive concentration and coordination between marketing and merchandising in the domestic market will result from Pickman's appointment.

"Weltner, while supervising domestic and foreign sales policy and operations, will be able to effect closer liaison with Paramount's production activities in Hollywood and other parts of the world in addition to devoting more time to the management of Paramount's motion picture activities," Balaban said.

Xmas Dates For "Spartacus"

NEW YORK—Five additional Christmas openings on a roadshow basis have been set for Universal-International's "Spartacus" which is currently playing in six cities and was previously announced to open in seven additional cities making a total of 18 roadshow engagements which will be underway by the Christmas holidays.

The five additional Christmas dates, all in 70mm and 10 performances weekly with all seats being reserved, will be at Wometco's 163rd Street, Miami; Alouette, Montreal; Music Box, Seattle; Center, St. Petersburg; and United Artists, San Francisco. All opening dates are Dec. 22 with the exception of Miami, which is Dec. 15.

Continuing its policy instituted in the initial dates of "Spartacus," Universal has already assigned field exploitation representatives to these Christmas dates and the theatres are running advance trailers and featuring the coming of "Spartacus" with lobby displays.

U.S. Production Dips

HOLLYWOOD—The Production Code Administration as of Nov. 1 had issued 180 certificates for feature films in 1960 as against 183 the previous year.

However, of the 183 features in comparable 1959, 59 were of foreign origin, while 77 of 1960's 180 were foreign. American companies were responsible for 23 of the foreign productions each year.

It can thus be seen that without the rise in the number of foreign pictures in which American companies are not involved, there would be a still more disquieting production gap.

See Your Senator

COLUMBUS, O.—Ohio theatremen were urged to contact their new State Senators and ask them to support the exhibitors' fight against any new regulations and taxes which may be proposed in the next session of the Ohio Legislature, which starts in January.

Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, made this plea in his latest bulletin to Ohio members.

#51 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

THE 3 WORLDS OF GULLIVER

Columbia's Holiday Spectacular For Family Audiences

An Exclusive **SHOWMANALYSIS** *Prepared by—*

FRED C. SOUTTAR, District Manager, National Theatres
Fox Midwest Theatres, Kansas City, Mo.

ABOUT THE AUTHOR • Fred Souttar has been connected with National Theatres since that company came into the midwest area in 1929. His first job of managing a theatre was while attending high school. Since that time he has served as district manager, booker, publicity and purchasing agent at various times. He is vice-president of the Kansas Missouri Theatre Owners. It is this group and the Great Plains Premiere Association, of which he is a member, that has brought saturation bookings to a most important type of midwest promotion. He has two brothers associated with National Theatres, one in Utah and one in Nebraska. He still gets a kick out of working on a campaign. The one suggested in this issue is a practical one, which will be used by Fox Midwest managers.

You can play this picture as part of the "World Wide" Premiere. It is being released for the holiday season, a picture that is perfectly suited for the family trade. It is wholesome; it is exciting; it has dozens of showman angles. The following are the suggestions to Fox Midwest showmen on the best selling methods for this attraction.

The story is based on Johnathan Swift's classic, "GULLIVER'S TRAVELS."

Kerwin Mathews, rapidly becoming one of the most promising of the young stars, starred in a similar attraction, "The Seventh Voyage of Sinbad," last year. Jo Morrow is a living doll as the love interest in this one. They make an excellent team.

SUPERDYNAMATION and COLOR are not stressed enough, and we suggest it be built up in the ads. Color always adds to the value of the picture.

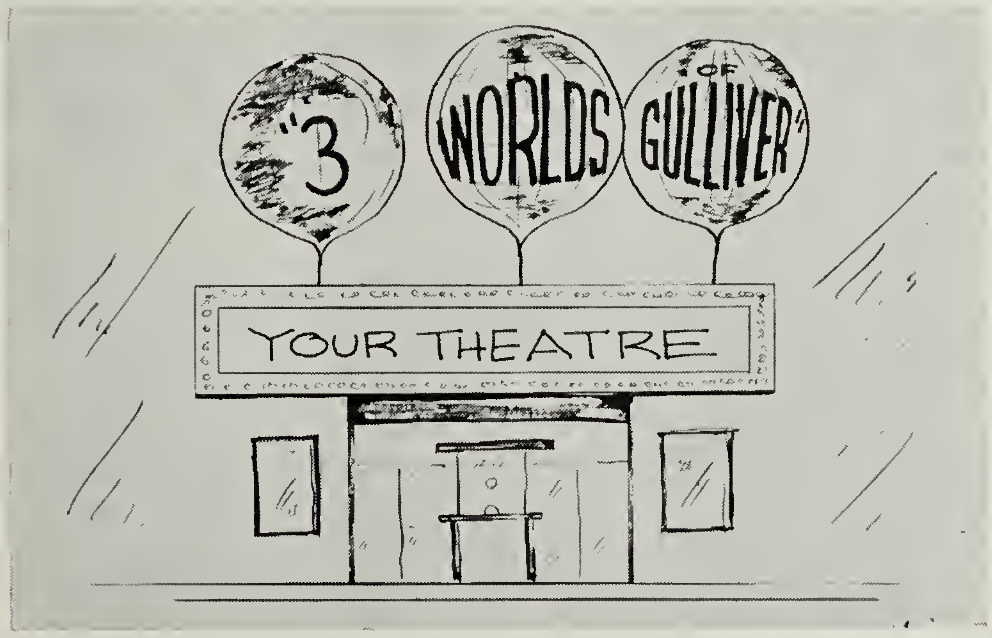
It's unusual to have a couple of tunes that can be of help to you in an adventure story. You have two in this one. Kerwin Mathews sings "Gentle Love," which is the more promising. Then you've got a couple of albums to help.

Tieups are really numerous. You can pick the ones that best suit your need. You'll find the press sheet packed with excellent tieups.

A real all out radio and TV campaign is planned for use in the midwest. Here's a picture that is backed by a great campaign. All you have to do is to help it along to make it real big at the box office.

Watch your second feature. Where it is double billed, select your companion feature with care. Don't pick one that is objectionable to children, but try and pick one that will add additional adult appeal to the program.

HELIUM-FILLED balloons make a spectacular theatre front for the playdate, carrying the "GULLIVER" message far and wide. It is a relatively inexpensive and highly effective campaign assist on the colorful, exciting film.

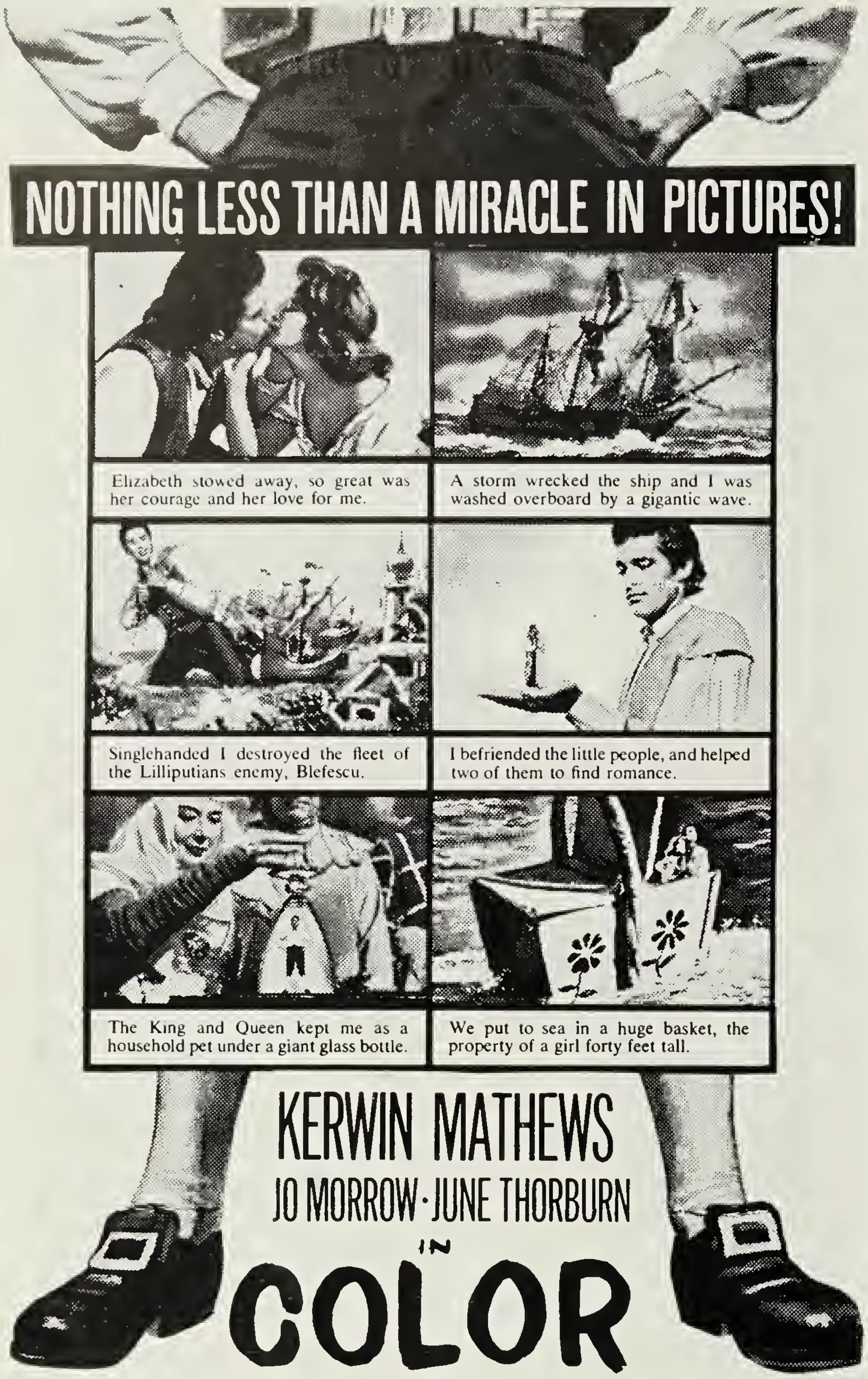


Stress the romance. In your publicity breaks and in your lobby, be sure and use some of the romance material. Let your patrons know you have a variety of adventure and romance in this one. Use plenty of Jo Morrow stills in your publicity breaks.

Not too long ago, we had some mighty fine grosses in our area on "THE SEVENTH VOYAGE OF SINBAD." You will remember that we had an all out TV campaign on "Sinbad." We attribute the success of that attraction to the TV effort. You will have another big TV campaign on "GULLIVER." As part of the premiere, you will also have special TV breaks in addition to the local selling.

Great care should go into the selection of TV time. Part of the spots should be used around programs that appeal to children. But part of the breaks should have the romantic spots placed where they will be seen by adults. Be sure that you stress in your ads that "*THIS IS THE PICTURE YOU'VE BEEN HEARING ABOUT ON TV.*" Snipe this fact on your posters.

Columbia has arranged to have animated floats in the Thanksgiving Day Parades that will appear on TV. Try and grab the spot right after the float appears on the TV program. Copy similar to this should be used. "*A few minutes ago you saw the float on "THE THREE WORLDS OF GULLIVER" which will shortly have it's world premiere. You will see it during that premiere at the . . .*"



NOTHING LESS THAN A MIRACLE IN PICTURES!

Elizabeth stowed away, so great was her courage and her love for me.

A storm wrecked the ship and I was washed overboard by a gigantic wave.

Singlehanded I destroyed the fleet of the Lilliputians enemy, Blefescu.

I befriended the little people, and helped two of them to find romance.

The King and Queen kept me as a household pet under a giant glass bottle.

We put to sea in a huge basket, the property of a girl forty feet tall.

KERWIN MATHEWS

JO MORROW · JUNE THORBURN

IN

COLOR

IN

"THE 3 WORLDS OF GULLIVER"

STUART

THEATRE

FRI. & SAT. JUNE 17th & 18th

HERALDS are effective attention-getters for any film if properly designed and distributed. This unusual example is giant-sized to carry out the theme of the picture and should be given out away from the theatre to attract the younger film fans.

Where you are not using TV to augment your campaign use radio. We have not heard the Columbia spots. When we screened the picture we did find that the sound track could not be used for voice spots. This is due to the use of voice changes to stress the difference in the size of the characters. We did find two excellent places to cut spots. One of these will play up the excitement and thrills of the picture. The other the romance. These are being produced by The Marvin Fremerman Advertising Co., 3706 Broadway, Kansas City 11, Mo. The copy for these spots are attached. You can order these direct from this company for $3.50 for the two spots.

With your TV and radio effort, your newspaper is going to be secondary in your campaign. However, we think you should select your material with care. Here are the ads that play up the *variety* and the *scope* of the story. Mats 302, 206, 402, and if you want a big one, 502. For small ads 102; 105; and 101. Watch out for the two column ads. Several play up the classic pose of "Gulliver" tied up by the "little people." These can overplay the classic angle. Ads in the style of 401 are not effective as it doesn't give the many angles of the story.

Probably when the ads were first prepared by Columbia they didn't know that the picture would be given a simultaneous break. This angle appeals to local pride where you are playing it during the premiere, or can tie up with it. Play up the fact that your home town is playing it during the premiere, if you have it during the holiday season or adjacent playtime. Note the suggested ad copy attached. A small cut will be supplied to towns that can use it during the premiere.

Deluxe editions of the book are being put out to coincide with the release of the picture. These should help get tieups during the holiday season. There's a Dell Comic Book, too, and the distributor has special posters so arranged to work with him.

Supply stills for special displays in libraries. If the library has a story teller, suggest "Gulliver" for children. Give theatre tickets as prizes. Mat 105 is excellent for use as a book mark. You can use it as the book dealers, too, for insertion in books sold during the holidays.

You have two music albums to work with. There is a long playing sound track album. It is taken from the picture with scenes on the cover. Also, Alec Guiness has a recording of reading from the works of Jonathan Swift. One of these is "Gulliver." Think of the albums not just as window tieups, but work with the local music dealers for breaks on radio programs. Maybe a gift of an album to the music critic, or to the movie editor if you have one. Can you use the albums in schools? For those who have good school contacts, albums are available, as are trailers and a teaser. If you've got a kiddie program in advance, get the trailer on extra early.

Seldom does any picture have such a wealth of material to work with. Tieups? There are a dozen of them! With special kiddie shows set during the holidays in many towns, you might use some of the merchandise as prizes.

A tremendous piece of promotion with dozens of windows in Sunbeam appliances stores, super markets, and groceries is available free for the easiest kind of cooperation. Your Sunbeam distributors have been alerted. They have the material on the picture. But they do need your cooperation so that the playdates and the name of your theatre will be part of the effort.

We looked around for something extra. The angle that we can use to cause the *extra* talk and reaction to this picture. During the Christmas holidays and in the weeks just before, many towns have some type of a parade. We attempted to find a source of figure balloons that could be used to advantage in such parades. They were impossible to locate. We have found something that we think can be used in parades and at your theatre to attract wide attention.

We find that many novelty houses can supply a large 60 inch balloon that is similar to those that the government uses for weather observation. We located these in Kansas City at the Midwest Novelty Company. Price is two dollars each, and 66 cubic feet of helium fill a balloon. Helium can be purchased in most towns from a welding company. A balloon filler valve can usually be located thru the local dime store.

We suggest the balloons be used in a series of three. On the first on both sides paint a large "3"; on the second on each side the word, "WORLDS"; and on the last the words "OF GULLIVER." You can touch up the balloons top and bottom to give them the appearance of huge globes. You can use the balloons in holiday parades. Or if they are just fastened to the top of your theatre, as they spin and turn they will let everyone know that you have "THE 3 WORLDS OF GULLIVER." In Kansas City, we can purchase a drum of helium that contains 230 cubic feet. It costs 9½ cents per cubic foot. It takes about 66 cubic feet to fill a balloon. A filler for the balloons can be rented from this company for from 50¢ to 75¢ a day. No theatre should have difficulty in working the idea. Cost is about seven dollars a balloon filled with helium.

With the holiday vacations coming up near your play date, be sure and see that the schools are well covered with heralds. Again, this should be something that is different. A herald that will give the BIGNESS of this picture. We hit on the idea that what would best sell this picture is a circus type herald. With that thought in mind, we contacted Dick Barkes of T.O.P. Advertising, Omaha. The result is a herald that is startingly different. The size is 6¼" x 18" (to get the idea of the size just draw it out on a piece of paper). The front side will be in two colors, the back in a single color. The heralds will come to you IMPRINTED with your play date and your second feature or added attractions. First thousand is $9.75, and additional thousands at $7.90.

In laying out the herald, the "SEE" technique was used on the front side. The two color display makes it most attractive. Space has been left on this side for your playdate. Also sufficient space to give a good display to your second feature or to the added units. Special matinees can be added.

The back page is a gigantic scene from the picture of the fight with the alligator. Plus, of course, additional selling material.

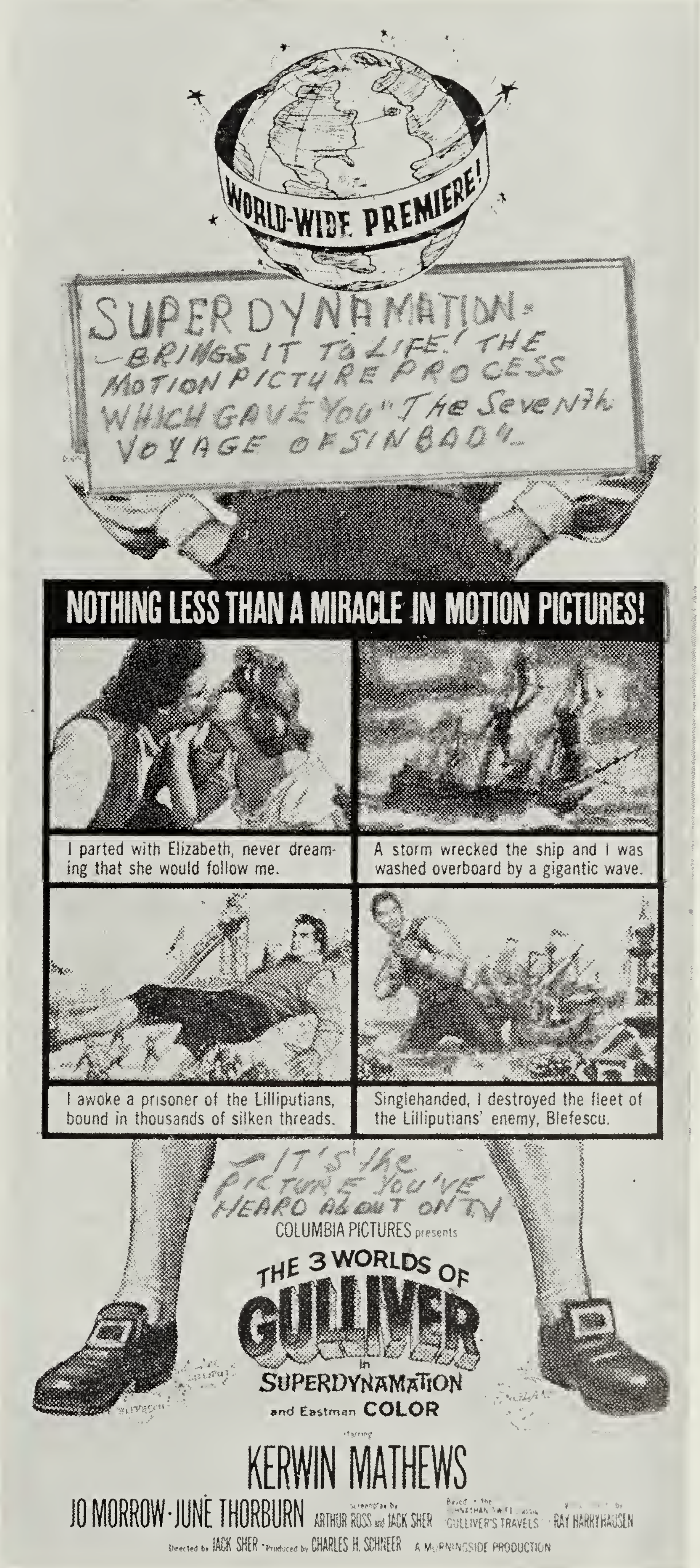
Any exhibitor, incidentally, can order these direct from T.O.P. Advertising, 6004 Pine, Omaha.

Don't put heralds out at the theatre. The real value is to put them out away from your usual patrons. We suggest schools just before the start of the school holidays if you play the picture during the holidays. If you play it on some other change, make the school distribution just before the actual playdate.

Get into the school with a party for the boys and girls who work the school crossings so that the small children are safely escorted across the streets. If possible, have this as a screening before your playdate. Have it just before school is out so that the children can leave the classes a little early that day, and the teacher can tell the students where they are going. . . .

How about a news boy party? Your publisher will welcome the idea at this time of year. The boys who carry the routes can be your guest at the first night of the picture, but see that a photographer is present to cover the arrival of the boys at the theatre. Have the editor on hand to greet them and to hand out popcorn. Thus you'll get a better break when the picture appears in the paper.

"THE 3 WORLDS OF GULLIVER" was put together by Columbia with real showmanship. It has selling angles that were developed by a real crew of masterful showmen in the Columbia advertising department. And the third thing it needs is a masterful showman to give it a real selling job at the theatre level. Good luck!



WORLD-WIDE PREMIERE!

SUPER DYNAMATION — BRINGS IT TO LIFE! THE MOTION PICTURE PROCESS WHICH GAVE YOU "The Seventh VOYAGE OF SINBAD"

NOTHING LESS THAN A MIRACLE IN MOTION PICTURES!

I parted with Elizabeth, never dreaming that she would follow me.

A storm wrecked the ship and I was washed overboard by a gigantic wave.

I awoke a prisoner of the Lilliputians, bound in thousands of silken threads.

Singlehanded, I destroyed the fleet of the Lilliputians' enemy, Blefescu.

IT'S the PICTURE YOU'VE HEARD ABOUT ON TV

COLUMBIA PICTURES presents

THE 3 WORLDS OF GULLIVER

in SUPERDYNAMATION

and Eastman COLOR

KERWIN MATHEWS

JO MORROW · JUNE THORBURN ARTHUR ROSS and JACK SHER "GULLIVER'S TRAVELS" RAY HARRYHAUSEN

Directed by JACK SHER · Produced by CHARLES H. SCHNEER A MORNINGSIDE PRODUCTION

THIS AD, inspired by the pressbook suggestions but with certain changes suggested by Mr. Souttar is for those theatres that will be playing the film as part of the world premiere during the holiday season. It stresses the action, excitement, and family values.

COMING . . . in the issue of Dec. 7
SEYMOUR EVANS, Advertising-Publicity Director
Schine Theatres, Gloversville, N.Y.
tells how he would sell . . .
Paramount's
"CINDERFELLA"

LONDON Observations

by Jock MacGregor

IT IS DOUBTFUL if any success story in post war show business rivals that of Jim Carreras. It seems no time since he was renting country houses to use as studios for second features. In those days, he stinted and saved and ploughed all the profits back into production so that he could improve his standards. Now, not only does he control his own studios at Bray, but he has expanded so much that he is also making first features at Shepperton and Associated British.

Jim never misses an opportunity to shout about his pictures or a chance to entertain the press. While he obviously enjoys being a host, he knows that it pays to pre-sell product. The fact that there was an French estaminet on the set for "Weekend With Lulu" was as good an excuse as any for a lunch, and off to Shepperton we went to be regaled with snails and other French delicacies, all washed down with suitable wines.

Many film parties are such routine affairs as to be boring, but with Jim the unexpected can always be expected. Since Leslie Phillips, Shirley Eaton, and the other artists were required by director John Paddy Carstairs on the set until the last minute, he had drinks laid on in the club room and rounded up starlets from his other current releases to act as hostesses and see that by the time we reached the set we were glowing happily.

"Weekend With Lulu" should be a worthy contribution to the new vogue in British production—the gay zany comedies which really cheer the people up and make a packet for producer and exhibitor alike. Briefly, it appears to be the story of a man who woos his girl friend into a trailer vacation and then finds that he can only borrow a dilapidated ice cream sales van to tow it. Just a simple romp.

Some 30 miles north at the Associated British Elstree Studios, Jim is also producing for Columbia the intriguingly titled "Taste of Fear," which Seth Holt is directing. Exteriors have already been shot for this suspense thriller in the south of France. The stars are Susan Strasberg, Ronald Lewis, and Ann Todd.

MUCH LESS HAPPY around the studios are those concerned with "Cleopatra." Though British producers have kept quiet, they have been worried about the project for a long time. Stories that all was not well have circulated for months. Time passed, costs mounted, and it should have been obvious that bad weather and short days would have been here before shooting on the vast exterior sets could be completed. Long before Elizabeth Taylor fell ill, many did not believe the picture would be completed here.

Activities actually started in England 12 months ago. A unit was developed but disbanded when it was decided to transfer production to Rome, which all agreed was a sound move, but with the Olympic Games pending, Walter Wanger and Reuben Mamoulian changed their minds, returned to London, booked stages at Pinewood, MGM, and Shepperton Studios, and ordered the largest outdoor sets representing sunny Mediterranean settings without apparent thought for the English climate. Whispers regarding script troubles and extravagances grew. The British personnel were uneasy about their jobs.

In certain circles it is suggested that "Cleopatra" is a disaster for British films. This is nonsense and should be viewed in its proper perspective. British producers were not involved in it—many are mystefied why it was ever started here. They are certainly suffering from the results. Overall costs have risen, financiers are once again uneasy, and insurance brokers are more wary of the industry than ever.

CANADIAN Highlights

By Harry Allen, Jr.

WITH SUNDAY MOVIES a burning question, the Odeon Humber is in a nice pickle. By a fluke of location, the land on which the Toronto theatre is located is divided among three municipalities. In one municipality, there is a request to permit Sunday movies. A second municipality has refused to take action on the question. And the third municipality has not discussed the matter. The whole location including building, land, and equipment has an estimated value of $600,000 or more, and taxes are paid in proportion to each of the municipalities where the theatre is located. The way the theatre is split, the doors and the auditorium are located where the municipality has refused to discuss the question. The foyer and display in front are in Toronto, a segment which totals about five percent of the building. The parking lot and one corner comprising a single concrete pile are in the municipality which hasn't taken up the Sunday movie question. Altogether a splitting headache.

VICTOR J. BEATTIE has been made assistant general sales manager of 20th-Fox in Canada. He was promoted from the position of Toronto branch manager. Peter S. Myers, managing director for Canada, in making the announcement, also announced the movement of Philip Geller, Winnipeg manager, to Toronto branch manager. Myers was recently appointed to the permanent sales cabinet of the parent company under C. Glenn Norris, general sales manager. Beattie came into the industry as a record clerk in 1929 with Regal Films, Ltd., moving to Famous Players booking department two years later. In 1939, he became a booker for Warner Bros., staying with the company until 1947 with the exception of five years in the RCAF. After moving to Fox he was appointed Calgary branch manager, and in 1953 was appointed head of the Toronto branch.

UA Realigns Canada, U.S. Sales Divisions

NEW YORK — James R. Velde, United Artists domestic sales vice-president, announced that the company has realigned its sales divisions in the U.S. and Canada.

Milton E. Cohen, eastern and Canadian division manager, will now supervise Calgary, Montreal, St. John, Toronto, Vancouver, Winnipeg; and the New England district, Boston, Buffalo, Cleveland, New Haven, Philadelphia, Cincinnati, Detroit, Indianapolis, Pittsburgh, and Washington.

Al Fitter, western division manager, will supervise Chicago, Kansas City, Milwaukee, Minneapolis, Omaha, St. Louis, Denver, Los Angeles, Salt Lake City, San Francisco, and Seattle.

Fenton J. Lee will remain as midwest district manager, and Ralph Clark as west coast district manager. D. J. Edele, newly appointed southern division manager, will supervise Charlotte, Jacksonville, Atlanta, New Orleans, Dallas, and Metropolitan New York.

Gene Tunick, eastern district manager, will supervise Boston, New Haven, Philadelphia, Cincinnati and Washington, while James Hendel, central district manager, will be responsible for Buffalo, Cleveland, Detroit, Indianapolis, and Pittsburgh.

Loew's Shifts Managers

NEW YORK—In a shift of managerial assignments on the Loew's New York Circuit, announced by Murrary Lenekoff, supervisor, Robert Solomon, manager, Loew's Paradise, Bronx, has been named manager of the company's flagship theatre, Loew's State. He will suceed Jerry Blackwell, who has resigned to become MGM's Puerto Rico manager. Murray Sharf, manager, Loew's State, Newark, will fill the Paradise post. Bernard Zelenko will become manager, Loew's 175th Street, succeeding Jack Bloom, who moves to the Delancey. George Kirby, presently manager of Loew's Delancey will fill relief assignments.

Goldenson Honored

CHICAGO—United Cerebral Palsy Associations has honored one of its founders for long and dedicated service to the organization.

Leonard H. Goldenson, Mamaroneck, N.Y., president of American Broadcasting Paramount Theatres, Inc., received UCPA's National Leadership Award at the closing session of the 11th Annual Conference here.

Goldenson helped establish United Cerebral Palsy in 1949 and served five terms as president. He is chairman of the board of directors and vice-chairman of the board of UCPA's Research and Educational Foundation.

Phila. Exhib Sues For Run

PHILADELPHIA—An anti-trust suit was filed in U.S. District Court here last week by Elizabeth Elliott, Isadore Segall, and Jack Y. Brodsky, trustees, etc., against Paramount, Columbia, Universal, United Artists, MGM, and William Goldman Theatres on behalf of the Fern Rock. A key run is asked with no damage amount specified.

Trust Suit Dismissed

PHILADELPHIA—The anti-trust suits of Main Line Theatres, Inc., and 309 Drive-In Corporation against Paramount Film Distributing Corporation and other film distributors were dismissed with prejudice in U.S. District Court before Judge Francis L. Van Dusen.

ALBANY

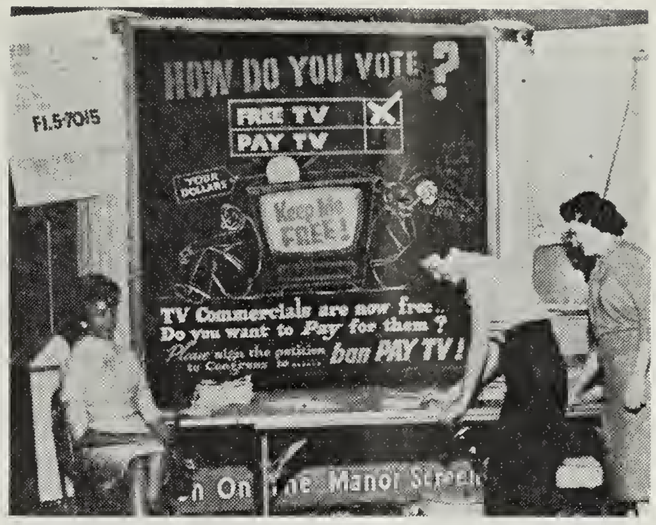
Max Westebbe, independent distributor, has moved his offices to the old Allied Artists headquarters at 1046 Broadway. Allied Artists is now in the RTA Building, 991 Broadway. Working for Westebbe is Gene Lowe, connected with the industry in sales capacities almost four decades. . . . The Plaza, Malone, is now operating on a four-day weekend basis. . . . James Barry is new assistant booker at 20th Century-Fox. . . . Schine officials were in for the official opening of the multi-million-dollar Schine Motor Inn, on Massachusetts Turnpike at Chicopee. . . . The reopening of Fabian's Palace after a $250,000 refurbishing-redecorating project, and the cocktail party given later at the Sheraton-Ten Eyck Hotel by Fabian Theatres attracted an unusually large industry group from New York and Albany. S. H. Fabian and Edward L. Fabian, his son, headed the list of attendees. . . . Harry Alexander, who operated the Middletown Drive-in for seven years, after lengthy service with 20th-Fox in Albany, Buffalo and Boston, and with PRC, is now selling for Al Schwalberg's Citation Films. . . . George Thornton, veteran Catskill Mountain exhibitor, acquired the Community, Catskill, from Green County Amusement Company. Louis Gasbarro, connected with the Community for 30 years, is managing it. . . . The Hellman, which ran a special $2.50 premiere of "Sunrise At Campobello" for Albany County Chapter, March of Dimes Drive, played the film at regular admission prices for its regular run.

ATLANTA

J. D. Woodward, Warners press agent, is in a local hospital for surgery. . . . Arnold Gary, who recently purchased the suburban Homewood, Birmingham, reports that he has set up free shows on Tuesdays and Wednesdays and has several merchants already participating. . . . Acme Theatre Company's Ritz, Birmingham, Ala., has closed. . . . P. A. Engler, Sr., veteran Birmingham theatre owner, died recently. . . . Georgia Theatres has returned the Ritz and Royal, Gainesville, Ga., to owner Frank Plaeinos. . . . Bill Zoeller, branch manager, MGM, resigned and has been replaced by Woody Sherrill, from Chicago. . . . Martin Theatres have taken over the Muscle Shoals Amusement Company with theatres in Florence, Athens, Tuscumbia, Ala., formerly owned by Louis Rosenbaum for over 40 years. . . . Howco exchange moved to the Bana Allen Building. . . . Peter Zack Greer, chairman, Georgia Civil War Centennial, announced that the "second world premiere" of MGM's "Gone With The Wind" will be held March 10 at Loews' Grand, where the picture made its debut in December, 1939. . . . Tom Lucy, owner, Exhibitors Service Booking Agency, is in a local hospital following a heart attack. . . Helen McGahee, Columbia booker, resigned to go with 20th-Fox in the same capacity. . . . Dave Jones took over a booker's post at Columbia. . . . Sympathy to Mr. and Mrs. Roscoe Spears on the death of his mother. Mrs. Spears is secretary to John Stembler and E. E. Whitaker, Georgia Theatres executives. . . . Mrs. John Boyd closed her Hiway Drive-50, Lewisburg, Tenn.

BOSTON

A roaring five alarm fire in the Gould Building, adjacent to the Granada, neighborhood house in Malden, Mass., on Saturday night, Nov. 13, failed to halt a group of resolute filmgoers who were determined to see "Strangers When We Meet" and "Murder by Contact" twin bill, and held their places in line using handkerchiefs to fend off the smoke. The line was blanketed in acrid smoke as the fire ravaged the building. Then, a fire hose broke, spraying them with a forceful stream of water. The line broke, formed again, shook off the water, and drenched, returned to the line in front of the box office. Just about the time the line finally made its way into the theatre, fire officials ordered the theatre evacuated. Those in the theatre and the line that braved the smoke to see the films, some 400 in all, were brought out at the height of the blaze, which started before 6:30 p.m. and was not brought under control until more than three hours later. . . . Arnold Van Leer, Paramount exploitation chief here, set up a screening for "The World of Suzie Wong" at Paramount screening room and hosted a press luncheon following for Nancy Kwan, in on personal appearance and publicity tour in behalf of the film. The preceding week, the Paramount exploitation chief introduced starlet Leticia Roman, in on two city tour, New York-Boston, for Elvis Presley's "GI Blues," which opens at the Metropolitan Nov. 23, at an Italian style luncheon at the Sheraton Plaza. The new Italian actress received heavy press coverage.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Please sign the petition to Congress to . . . ban PAY TV!
. . .n On the Manor Screen

This effective lobby display was used by J. E. Thorsen, manager, Manor, San Mateo, Calif., in the nation-wide campaign of Theatre Owners of America to secure signatures for Congressional petitions asking legislation to outlaw pay-TV.

BUFFALO

Live action stole the attention of patrons of the Sheridan Drive-In when an overheated grill in the refreshment stand caused a $75 fire. The Sheridan is one of the local area outdoorers that stays open all winter with free heaters for cars. . . . The dream of a 31-year-old Buffalo executive will come true next spring with the opening of Fantasy Island, a $500,000 amusement park on Grand Island. The park is the dream of Gerald L. Birzon. Two years ago he vacationed in the Adirondack area, visited several similar parks, and decided on a similar facility for western New York. Several leading Buffalo area business men have joined Birzon on the company's board of directors. . . . Melvyn Berman, vice-president, Tri-State Automatic Candy Corporation, has been elected a director of ABC Vending Corporation of Long Island City. Berman is also a director and general manager of Tri-State, an affiliate of ABC. . . . Earl Hubbard, Sr., who has been director of advertising and publicity for the Century and Teck (during its Cinerama policy) and who has been free lancing for lo, these many moons, is now a publicity representative for Universal-International, working out of the Buffalo U-I exchange and covering Buffalo, Rochester, and Syracuse. He assisted general manager George H. Mackenna on the advance promotion for "Midnight Lace," which opened at Basil's Lafayette.

CHARLOTTE

The Allen, in the heart of the downtown section of North Wilkesboro, N. C., was destroyed in a pre-dawn fire. Discovered by a policeman at 3:15 a. m., the blaze already had gained such headway that it soon burned the two-story building to the ground. The theatre, which had been in operation for many years, had a seating capacity of 400. The theatre equipment and business was owned by George G. (Joe) Johnson and T. H. Waller of North Wilkesboro.

The building was under lease from W. H. McElwee and R. G. Finley of North Wilkesboro. It was believed that the fire began in the projection room.

CHICAGO

Zenith Radio Corporation has licensed Teco, Inc., an Illinois Corporation, to engage in subscription television operations using Zenith's Phonevision systems. Leland Hayward, theatre and motion picture producer, has been retained to direct the subscription television programming activated by Teco, Inc. . . . Morris B. Lang, 70, former owner-operator of the old Harrison, razed 10 years ago to make way for the Congress Expressway, died. . . . The Lyric, Casey, Ill., was reopened by Robert Johnson. . . . The Woodriver, Woodriver, Ill., is now operating weekends only, as is the Princess, Alton, Ill. . . . Diane Drive-In, Carlinville, Ill., closed for the season. . . . The Majestic, East St. Louis, Ill., and the Mattoon, Taylorsville, Ill., closed. . . . Oscar Bernstein, UA sales staff, was in Edgewater Hospital for a checkup. . . . Fire in the closed B & K Garrick required six fire department units to put it out. A three-judge panel of the Illinois Appellate Court took under advisement the fate of the Garrick Theatre Building after hearing arguments from counsel on both sides. The appeal was directed against a decision of Superior Court Judge Donald S. McKinlay sparing the landmark from wrecking crews. . . . Henry Harrell has taken over as branch manager of 20th Century-Fox replacing Robert Conn, appointed to the company's sales cabinet. . . . Joseph Berenson, National Theatre Advertising Company and a former chief barker of Variety, is better after surgery. . . . Federal Judge Hoffman ruled that Fanfare's "Nature's Paradise" was not obscene and ordered the Censor Board to issue it a permit for showing. . . . Charles Lindau, Capitol Film Company, died following a heart attack. . . . Saul Goldman, chief booker, Allied Theatres, became a grandfather again when his daughter, Mrs. Phyllis Siegal, gave birth to a girl. . . . Vi Dane was appointed sales manager of Filmack's theatre department. . . . Floyd E. Thompson, 72, attorney for film companies in the Jackson Park million dollar film suit, died at his Evanston, Ill., home. . . . H. "Goody" Godamote, who retired five years ago from the 20th-Fox sales staff after 35 years of service, was seriously ill. . . . Stanley Kohlberg has taken over the 53 Drive-In, Palatine, Ill., from the Schoenstadt Circuit. . . . H. T. Tudor purchased the Main, Dunkirk, Ind., from Scheidler's Circuit. . . . Richard Casby has purchased the Indiana, Salem, Ind.

CINCINNATI

In to set up early winter promotions were Robert Conn, a member of the recently-formed 20th-Fox sales cabinet; Sam Galanty, Washington, D.C., Columbia eastern division sales manager; and Peter F. Rosian, Cleveland, U-I regional sales manager. Also in were publicists Harry Freeman and Lou Marks, New York, for MGM's "Where the Hot Wind Blows," opening in mid-November at the Palace, and Ed Fisher, Hollywood, for Columbia's upcoming "Pepe." . . . Harry Sheeran, MGM assistant branch manager, and Nicholas Shafer and Roy White, Mid-States Theatres, attended a testimonial dinner in Pittsburgh for J. J. Maloney, MGM's recently retired divisional sales manager. . . . Frank Schrieber, U-I branch manager, presided at a COMPO meeting in the 20th-Fox screening room, attended by branch managers and salesmen. . . . George Krebs, Capitol projectionist, who collapsed in his booth of a heart attack, is convalescing in a local hospital, and James Curran, UA Kentucky salesman, is recovering at his home from influenza.

COLUMBUS, OHIO, NEWS — Gesture of friendship for an opposition theatre was extended by manager Sam Shubouf of Loew's Ohio and manager Robert Sokol of Loew's Broad in running trailers announcing the premiere of Cinerama at RKO Grand here. . . . Eugene Picker and John Murphy of Loew's Theatres were local visitors. . . . Donna Oehm and Gerald Sullivan, young couple touring the U. S. via bicycle as a promotion stunt for "North to Alaska," were greeted here by Kenneth Kline, Chamber of Commerce official. The couple will be wed in Juneau, Alaska, by Gov. William Egan. . . . Columbus B'nai B'rith Council sponsored the premiere of "Can-Can" at the Main. . . . Gaye Maples, 19-year-old Worthington High School graduate, was selected "Miss Cinerama" in a contest sponsored by RKO Grand and Dispatch Charities. She reigned over the premiere of Cinerama at the Grand. . . . Mrs. Lelia Stearn, operator, Southern, has been confined to her home by illness. . . . Art Theatre Guild here has acquired its 16th theatre—the College in Phoenix, Ariz. Louis Sher, ATG president, is surveying the art theatre situation in California, with a view to an extension of operations to Pacific Coast cities. Richard Packer, formerly of Columbus, will manage the College, Sher announced. . . . Leroy Griffith announced he will invest $35,000 in stage and backstage facilities of the Parsons Follies if patrons indicate they want stage shows. He is polling patrons as to their preferences. . . . Downtown theatres may benefit from an experimental shuttle bus service to be started Dec. 5 in the shopping section. Columbus Transit Co. said the experiment will become permanent if successful.

Film Exchange and Dealer Listing for the

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• *Film Distributors*

ALLIED ARTISTS, 152 Vance Ave.—JAckson 7-9424
Br. Mgr.: Bailey Prichard. Office Mgr. and Booker: Vivien Wahlquist. Sales: F. J. Kaiser, Henry Hammond. Cashier: Joyce Wilfong. Emerg. Phone: BRoadway 4-4787.

COLUMBIA, 162 Vance Ave.—JAckson 6-3268
Br. Mgr.: Norman J. Colquhoun. Office Mgr.: Frank Owen. Sales: James Pope, Tate Baker. Bookers: Charles Snowdy, Zulu Fitzpatrick. Cashier: Mae Carper. Field Exp.: Matty Brescia. Emerg. Phone: JAckson 6-1370.

HOWCO, 399 S. Second—JAckson 6-8328
Br. Mgr.: Charles Arendall. Booker: Becky Stevens. Emerg. Phone: GLendale 2-1950.

DON KAY ENTERPRISES, 492 S. Second—JAckson 7-4023
Owner: Don Kay. Office Mgr. and Booker: Teenie Yeger. Emerg. Phone: FAirfax 3-6963.

METRO-GOLDWYN-MAYER, 158 Vance Ave.—JAckson 5-5443
Br. Mgr.: Louis C. Ingram. Office Mgr.: Etheline Mayo. Sales: J. R. Fly, P. H. Holmes. Bookers: Mike Bissio, Bill Barber. Cashier: Betty Walden. Field Exp.: Judson Moses. Emerg. Phones: BRoadway 4-9495, FAirfax 4-1072.

PARAMOUNT, 502 S. Second—JAckson 6-7425
Br. Mgr.: Howard A. Nicholson. Office Mgr.: Travis Carr. Sales: Tom S. Donahue.

20TH CENTURY-FOX, 151 Vance Ave.—JAckson 6-2164
Br. Mgr.: Don Coursey. Office Mgr.: Dewey Hopper. Sales: Leo R. Winkler, Bonnie O. McCarley. Booker: John Crawford. Cashier: Mary Frances Rygaard. Field Exp.: John Rhea. Emerg. Phone: None.

UNITED ARTISTS, 151 Vance Ave.—JAckson 5-8467
Br. Mgr.: E. J. Stevens. Sls. Mgr.: James Martin. Sales: E. N. Stevens. Booker: Katherine Randle Keifer. Emerg. Phone: BRoadway 6-1981.

UNIVERSAL-INTERNATIONAL, 138 Huling—JAckson 6-4161
Br. Mgr.: Bob Carpenter. Office Mgr.: Fred Curd. Sales: Maurice Basse. Booker: Charles Craig. Emerg. Phone: None.

WARNER BROS., 402 S. Second—JAckson 6-1191
Br. Mgr.: Jeff Williams. Office Mgr. and Booker: Bill Boyd. Sales: Charles Jones. Emerg. Phone: FA 3-4966.

W & Y, 492 S. Second—JAckson 5-2384
Owners: Cliff Wallace, Teenie Yeger. Emerg Phone: FAirfax 3-6963.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 412 S. Second—JAckson 5-6616 Emerg. Phone: FAirfax 7-3975.
TRI-STATE THEATRE SUPPLY, 320 S. Second—JAckson 5-8249

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 399 S. Second—JAckson 6-7454

• *Signs, Advertising and Printing*

NATIONAL SCREEN SERVICE, 399 S. Second—JAckson 6-7454
PEERLESS PRINTING, 410 S. Second—JAckson 6-1770
THEATRE POSTER EXCH., 184 E. Calhoun Ave.—JAckson 7-3836

• *Film Delivery Services*

AIR DISPATCH, INC., 311 S. Second—JAckson 5-6818
Agent: L. E. Hester.

FILM TRANSIT, 311 S. Second—JAckson 5-6848
Pres.: M. H. Brandon. Mgr.: G. L. Brandon.

• *Shipping and Inspection Service*

MEMPHIS FILM SERVICE, 291 Hernando—JAckson 5-1343
Mgr.: A. S. Crews.

• *Service Companies*

ALTEC SERVICE CO., 3644 Carnes—GLendale 8-5248
AUDIO VISUAL EQUIP. SUPPLY CO., 308 S. Second—JAckson 5-1343
RCA SERVICE CO., 1367 S. Cooper—BRoadway 6-7508

• *Theatre Service*

SOUTHERN THEATRE SERVICE, 320 S. Second—JAckson 5-5163
Owner: John T. Gannon, Jr.

• *Motion Picture Exhibitor*

Representative: Mrs. Tom Spalding, 3070 Kimball Road, Memphis 14, FAirfax 4-4301.

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CLEVELAND

The annual election meeting of the Variety Club named to the board Ted Levy, Buena Vista; Sam Schultz, Allied Artists; Jay Schultz, Allied Artists; Jerry Lipow, Valiant Films; Nat Barach, National Screen Service, Jules Livingston, Columbia; Leonard Mishkind, General Theatres; Tony Graydon, WJW-TV; Ray Schmertz, 20th Fox; Milt Grant, Silk Screen Process; Sammy Watkins, orchestra leader. Past chief barkers automatically elected to the board included Marshall Fine, Associated Theatres; Irv Shenker, Berlo Vending; Jack Silverthorn, Hippodrome; Jim Levitt, Buena Vista; Dry Rosenthal, United Artists. Irv Shenker, past chief barker; Jack Silverthorn; and the presiding chief barker have been delegated to attend Variety Club's annual convention in Miami. . . . Jerry Lipow, formerly of UA, has been appointed district manager of Valiant Films in the Cleveland-Pittsburgh area. He has hired Natalie Julius as secretary and headquarters will be in the Film Building. Eddie Bergman, retired Universal salesman, has been in Mt. Sinai Hospital for surgery and is reported to be recuperating satisfactorily. . . . Funeral services for Elsie Loeb were held at the Suburban Temple, Shaker Heights. The film industry, to which Mrs. Loeb was so dedicated for over 40 years, was well represented by the local branch managers and bookers, trade people, and general theatre personnel.

DALLAS

Steve McQueen will arrive here on a tour in connection with "Magnificent Seven" at the Majestic. He will appear on several local TV and radio shows. He will be guest of honor at a luncheon given by Interstate at the Sheraton Dallas. . . . Dan and Paula Hulse have become parents of a baby son. Father is with the Metro-Goldwyn-Mayer staff. . . . Floyd Carter, a student booker at the MGM exchange, was recently married of Patricia Harris. . . . Jerome Lawrence and Robert E. Lee will be in the city on Oct. 30 and 31 in advance of the opening here of the film version of their "Inherit the Wind," to be shown at the Esquire. The stage version had its premiere here at the Margo Jones Theatre. . . . A 20th Century-Fox camera crew arrived here to shoot background scenes at the State Fair of Texas for the forthcoming spectacular, "State Fair." Heading the crew for the Charles Brackett production will be George Eckert and Dick Breen. The filming will be in Todd-AO and the film will be one of the studio's two biggest projects for the year, according to studio officials, the other being "The Greatest Story Ever Told." . . . "Beauty of the Cave," an action packed featurette in Eastman Color, has been completed by Continental Artists Productions, an independent company recently formed by Dale Berry, actor-producer.

Watch for them!

NEXT!
Seattle Territory
Issue of December 7
Salt Lake City Territory
Issue of December 14

Save Them!

DENVER

Ralph Batschelet, manager, Fox Mayan, Denver, will again M.C. the Annual Rocky Mountain News Golden Wedding Party in the Silver Glade Room of the Cosmopolitan Hotel, the newspapers' 10th annual tribute to the 50 year married oldsters. 400 couples are expected to attend. . . . Robert Selig, president, Fox Intermountain, was keynote speaker at the company's managers get together in Boulder, Colo. All managers from Harold Rice's and Ray Davis' districts covering Colorado, Wyoming, Nebraska, and New Mexico attended. Joe Vleck, Bob Sweeten, and Ralph Batschelet led the symposium on advertising and publicity. . . . Governor Stephen H. McNichols of Colorado and at least six other governors of nearby western states will take part in the world premiere of Walt Disney's "Ten Who Dared," which opens at the Denver on Oct. 18, according to Harold Rice, Denver manager, and the Denver Rocky Mountain News. . . . Phil Dreckman, manager, Bluebird, is bringing back five popular old musical films for a 10 day festival. . . . Homer Ellison is now manager, Atlas' Federal, in north Denver's residential district. . . . Ralph Roe, manager, Wolfberg's Paramount, Denver, staged a highly successful 6 a.m. breakfast show preview for "Dark at the Top of the Stairs." Buffet breakfast was included for the early risers who paid a mere 25 cents for the whole deal. . . . Big plans are under way for overall army cooperation on Columbia's "I Aim at the Stars," opening at the Denver currently, according to Lorie-Lotito public relations organization. . . . Pat McGee, co-owner, Tower, has been made treasurer of newly formed state wide organization to fight the Daylight Savings Amendment, which goes on the ballot in Colorado this November. They are tying in with other industries who would be adversely affected if constitutional amendment is not defeated. In past years, the subject has come up in legislature frequently but has always been defeated.

DES MOINES

Earl Rolison has taken over the managership of the Capitol and drive-in theatres at Ottumwa. Rolison has worked in Ottumwa theatres for nearly 40 years, mainly as a projection booth operator. . . . Mr. and Mrs. Adrian Krieger celebrated their 22rd anniversary as operators of the Terril, Terril, Ia., by serving as hosts at a free movie to mark the occasion. . . . Jerry Redburn has been named manager, Antia, Anita, Ia., and is making improvements in the house. The house is operated by the Anita Theatre Corp., a civic group formed last year to maintain operation of the theatre.

DETROIT

Upbeat story was the "Spartacus" premiere at the Madison. It was preceded by three evenings of screening to trade, press, and opinion-makers. Opening night was sponsored by the Variety Club of Detroit for the benefit of its Growth and Development Center. Black ties prevailed among the holders of the $50 gold tickets, who were regaled at an After Glow Champagne Party at the Sheraton Cadillac Hotel. Barkers and friends gathered for their private glow, at Tent 5, inasmuch as the affair was a sellout and over $20,000 was raised to launch the Center at the Children's Hospital of Michigan. On the commercial side, Universal and United Detroit have reason to be cheerful. Between the activity created by the ticket committee, headed by Irving Goldberg, and U-I exploitation, pre-opening advance sales had already passed the lusty $60,000 mark. . . . "Ben-Hur," past its 40th week, has already grossed over $800,000. Coincident with this, division manager of MGM Lou Marks and Mrs. Marks, and branch manager Ed Susse visited Bay City, where they launched the outstate campaign as the film opened at the Empire. There will follow in rapid succession engagements in larger cities by independents and the Butterfield circuit. It is anticipated the film can hold from four to eight weeks in major situations, and at least two in the smaller ones.

Seen at a recent sneak preview of U-I's "The Great Imposter" at the RKO 86th Street, New York City, are, left to right, Harry Mandel, RKO vice-president; John Murphy, Loew's Theatres vice-president; Joseph B. Rosen, Universal regional sales manager; and Philip Gerard, Universal eastern advertising and publicity manager.

JACKSONVILLE

Mary Brooker, 20th-Fox film inspectress, has returned to the WOMPI membership roll. . . . The entire local WOMPI membership has dedicated itself to the task of raising $500 to charter an air-conditioned bus to enable the entire group to attend the 1961 WOMPI convention in Charlotte, N.C. . . . WOMPI has volunteered for the service work of bicycling four prints of a Muscular Dystrophy trailer to 16 local theatres during November. . . . Newest WOMPI fund-raising project is the sale of decorative Christmas wrapping paper which can be purchased from any WOMPI member. . . . Sandra Smith is a new booking department secretary at Warner Bros. . . . Jesse M. Kimmons, former Alabama and Georgia projectionist, who now heads the Eska Productions Corp., producers and processors of sound and silent films at Leesburg, Fla., announced that he and Mrs. Kimmons plan an early opening for the Ritz, Leesburg, which was known as the Palace when operated by the MCM Theatres circuit. He said they also plan to convert a former downtown Leesburg telephone building into a "kiddie park" under the sponsorship of the small city's leading merchants. . . . Tim Crawford, former local exhibitor, is now on the sales staff of a downtown furniture company.

MIAMI, FLA., NEWS — Frank Myers, Wometco Enterprises purchasing agent, became the father of his first child, a son. . . . William Ching is Sydney Levine's assistant-in-training at the Mayfair Art. . . . Raymond Dale Toemmes and Patricia Jane Pollock were wed here. He is the son of Ray Toemmes, manager, Miami. . . . Wometco Enterprises Employee Fund for Giving during 1960 contributed $500 to the Will Rogers Memorial Hospital; $1200 to the Variety Children's Hospital; and a total of approximately $7675 to the United Funds of Dade and Broward Counties, according to a report to employees by Bob Green, chairman of the Fund. . . . Tom Rayfield participated in Miami Beach High School's "Boss For a Day" project when Robert Riskin, student, "managed" the theatre for a day with Rayfield. The youngster participated in plans for exploitation of "Midnight Lace" along with district manager Sonny Shepherd and managers of Wometco's first-run houses.

MEMPHIS

Drive-in closings in the area include Ferguson, Ferguson, Ark.; Arrow, Steeleville, Ill.; Lepanto, Lepanto, Ark.; 270, Sheridan, Ark.; Rocket, Magnolia, Ark.; Jacksonville, Jacksonville, Ark.; Lakeview, Hardin, Ky.; Elias, Osceola, Ark.; Sunset, Martin, Tenn.; 64, Russellville, Ark.; West Point, West Point, Miss.; Iuka, Iuka, Miss.; Bel Air, Centerville, Tenn.; Malvern, Malvern, Ark.; Autoscope, La Center, Ky.; and Beardsley Chevrolet, Bardwell, Ky. . . . J. E. Twiehaus has taken over the operation of the Skylark Drive-In, Clarksdale, Miss. . . . Mrs. Eileen Chaffin is operating the Joy, Hayti, Mo. . . . Jack Mahan has reopened the Tutrovansium, Tutwiler, Miss., after extensive alterations. This house is now for all colored patronage. . . . T. W. Young is now operating the Fulton Drive-In, Fulton, Ky. . . . J. A. Harris has closed the City, Junction City, Ark. . . . Hard top closings in the area include the Camp Breckinridge, Camp Breckinridge, Ky.; Kentucky, Henderson, Ky.; Cassidy, Webb, Miss.; and C. C. McGahey has closed the Ackerman, Ackerman, Miss. . . . W. H. Booth has reopened the Booth, Hollandale, Miss. . . . J. A. West has again assumed ownership of the Hollywood, Memphis, Tenn. . . . Bill Carpenter opened the Graco, Jacksonville, Ark. . . . Theatre openings in the area include the Majestic, Iuka, Miss.; Fiesta, Blytheville, Ark.; Kraver, Henderson, Ky.; U-Ark, Fayetteville, Ark.; Palace, Ridgely, Tenn.; Ritz, Oxford, Miss.; and Scenic Drive-In, North Little Rock, Ark.

NEW HAVEN

E. M. Loew's Milford (Conn.) Drive-In is expected to install in-car heater service next spring, to permit year-round operation. Don Felix is resident manager. . . . The Nutmeg Theatre Circuit has announced appointment of Donn Iogha, formerly manager, Plaza, Stamford, Conn., to managership of the Norwalk, Norwalk, Conn., and Fine Arts, Westport, Conn., succeeding Judd Beal, who has left the circuit to operate his own theatre in Littleton, N.H. Nutmeg, which is headed by Leonard Sampson, Robert Spodick, and Norman Bialek, also operates the Crown and Lincoln, New Haven. . . . Ted Harris, managing director, 3800-seat State, Hartford, has resumed his duties following extended recuperation from surgery. The State, Connecticut's largest remaining combination motion picture-vaudeville house, is to reopen shortly with its regular Saturday-Sunday motion picture-vaudeville policy. The theatre is owned and operated by Harris and his brothers, Sam and Martin. . . . Tom Grogan, resident manager, Perakos Theatre Associates' Strand, Thompsonville, Conn., has accomplished his long-range objective of ridding the Strand neighborhood streets of parking meter charges after 6 p.m. daily. Approaching the town's parking commission, he finally got approval for such action after noting that a lot of potential customers were leaving the town center when learning that the parking meters still worked after 6 p.m. Heretofore, Grogan's aides diligently watched cars of Strand patrons, making sure that no meters ran overtime without Strand money keeping the meter in working shape. Traditionally, an explanatory, good-will card was left on the automobile windshields.

NEW ORLEANS

The local WOMPI's staged their variety show at St. James Major High School Auditorium for the benefit of Cor Jesu High School. . . . Val Cass, son of UA manager's secretary, Loraine Cass, married Barbara Zemke. . . . Gulf States Theatres, McComb, Miss., have expanded their units of operation to 63 by taking over the operation of the 51 Drive-In, Brookhaven, Miss., from A. R. Carruth. . . . H. M. Wise has curtailed operation of his Pop's Drive-In, Jena, La., to three nights a week. . . . Charles Weateall, Sr., has also lessened show days at the Area Drive-In, Grovehill, Ala. . . . Clyde LeBlanc closed the Star, Crowley, La., except for the showing of road show attractions. . . . WOMPI's are checking families whose names were supplied by the New Orleans Welfare Department to ascertain the number and sex of children, whose Christmas will be brightened by a Christmas party which the club is preparing. . . . The Bill Hirstius family have brought out the cradle again for a son named David. Hirstius is in the film inspection-shipping department handling Warner films. . . . Bill Butterfield, Pascagoula, Miss., drive-in operator, is back in the swing again following recent hospitalization. . . . The U Drive-In, Bayou LaBatre, Ala., and the Area Drive-In, Grovehill, Ala., are operating part time. . . . Walter E. Turner, Vinegar Bend, has reassumed ownership of the Citronelle, Ala., drive-in, for the past year or so operated by Mrs. Cullpepper. . . . Sympathy to Mr. and Mrs. Gerard St. Romain on the death of their first born, a son, who died shortly after birth. The mother was formerly Columbia's head cashier. . . . James Bradford, head, S & B Theatres, is back home from the hospital recuperating from serious illness. . . . John Elsey has made arrangements with Theatre Owners Service to do the buying and booking for his indoor King, New Roads, La., and the Pat Drive-In, operated is association with his son at Vidalia, La. . . . Mrs. Y. Bondurant has lessened shows to two changes a week at the Wisner, La., theatre. . . . Gulf States Theatres closed the Joy, Alexandria, La., and the Colonial, New Iberia, La. Other closings were G. C., Dulac, La., and the Trio, Zachary, La. . . . The Moonlight Drive-In, West Long Beach, Miss, reopened after repairs to the screen tower, damaged by wind.

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PHILADELPHIA

Harry Waxman, confined in Atlantic City, N. J., hospital, was still selling tickets via telephone for the annual B'nai B'rith dinner and Ye Olde Tymers Club annual banquet scheduled for the President Hotel in December. . . . Mrs. Emma Bernard, Benny Harris' nurse, was in Misericordia Hospital . . . The Ladies' Auxiliary of Variety Club, Tent 13, held an Army-Navy Night at the clubrooms on Nov. 26. . . . Columbia exploiteer Milt Young became a grandfather for the second time when his daughter, Mrs. Milton Goldentyer, gave birth. . . . The President was robbed of over $1,000 by safecrackers. The Strand was closed due to a fire next door.

PITTSBURGH

Kal Bruss is the new M G M field exploitation man for Pittsburgh, Cleveland, Cincinnati, and Detroit. He will headquarter in the latter city. His first Pittsburgh assignment was promotion of "Butterfield 8," ahead of its Penn engagement. . . . Another change at Metro here was the unexpected retirement of veteran resident manager Ralph Pielow, who was replaced by office manager Max Shabason. Moving up to Shabason's spot was salesman Irving Jacobs. . . . Morris Finkel spent over $5,000 installing new lounge-type seats in his art house, the Shadyside, managed by Dave Smith. . . . George and Ernie Stearn, Associated Circuit, who have leased the Washington, Washington, Pa., expect to have the long-closed house remodelled and reopened by Christmas. . . . Pirate World Series heroes Elroy Face and Hal Smith, who worked up a song-and-comedy act, broke in with a night club engagement at the Holiday House here, with announcer Bob Prince as m.c. Following an appearance on the Perry Como network T V show, the trio were booked in 14 Stanley Warner area theatres, playing six Pittsburgh and suburban theatres in one day. In circuit's out-of-town theatres, act played either three or four shows a day. This is the first "live" show to play many of these theatres in years and years, and the experiment is being watched with interest. . . . Closing of "Ben-Hur" at the Warner Pittsburgh was announced for Dec. 18, making a 48-week run for the M G M epic. "The Alamo" was scheduled to follow, with a Dec. 21 bow set.

ST. LOUIS

A new "crew" was elected at the monthly luncheon meeting of the Variety Club at the Chase Hotel. . . . Ray McCafferty, Columbia branch manager, and district chairman for the Will Roger's Hospital Fund, has set aside Dec. 2 for a special "popcorn" push. He has asked all the area exhibitors to pledge their popcorn receipts for the day to the hospital fund. . . . Theatres which closed recently include Ronnies' Drive-In, St. Louis; Abby, Abingdon, Ill., Pirtle Circuit; Springfield (Ill.) Drive-In; Midway Drive-In, Benton, Ill.; Avon Drive-In, Breeze, Ill., and no date was announced for the opening of the indoor Avon; Rendevouz Drive-In, Flora, Ill. . . . The Frisina Amusement Corporation recently bought the theatre and drive-in at Mount Carmel, Ill. Both were originally owned by Theodore Coleman and Sons. . . . Ralph Wassem is in critical condition at St. Mary's Hospital here following a fall from a ladder. He is suffering from a fractured skull and other, as yet undetermined, injuries. His wife is Eve Wassem, head booker at 20th-Fox. . . . WOMPIs are plugging their 50-50 club with each winner for six months receiving $25. In another project, the WOMPIs plan to sell Christmas candy to help the Peregrine Home Society.

SAN ANTONIO

The Daughters of the Republic of Texas, official custodians of the original Alamo, took a dim view of adverse New York reviews of John Wayne's $12 million film epic, "The Alamo." The picture had its world premiere in San Antonio. Subsequently, the New York Times called "The Alamo" "another beleaguered blockhouse western." Time and Newsweek had similar reactions in their issues. But Mrs. Philip Harrell, president of the Alamo Mission Chapter of the DRT, said, "Indeed, it is out of line entirely for the New York papers to be so sarcastic." While she confessed to being slightly uneasy about some of the film's departures from historical facts, Mrs. Harrell said the picture as a whole is inspiring in that "it instills into the minds of people today that our wonderful freedom did not come by accident." . . . Big John Hamilton, local restaurant owner and actor, who was last seen in a role in "The Alamo" is once again in Brackettville, Tex., where he has been added to the cast of "Two Rode Together," Columbia's western drama now being filmed there.

WASHINGTON

Max J. Rosenberg, president of Vanguard Pictures and producer of Warners "Girl Of The Night" was in Washington to meet with the local movie critics. A special screening was arranged at the MPA and a luncheon was held for the press, attended by Jay Carmody, Evening Star; James O'Neill, Jr, Daily News; Frank LaFalce, Stanley Warner Theatres; and Irving Blumberg, Warner Bros. advertising representative.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR
Plus
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

NOVEMBER 30, 1960 SECTION TWO
VOL. 65, NO. 1

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
HELL TO ETERNITY—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergorac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans
6919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade
6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half

COMING FEATURES IN ORDER OF RELEASE

Sept. **CALTIKI, THE IMMORTAL MONSTER**—John Merivale, Didi Sullivan
Sept. **TORMENTED, THE**—Richard Carlson, Susan Gordon
Oct. **BLOODY BROOD**—Barbara Lord, Jack Bett
Oct. **SERENGETI SHALL NOT DIE**—(EC)—African Documentary
Oct. **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Nov. **HEROES DIE YOUNG**—Erika Peters, Scott Borland
Nov. **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made

COMING

BIG BANKROLL, THE—David Janssen, Mickey Rooney, Dianne Foster
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BRIDGE, THE—German-Made
DONDI—David Janssen, Patti Page
HEROD, THE GREAT—(Totalscope, EC)—Edmund Purdom, Sylvia Lopez
LOOK IN ANY WINDOW—Paul Anka, Ruth Roman, Alex Nicol

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC; Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

GOLIATH AND THE DRAGON—(C)—Mark Forrest
IMMORAL MISS HANSEN, THE—Nadja Tiller, Tony Britton
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MASTER OF THE WORLD—(C)—Vincent Price
REPTILICUS—(C)—Bodil Miller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures of Huckleberry Finn..	A1	MGM
Alamo..........................	A1	UA
•All In A Night's Work...........		Par.
All The Fine Young Cannibals....	A3	MGM
All the Young Men...............	A2	Col.
Amazing Transparent Man.......		A-I
And Quiet Flows The Don........	B	UA
•Angel Baby......................	B	Col.
Angel Wore Red, The............	A3	MGM
Angry Island....................		For.
Angry Red Planet...............	A2	A-I
Aparajito........................	A1	For.
Apartment, The..................	A3	UA
Aren't We Wonderful............		For.
As The Sea Rages...............	A2	Col.
•Atlantis, The Lost Continent.....		MGM
Atomic Submarine...............	A2	AA

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
•Back Street		U-I
Barefoot Mailman, The—RE	A1	Col.
•Battle At Austerlitz		Fox
Battle In Outer Space	A1	Col.
Battle of Blood Island		Misc.
Battle Of The Sexes, The	A2	For.
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
Bellboy, The	A2	Par.
Belles And Ballets		For.
Bells Are Ringing	A2	MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Between Time and Eternity	B	U-I
Beyond The Time Barrier		A-I
•Big Bankroll, The		AA
Big Chief, The		For.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
•Big Wave, The		AA
Block Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
•Bloody Brood		AA
Bluebeard's Ten Honeymoons	B	AA
•Blueprint For Robbery		Par.
Bobbikins	A1	Fox
Boy and the Pirates, The	A1	UA
Boy Who Stole A Million, The	A1	Par.
Bramble Bush, The	B	WB
•Breakfast At Tiffany's		Par.
Breakout		For.
Breath of Scandal, A	B	Par.
Bridal Path, The—(Mating Time)	A2	For.
•Bridge, The		AA
Brides Of Dracula, The	A2	U-I
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
Butterfield 8	B	MGM

C

Cage Of Evil	A2	UA
•Caltiki, The Immortal Monster		AA
Can-Can	B	Fox
•Canadians, The		Fox
Captain's Table	A3	Fox
Career Girl		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For.
Carry On Sergeant		For.
Cash McCall	A3	WB
Chance Meeting	A3	Par.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
•Cimarron		MGM
Cinderella	A1	Par.
Circus of Horrors	B	A-I
•Circle of Deception		Fox
Circus Stars (U.S.S.R.)	A1	Par.
•Cleopatra		Fox
Code Of Silence		Misc.
College Confidential	A3	U-I
•Colossus Of Rhodes, The		MGM
Comanche Station	A1	Col.
Come Back Africa		Misc.
Come Dance With Me		For.
•Come September		U-I
Confess, Dr. Corda		For.
Conspiracy Of Hearts	A1	Par.
Cossacks, The	A1	U-I
Counterfeit Traitor, The		Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack in the Mirror	B	Fox
Cranes Are Flying, The	A3	WB
Crowded Sky, The	A3	WB
Crowning Experience, The	SP	Misc.
•Cry For Happy		Col.

D

Dark At The Top Of The Stairs, The	A3	WB
David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
Day They Robbed the Bank of England	A1	MGM
•Desert Attack		Fox
Desire In The Dust	B	Fox
•Devil At 4 O'clock, The		Col.
Dinosaurus	A1	U-I
Dog, A Mouse and A Sputnick, A		For.
•Dondi		AA
Dog of Flanders, A	A1	Fox
•Double Trouble		Fox
Dreams		For.
Dog's Best Friend, A	A1	UA
Drunken Angel, The		For.

E

Electronic Monster, The	B	Col.
Elmer Gantry	B	UA
End of Innocence	A3	For.
Enemy General, The	A2	Col.
Entertainer, The		For.
Esther And The King	B	Fox
Expresso Bongo	C	For.
•Exodus	A3	UA

F

Facts Of Life, The		UA

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names
508 **AS THE SEA RAGES**—D-74m.—Marla Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad
423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue
430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target
422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers
507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves
416 **FLYING FONTAINES, THE**—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces
418 **GENE KRUPA STORY, THE**—D-100m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England
512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited
515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England
519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English
426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles
424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Coleen Dewhurst—4693 (4-13-60)—Good spy yarn
429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy
510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue
421 **ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
420 **OUR MAN IN HAVANA**—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England
511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies
427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
417 **SUDDENLY, LAST SUMMER**—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy
470 **SWAN LAKE**—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
415 **1001 ARABIAN NIGHTS**—CAR-76m.—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half
418 **WHO WAS THAT LADY?**—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

COMING FEATURES IN ORDER OF RELEASE

Dec. **THREE WORLDS OF GULLIVER**—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
Jan. **HAND IN HAND**—John Gregson, Sybil Thorndike
Jan. **SWORD OF SHERWOOD FOREST**—(C)—Richard Greene, Peter Cushing
Jan. **WACKIEST SHIP IN THE ARMY, THE**—(CS; C)—Jack Lemmon, Patricia Driscoll

COMING

ANGEL BABY—Salome Jens, George Hamilton, Mercedes McCambridge
CRY FOR HAPPY—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
DEVIL AT 4 O'CLOCK, THE—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna
GREENGAGE SUMMER, THE—(C)—Kenneth More, Danielle Darrieux—French-made
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HOMICIDAL—Glenn Corbett, Patricia Breslin
MAD DOG COLL—John Chandler, Kay Doubleday
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
TASTE OF FEAR—Susan Strasberg, Ronald Lewis
TWO RODE TOGETHER—(C)—James Stewart, Shirley Jones
UNDERWORLD, U.S.A.—Cliff Robertson, Dolores Dorn
VISA TO CANTON—Richard Basehart
WARRIOR EMPRESS, THE—(CS; C)—Kerwin Mathews, Tina Louise

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences
20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent
101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results
17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)—Absorbing drama for adults seems headed for better business
19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program
9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer
VILLAGE OF THE DAMNED—MD-78m.—(MC)—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England
104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Dec. **MAGIC BOY**—(EC)—Japanese Animated Cartoon
Dec. **CIMARRON**—(CS; MC)—Glenn Ford, Maria Schell
Jan. **GORGO**—(Automotion; TC)—William Travers, Vincent Winters—England

COMING

ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
COLOSSUS OF RHODES, THE—(CS; C)—Rory Calhoun, Lea Massari
GREEN HELMET, THE—Bill Travers, Nancy Walters
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
GO NAKED IN THE WORLD—(CS; MC)—Gina Lollobrigida, Ernest Borgnine
INVASION QUARTET—Bill Travers, Gregoire Aslan
KING OF KINGS—(TECH. 70; TC)—Jeff Hunter, Siobhan McKenna
RING OF FIRE—(MC)—David Janssen, Joyce Taylor
SILENT PARTNER—Stewart Granger, Haya Harareet
SPINSTER—(CS; C)—Shirley MacLaine, Laurence Harvey
TARTARS, THE—Victor Mature, Orson Welles
WHERE THE BOYS ARE—(CS; MC)—Dolores Hart, George Hamilton

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Spain
6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
CINDERFELLA—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11-23-60)—Fair Jerry Lewis entry should please his fans
5913 **CIRCUS STARS**—NOV-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-rending drama—English
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
G. I. BLUES—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare
6008 **WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

COMING FEATURES IN ORDER OF RELEASE

Jan. **BLUEPRINT FOR ROBBERY**—Jay Barney, Sherwood Peppard

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
HATARI—(TC)—John Wayne, Valentine DeVargas
LADIES' MAN—(TC)—Jerry Lewis, Helen Traubel
MY GEISHA—(TC; Panavision)—Shirley MacLaine, Yves Montand
ON THE DOUBLE—(TC; Panavision)—Danny Kaye, Dana Wynter
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(TC)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—(TC)—Laurence Harvey, Geraldine Page

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CARCK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
DESIRE IN THE DUST—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
011 **DOG OF FLANDERS, A**—D-96m.—(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
ESTHER AND THE KING—D-109m.—(CS; DC)—Joan Collins, Richard Egan—4769 (11-23-60)—Interesting costume drama
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
FRECKLES—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
GODDESS OF LOVE, THE—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made in Italy)
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed in English; made in Italy)
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.—(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
NORTH TO ALASKA—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4766 (11-9-60)—Comedy has angles
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
SECRET OF THE PURPLE REEF, THE—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer
025 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English

•Fanny		WB
Fast and Sexy	A3	Col.
Female Fiends		Miso
•Ferry to Hong Kong		Fox
•Fever In The Blood, A		WB
•Fiercest Heart, Tne		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
Flame Over India	A1	Fox
•Flaming Star		Fox
Flying Fontaines, The	A2	Col.
For the Love Of Mike	A1	Fox
For Members Only		For.
Four Fast Guns	A3	U-I
•Four Horsemen Of The Apocalypse		MGM
Freckles	A1	Fox
•Francis of Assisi		Fox
From The Terrace	B	Fox
Fugitive Kind ,The	B	VA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
G. I. Blues	B	Par.
Giant Leeches		A-I
Giant of Marathon, The	A2	MGM
Girl in Lovers' Lane, The		Misc.
Girl Of The Night	SP	WB
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
Goddess of Love, The	B	Fox
•Gold Of The Seven Saints		WB
Goliath and the Barbarians	A3	A-I
•Goliath and the Dragon	A2	A-I
Good Girls Beware		For.
•Goodbye Again		UA
•Gorgo		MGM
•Grass Is Greener, The		U-I
Great Imposter, The		U-I
Greatest Show On Earth, The—RE	B	Par.
•Green Helmet, The		MGM
•Greengage Summer, The		Col.
Green Carnation, The—See The Trials of Oscar Wilde		
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA

H

•Hand In Hand	A1	Col.
Hannibal	A2	WB
•Hatari		Par.
Head of a Tyrant	B	U-I
Heaven On Earth		For.
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
Hell Is A City	A3	Col.
Hell To Eternity	B	AA
Hercules Unchained	B	WB
•Herod, The Great		AA
Hidden Fortress, The		For.
Hideout In The Sun		Misc.
High-Powered Rifle	A2	Fox
High Time	A1	Fox
Hiroshima, Mon Amour	B	For.
Home from the Hill	A3	MGM
•Homicidal		Col.
•Hoodlum Priest, The		UA
Hound That Thought He Was A Racoon, The	A1	Misc.
House Of Usher, The	A2	A-I
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

I Aim At the Stars	A2	Col.
I Passed for White	A3	AA
Ice Palace	A2	WB
Idiot, The	A3	Fox
11 Generale Della Rovere		For.
I'm All Right, Jack	A3	Col.
•Immoral Miss Hansen, The		A-I
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Potrified World, The		Misc.
Inherit the Wind	A3	UA
•Invasion Quartet		MGM
It Happened In Broad Daylight		For.
•It Happened In Athens		Fox
It Started in Naples	A3	Par
Ivan The Terrible Part II		For.

J

Jask the Ripper	B	Par.
Jallbreakers, The	A2	AI
Jazz Boat		Col.
Jazz On A Summer's Day		Misc.
•Jet Over the Atlantic		Misc.
Journey Into Danger		Fox
Journey to the Center of the Earth, A	A1	Fox
Journey To The Lost City	A2	A-I
Jungle Cat	A1	Misc.
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
•King Of Kings, The		MGM
•Konga		A-I

L

•Ladies' Man		Par.
Last Days Of Pompeil, The	A1	UA
Last Voyage, The	A1	MGM
Leech Woman, The	B	U-I
Left, Right and Center		For.
Legions Of The Nile	B	Fox
Lesson in Love, A		For.
Let No Man Wrlte My Epitaph	A3	Col.
Let's Make Love	B	Fox
•Lion Of Sparta		Fox
•Little Shepherd of Kingdom Come, The		Fox
•Long Rope, The		Fox
•Look in Any Window		AA
Lost World, The	A1	Fox
Lotna		For.
Love Specialist, The		For.
Love Game, The		For.
•Lover Come Back		U-I
•Loves Of Salammbo, The		Fox
Lowest Crime, The		For.

M

Ma Barker's Killer Brood		Misc.
Macumba Love	B	UA
•Mad Dog Coll		Col.
•Madison Avenue		Fox
Magdalena	C	For.
•Magic Boy, The	A1	MGM
Magnificent Seven, The	A2	UA
Man in A Cocked Hat	A2	For.
Man on a String	A1	Col.
Marie Octobre		For.
•Marriage-Go-Round		Fox
•Master of the World		A-I
Masters of the Congo Jungle	A1	Fox
Mating Time—See the Bridal Path		
•Matter Of Conviction, A		UA
Michael Strogoff	A1	For.
Midnight Lace	A2	U-I
•Millionairess, The		Fox
•Misfits, The		UA
•Misty		Fox
Model For Murder		For.
Morals Squad		Misc.
Mountain Road, The	A2	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
My Dog, Buddy	A1	Col.
•My Geisha		Par.
•Mysterious Island		Col.

N

•Naked Edge, The		UA
Natchez Trace		Misc.
Nature's Paradise		For.
Never On Sunday	C	For.
Never So Few	B	MGM
Next To No Time		For.
Nightfighters, The	A2	UA
Nights Of Lucretia Borgia, The	B	Col.
No Morals		For.
Non-Scheduled Train, A		For.
Noose For A Gunman	A1	UA
North To Alaska	A3	Fox
Nude In A White Car	A3	For.

O

Ocean's Eleven	A3	WB
Oklahoma Territory	A1	UA
On the Beach	A3	UA
•On The Double		Par.
On The Waterfront—RE	A2	Col.
Once More wlth Feeling	A3	Col.

035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sold
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
WALK TALL—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

COMING FEATURES IN ORDER OF RELEASE

Oct. **SQUAD CAR**—Vicki Raaf, Paul Bryar
Oct. **BATTLE AT AUSTERLITZ**—(DC; DC)—Leslie Caron, Rossano Brazzi, Martine Carol
Nov. **DOUBLE TROUBLE**—(CS; DC)—Tommy Noonan, Pete Marshall
Nov. **TESS OF THE STORM COUNTRY**—(CS; C)—Diane Baker, Lee Philips
Nov. **DESERT ATTACK**—John Mills, Sylvia Syms—England

COMING

BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
CANADIANS, THE—(CS; DC)—Robert Ryan, John Dehner
CIRCLE OF DECEPTION—(CS)—Bradford Dillman, Suzy Parker
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
FIERCEST HEART, THE—(CS; DC)—Stuart Whitman, Juliet Prowse
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FLAMING STAR—(CS; DC)—Elvis Presley, Dolores Del Rio
FRANCIS OF ASSISI—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
JOURNEY INTO DANGER—(CS; DC)—Stuart Whitman, Juliet Prowse
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LITTLE SHEPHERD OF KINGDOM COME, THE—(CS; DC)—Jimmie Rodgers, Luana Patten
LONG ROPE, THE—(CS)—Hugh Marlowe, Lisa Montell
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
MARRIAGE-GO-ROUND—(CS; DC)—Susan Hayward, James Mason
MILLIONAIRESS, THE—(CS; C)—Sophia Loren, Peter Sellers
MISTY—(CS; DC)—David Ladd, Anne Seymour
QUEEN'S GUARD, THE—(CS)—Raymond Massey, Robert Stevens—England
RIGHT APPROACH, THE—(CS)—Martha Hyer, Frankie Vaughan
SANCTUARY—(CS)—Lee Remick, Yves Montand
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England
WALK TALL—(CS; DC)—Willard Parker, Joyce Meadows
WILD IN THE COUNTRY—(CS, DC)—Elvis Presley, Hope Lang
WIZARD OF BAGHDAD—(CS; DC)—Dick Shawn, Barry Coe

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALAMO, THE—D-190m.—(Todd-AC; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
AND QUIET FLOWS THE DON—D-107m.—(C)—Elllna Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 **BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith
5937 **DOG'S BEST FRIEND, A**—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
FACTS OF LIFE, THE—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P
6012 **FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
6004 **GUNFIGHTERS OF ABILENE**—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6013 **NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
6007 **OKLAHOMA TERRITORY**—W-67m.—Bill Williams, Gloria Talbot—4678 (2-17-60)—For the lower half—Premium
6003 **ON THE BEACH**—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
6006 **PUSHER, THE**—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
6005 **SOLOMON AND SHEBA**—D-139m. (Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6008 **TAKE A GIANT STEP**—D-100m.—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
6009 **THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
6010 **UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6002 **VICE RAID**—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

COMING FEATURES IN ORDER OF RELEASE

Dec. **EXODUS**—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger

COMING

GOODBYE AGAIN—Ingrid Bergman, Yves Montand—Argus
HOODLUM PRIEST, THE—Don Murray, Cindi Wood—Murray-Wood
MATTER OF CONVICTION, A—Burt Lancaster, Shelley Winters—Contemporary
MISFITS, THE—Clark Gable, Marilyn Monroe—Seven Arts
NAKED EDGE, THE—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
PARIS BLUES—Paul Newman, Joanne Woodward—Pennebaker
POLICE DOG STORY—James Brown—Zenith
REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
SEASON OF PASSION—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmond Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6104 **GREAT IMPOSTER, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4963 (10-26-60)—Lush, name-filled suspense drama looks like boxoffice winner
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4757 (10-12-60)—Very good western
6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
SPARTACUS—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

Nov. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England
Dec. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Jan. **GRASS IS GREENER, THE**—(TE; C)—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons

COMING

BACK STREET—(C)—Susan Hayward, John Gavin, Vera Miles
COME SEPTEMBER—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore
POSSE FROM HELL—(C)—Audie Murphy, Zohra Lampert
ROMANOFF AND JULIET—(C)—Peter Ustinov, Sandra Dee, John Gavin
SECRET WAYS, THE—Richard Widmark, Sonja Ziemann
SIXTH MAN, THE—Tony Curtis, Miriam Colon
TAMMY TELL ME TRUE—(C)—Sandra Dee, John Gavin
TOMBOY AND THE CHAMP—(EC)—Candy Moore, Ben Johnson

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m.—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

COMING

Jan. **FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Angie Dickinson

COMING FEATURES IN ORDER OF RELEASE

FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
GOLD OF THE SEVEN SAINTS—(CS; TC)—Clint Walker, Leticia Roman
PARRISH—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
SINS OF RACHEL CADE, THE—(TC)—Peter Finch, Angie Dickinson
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty
SUSAN SLADE—(TC)—Troy Donahue, Connie Stevens, Dorothy McGuire

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjul—Int.
BEHIND THE GREAT WALL—DOC-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
CAREER GIRL—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
GIRL IN LOVERS' LANE, THE—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
HIDEOUT IN THE SUN—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
HOUND THAT THOUGHT HE WAS A RACOON, THE—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
JAZZ ON A SUMMER'S DAY—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter-Continent
JUNGLE CAT—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m.—(TC)—Peter Finch, James MacArthur—4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitale gangster meller—Filmservice Dist.
NATCHEZ TRACE—MD-80m—Zachary Scott, Marcia Henderson—4764 (12-26-60)—Okay historical action meller—Panorama
POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4965 (4-13-60)—High rated family entry—Buena Vista
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
PRIME TIME, THE—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent

•One-Eyed Jacks		Par.
One Foot in Hell	A3	Fox
Operation Amsterdam	A1	Fox
Oscar Wilde	C	For.
Ostrich Has Two Eggs, The		For.
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

•Paris Blues		UA
•Parrish		WB
Pay or Die	A2	AA
Payoff With Love		For.
•Pepe		Col.
•Pharaoh's Woman		U-I
Platinum High School	B	MGM
Please Turn Over	A3	Col.
•Pleasure of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Plunderers, The	A3	AA
Poacher's Daughter, The	A1	For.
•Police Dog Story		UA
Pollyanna	A1	Misc.
Portrait in Black	A3	U-I
•Posse From Hell		U-I
Pretty Boy Floyd	B	Misc.
Prime Time, The		Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
•Private Lives of Adam and Eve, The	C	U-I
Psycho	B	Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

Q

•Queen s Guard, The		Fox

R

Race For Space		Misc.
•Raisin in The Sun, A		Col.
Rat Race, The	B	Par.
Raymie	A1	AA
•Reptilicus		A-I
Rest Is Silence, The		For.
•Revolt of the Slaves		UA
•Right Approach, The		Fox
•Ring Of Fire		MGM
Rise and Fall of Legs Diamond, The	B	WB
Ritual Of Love		For.
Road To Hell, The	C	Misc.
•Romanoff and Juliet		U-I
Rookie, The	B	Fox
Rosemary	B	For.
Royal Ballet, The		For.

S

•Sanctuary		Fox
Santa Claus	A1	For.
Savage Eye, The	C	Misc.
Savage Innocents	A3	Par.
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
School for Scoundrels	A2	For.
•Season Of Passion		UA
Secret of the Purple Reef	A2	Fox
•Secret Ways, The		U-I
September Storm	B	Fox
•Serengeti Shall Not Die		AA
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
Seven Ways From Sundown	A2	U-I
Sex Kittens Go To College	B	AA
Sexpot		For.
•Shakedown, The	B	U-I
She Walks By Night		For.
She Was Like A Wild Chrysanthemum		For.
Sign of Zorro		Misc.
•Silent Partner		MGM
Sink the Bismarck	A1	Fox
Sin and Desire		For.
•Sin of Rachel Cade, The	A3	WB
•Sixth Man, The		U-I
Ski Troop Attack		Misc.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
•Something Wild		UA
Song of Sister Maria, The	A1	For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
S. O. S. Pacific	A2	U-I
Spartacus	A3	U-I
•Splendor in The Grass		WB
•Spinster, The		MGM
•Squad Car	B	Fox
Stop, Look and Laugh	A1	Col.
Story of Ruth, The	A1	Fox
Story on Page One, The	A3	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subterraneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer and Smoke		Par.
Sundowners, The		WB
Sunrise at Campobello	A2	WB
Surprise Package	B	Col.
•Susan Slade		WB
Swan Lake—USSR	A1	Col.
Swiss Family Robinson		Misc.
Sword and the Cross, The		For.
•Sword of Sherwood Forest		Col.

T

Tall Story	B	WB
Take a Giant Step	B	UA
•Tammy Tell Me True		U-I
•Tartars, The		MGM
Tarzan The Magnificent	A2	Par.
•Taste Of Fear		Col.
Teenage Zombies		Misc.
Ten Who Dared	A1	Misc.
Terror Is A Man		Misc.
•Tess of the Storm Country		Fox
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
•Three Worlds Of Gulliver	A1	Col.
Thunder In Carolina		Misc.
Tiger Bay	A3	For.
•Time Bomb		AA
Time Machine, The	A2	MGM
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
•Tomboy And The Champ		U-I
Too Soon To Love	B	U-I
•Tormented, The	A2	AA
Touch of Larceny	A3	Par.
Trapped in Tangiers	A2	Fox
Tread Softly Stranger		For.
Trials Of Oscar Wilde, The (Green Carnation, The)	C	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.
•Two Rode Together		Col.

U

Under Ten Flags	A1	Par.
•Underworld, U.S.A.		Col.
•Unfaithfuls, The		AA
Unforgiven, The	A2	UA
•Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods	A2	Fox
Vice Raid	B	UA
Village Of The Damned, The	A2	MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virgin Spring, The		For.
•Visa To Canton		Col.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship in Tho Army, Tho		Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Walk Tall	A1	Fox
Walking Target	A2	UA
•Warrior Empress, The		Col.
Weddings and Babies		Misc.
•Wost Side Story		UA
When Comedy Was King	A1	Fox
•Where The Boys Are		MGM
Where The Hot Wind Blows	B	MGM
Who Was That Lady?	B	Col.
Why Must I Die?	A3	A-I
Wicked Go To Hell, The	B	For.
•Wild In The Country		Fox
Wild One, The—RE	B	Col.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Youth		Misc.
Wind Cannot Read, The	A3	Fox
•Wizard of Baghdad, The		Fox
Woman Like Satan, A	B	For.
World of Apu, The	A2	For.
World Of Suzie Wong, The	B	Par.
Would-Be Gentleman, The	A1	For.

Z

Young Have No Time, The	A3	For.
Young Jesse James	B	Fox

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE (“The Desperate Women”)—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carel Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant

SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.

SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

SWISS FAMILY ROBINSON—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista

TEN WHO DARED—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WEDDINGS AND BABIES—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel

WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

WILD YOUTH—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates

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FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARGENTINE

END OF INNOCENCE—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental

BLITZKRIEG—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union

CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor

CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films

CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

ENTERTAINER, THE—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental

EXPRESSO BONGO—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental

FOR MEMBERS ONLY—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union

GREEN CARNATION, THE—See the Trials of Oscar Wilde

JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank-Lopert

LEFT, RIGHT AND CENTER—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG

MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

NEXT TO NO TIME—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America

OSCAR WILDE—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

ROYAL BALLET, THE—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert

SCHOOL FOR SCOUNDRELS—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

DANISH

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting Import for art, specialty spots—Titles—Hakim

COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Videl—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley—Int.

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

DOG, A MOUSE AND A SPUTNICK, A—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed in English—Films Around The World

GOOD GIRLS BEWARE—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed in English—Fanfare

HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eijl Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LOVE GAME, THE—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MARIE OCTOBRE—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling import for art spots—English titles—Lopert

NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versols—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

OSTRICH HAS TWO EGGS, THE—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus

RITUAL OF LOVE—DIC-73m.—4756 (9-28-60)—Exploitable anthropological subject for art spots—English narration—Pacemaker

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SEXPOT—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin

SIN AND DESIRE—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dareal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOULD-BE GENTLEMAN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczlan, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CONFESS, DR. CORDA—D-101m.—Hardy Kruger, Elisabeth Mueller—4766 (11-9-60)—Well-made, suspenseful import—English titles—President

IT HAPPENED IN BROAD DAYLIGHT—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed In English—Continental

REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

SHE WALKS BY NIGHT—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner

GREEK

NEVER ON SUNDAY—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ITALIAN

HEAVEN ON EARTH—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed in English—JB Film Dist.

Il GENERALE DELLA ROVERE—D-85m.—Vittoria DeSica, Hannes Messemer—4671 (1-20-60)—Tense wartime Intrigue with names of Rossellini and De Sica—English titles—Zebra Films S.P.A.

LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai, Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

PAYOFF WITH LOVE—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

MEXICAN

SANTA CLAUS—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed in English—Citation

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbek, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1959-'60 and 1960-'61 SEASONS

(This is a listing of all production numbers and release dates as made available by the companies on 1959-'60 and 1960-'61, product, accurate to time of publication—Ed.)

Allied Artists

	Atomic Submarine	Dec.
5919	The Purple Gang	Dec.
6001	The Hypnotic Eye	Jan.
6002	Bluebeard's Ten Honeymoons	April
6003	Sex Kittens Go To College	Aug.
6004	Pay or Die	June
6005	I Passed For White	Mar.
6006	Raymie	July
6007	Hell to Eternity	Sept.
6009	Caltiki, The Immortal Monster	Sept.
6010	The Tormented	Sept.
6011	Time Bomb	Oct.
6012	Bloody Brood	Oct.
6013	Serengeti Shall Not Die	Oct.
6101	Look In Any Window	Jan.
6008	The Plunderers	Nov.
6014	Heroes Die Young	Nov.
6015	The Unfaithfuls	Nov.
6016	Herod The Great	Dec.
6017	Dondi	Dec

American-International

408	Jailbreakers	May
	Goliath and The Barbarians	Dec.
501	Angry Red Planet	Feb.
502	The House Of Usher	July
503	Circus of Horrors	April
504	Why Must I Die?	June
505	Beyond the Time Barrier	Aug.
506	Amazing Transparent Man	Aug.
	Konga	Nov.
507	The Immoral Miss Hansen	Nov.
508	Journey to the Lost City	Oct.
	Goliath and the Dragon	Dec.

Columbia

414	Edge of Eternity	Dec.
415	1,001 Arabian Nights	Dec.
416	Flying Fontaines	Dec.
417	Suddenly, Last Summer	Jan.
418	Who Was That Lady	Jan.
419	Gene Krupa Story	Jan
420	Our Man In Havana	Feb.
421	Once More With Feeling	Feb.
422	Comanche Station	Mar.
423	Babette Goes To War	April
424	Because They're Young	April
425	Killers of Kilimanjaro	May
426	Man On A String	May
427	The Stranglers of Bombay	May
428	The Electronic Monster	May
429	The Mountain Road	June
430	Battle In Outer Space	June
431	12 To The Moon	June
449	Barefoot Mailman—RE	
450	My Dog, Buddy	June
470	Swan Lake	Dec.
501	Strangers When We Meet	July
502	Thirteen Ghosts	July
503	Stop, Look, Laugh	July
504	Nights of Lucretia Borgia	Aug.
505	The Enemy General	Sept.
506	All The Young Men	Sept.
507	Fast and Sexy	Sept.
508	As The Sea Rages	Sept.
509	The Wild One—RE	Oct.
510	On The Waterfront—RE	Oct.
511	Song Without End	July
512	I Aim At The Stars	Oct.
513	Let No Man Write My Epitaph	Oct.
514	Surprise Package	Nov.
515	I'm All Right, Jack	Oct.
516	Hell Is A City	Nov.
517	The 3 Worlds Of Gulliver	Dec.
518	Please Turn Over	Dec.
519	Jazz Boat	Dec.
	The Wackiest Ship in The Army	Jan.
	Sword Of Sherwood Forest	Jan.
	Hand In Hand	Jan.

MGM

7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	Aug.
10	The Gazabo	Jan.
11	The Last Voyage	Feb.
12	Home From The Hill	Mar.
13	Please Don't Eat The Daisies	April
14	Platinum High School	May
15	The Giant Of Marathon	May
16	The Adventures Of Huckleberry Finn	June
17	Bells Are Ringing	July
19	The Day They Robbed The Bank Of England	July
	Don Quixote—USSR	May
20	All the Fine Young Cannibals	Aug.
101	The Angel Wore Red	Sept.
102	The Subterraneans	Sept.
103	The Key Witness	Oct.
104	Where The Hot Wind Blows	Oct.
105	Gorgo	Jan.
106	Butterfield 8	Nov.
107	Magic Boy	Dec.
108	Cimarron	Dec.

Paramount

R5905	The Country Girl—RE	Feb.
R5906	The Bridges at Toko-Ri—RE	Feb.
5908	Li'l Abner	Dec.
R5909	Ulysses—RE	Dec.
5910	Jack The Ripper	Feb.
5911	A Touch of Larceny	Jan
5912	The Big Night	Feb
5913	Circus Stars (U. S. S. R.)	Feb.
5914	Chance Meeting	Mar.
5915	Heller In Pink Tights	Mar
5916	Five Branded Women	May
5917	Visit To A Small Planet	April
5918	The Greatest Show On Earth—RE	May
5919	Conspiracy of Hearts	April
5920	In The Wake Of A Stranger	April
5921	Prisoner Of The Volga	June
5922	Walk Like A Dragon	June
5923	The Rat Race	July
5924	The Bell Boy	July
5925	Tarzan The Magnificent	July
5926	Psycho	Aug.
5927	It Started In Naples	Sept.
6001	The Boy Who Stole A Million	Sept.
6002	Under 10 Flags	Sept.
6004	The Savage Innocents	Oct.
6006	A Breath Of Scandal	
6008	The World Of Suzie Wong	

20th-Fox

935	A Dog of Flanders	Dec.
936	Beloved Infidel	Dec.
937	Blood and Steel	Dec.
001	Story on Page One	Jan.
002	Seven Thieves	Jan.
003	The Rookie	Jan.
004	Bobbikins	June
005	Sink The Bismarck	Feb.
006	The Third Voice	Mar.
007	Three Murderesses	Feb.
008	When Comedy Was King	Feb.
009	Wild River	June
010	Wake Me When It's Over	April
011	Dog Of Flanders	Mar.
012	Masters Of The Congo Jungle	Apri.
013	13 Fighting Men	May
014	The Wind Cannot Read	Feb.
015	Operation Amsterdam	June
016	Valley of the Redwoods	April
017	Flame Over India	April
018	Crack In The Mirror	May
021	The Story Of Ruth	July
022	12 Hours To Kill	June
023	South Pacific	
024	David and Bathsheba—RE	May
	The Idiot—USSR	Aug.
	Captain's Table, The	
025	September Storm	Oct.
026	The Lost World	July
027	Trapped In Tangiers	July
028	From The Terrace	July
029	High Powered Rifle	July
	One Foot In Hell	Aug.
030	For the Love of Mike	Aug.
031	Murder, Inc.	July
032	The 39 Steps	Aug.
033	Young Jesse James	Aug.
034	Let's Make Love	Sept.
035	Sons and Lovers	Aug.
	Aphrodite	Sept.
	Freckles	Sept.
	Squad Car	Sept.
036	High Time	Oct.
	Desire In The Dust	Oct.
	Walk Tall	Oct.
037	Legions of the Nile	
	Secret of the Purple Reef	Oct.
	The Battle Of Austerlitz	Oct.
	North To Alaska	Nov.
	Esther And The King	Nov
	Tess Of The Storm Country	Nov.
	Desert Attack	Nov.

United Artists

5937	Dog's Best Friend	Jan.
6001	Happy Anniversary	Dec.
6002	Vice Raid	Feb.
6003	On The Beach	Feb.
6004	Gunfighters of Abilene	Jan.
6005	Solomon and Sheba	Jan.
6006	The Pusher	Feb.
6007	Oklahoma Territory	Mar.
6008	Take A Giant Step	Mar.
6009	Three Came to Kill	April
6010	The Unforgiven	April
6011	The Boy and the Pirate	April
6012	The Fugitive Kind	May
6013	Noose For A Gunman	May
	Quiet Flows the Don—USSR	May
6014	The Gallant Hours	May
6015	Music Box Kid	June
6016	Macumba Love	June
6017	The Apartment	July
6018	Cage Of Evil	July
6019	Studs Lonigan	Sept.
6020	Last Days of Pompeii	July
6023	Elmer Gantry	Aug.
6024	Walking Target	Aug.
6025	The Night Fighters	Sept.
	The Magnificent Seven	Oct.
	The Alamo	Nov.
	Exodus	Dec.
	The Facts Of Life	Dec.

Universal

6003	Operation Petticoat	Dec.
6004	Private Lives Of Adam and Eve	
6005	Othello (U.S.S.R.)	Jan.
6006	Hell Bent For Leather	Feb.
6007	Four Fast Guns	Feb.
6008	Head of the Tyrant	April
6009	Too Soon To Love	Mar.
6010	The Glenn Miller Story—RE	Mar.
6011	The Snow Queen	Aprl
6012	The Cossacks	May
6013	The Brides Of Dracula	June
6014	The Leech Woman	June
	The Great Imposter	
6015	Portrait In Black	July
6016	Dinosaurus	July
6017	SOS Pacific	Aug.
6018	College Confidential	Aug.
6019	Chartroose Caboose	Aug.
6020	Seven Ways From Sundown	Oct.
6021	Between Time and Eternity	Sept.
6101	Midnight Lace	Nov.
6102	Private Lives Of Adam And Eve	Dec.
6103	The Grass Is Greener	Jan.
6104	The Great Imposter	Feb.
6105	The Shakedown	Nov.
6106	Romanoff And Juliet	Mar.
6109	The Secret Ways	Apri.
6110	Tomboy And The Champ	April

Warners

907	The Miracle	Dec.
908	Cash McCall	Jan.
909	The Bramble Bush	Feb
910	Rise And Fall Of Legs Diamond	Feb.
911	Guns Of The Timberland	Mar.
912	This Rebel Breed	Mar.
913	The Threat	Mar.
914	Tall Story	April
917	Sergeant Rutledge	May
918	Hannibal	June
919	Ice Palace	July
920	Hercules Unchained	July
921	Ocean's Eleven	Aug.
001	The Crowded Sky	Sept.
002	Sunrise At Campobelle	Oct.
004	Girl Of The Night	Oct.
005	The Dark At The Top Of The Stairs	Oct.
007	The Sundowners	Dec
	Fever In The Blood	Jan

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DECEMBER 7, 1960 Volume 65 Number 2

IN THREE SECTIONS • THIS IS SECTION ONE

REC'D DEC 6 19

Bishops Attack "Dirty Movies"

(See Page 7)

The Shorts Parade-A Special Section

(See Page 19)

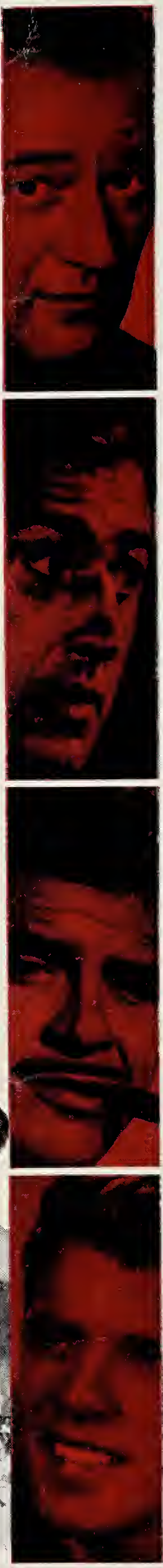
Jerome Pickman, Paramount vice-president, was named recently to the post of domestic general sales manager. He had been director of advertising and publicity for the firm.

editorial: Morality Is Everyone's Business . . . (see page 3)

"★★★½

"Rollicking! All for fun! Zestful farce winds up in pandemonium! A steady flow of comedy!"

—*Dorothy Masters, Daily News*



"BANG-UP JOB! CLASSICALLY HILARIOUS! HAS A WHALE OF A WALLOP! WAYNE IS AT HIS BIGGEST, BLUFFEST BEST! CAPUCINE COMES OFF WITH FLYING COLORS!"

—Justin Gilbert, Mirror

"THE MEN OF THIS MOVIE ARE OF HUGE DIMENSION! CAPUCINE, THE FRENCH CHARMER, IS A GIRL TO MAKE EYES AT!"

—Alton Cook, Wld.-Tele.-Sun

"CAPUCINE IS THE MOST PROMISING ACTRESS OF 1960!"

—Louella O. Parsons

"LIVELY, SLAPSTICK COMEDY! A SUCCESSION OF SLAM-BANG FIGHTS, BOUTS AND CHASES!"

—Rose Pelswick, Jour.-Am.

"BOISTEROUS! BIG! BRAWLING! JOHN WAYNE, STEWART GRANGER AND FABIAN PERFORM LIKE FUGITIVES FROM A MACK SENNETT COMEDY, BREAKING UP THE SCENERY WITH GLEE! KEEPS MOVING AT LIVELY PACE!"

Eugene Archer, Times

20th Century-Fox presents

JOHN WAYNE

STEWART GRANGER

CAPUCINE

ERNIE KOVACS

FABIAN

It's crowding and besting "Terrace" and "Peyton Place" around the country!

Produced and Directed by
HENRY HATHAWAY
Screenplay by
JOHN LEE MAHIN
MARTIN RACKIN
CLAUDE BINYON
Based on the Play "Birthday Gift" by
Laszlo Fodor from an idea by John Kafka

NORTH TO ALASKA

CINEMASCOPE
COLOR by DE LUXE

42 Years of Service to the Theatre Industry

MOTION PICTURE EXHIBITOR plus SHOWMEN'S TRADE REVIEW

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DECEMBER 7, 1960

MORALITY IS EVERYONE'S BUSINESS

The Catholic Church, through the Legion of Decency and a committee of bishops, has expressed serious concern over the content of many films currently being released. The number of "B" (objectionable in part for all) and "C" (condemned) films has risen sharply, they point out.

These are not the only rumblings on the scene either. Other religious denominations or organizations have made news with similar statements in the past, and these are the sort of stories most avidly picked up in newspaper articles.

As the courts continued to strike down censorship statutes wherever they were tested, we warned on this page that the responsibilities of the industry were just beginning.

New freedom for the screen meant new responsibilities. Certainly, the fringe operator staying just inside the law and seeking a fast buck has always existed. But, as the Legion and the bishops' report points out, questionable material has been finding its way to the screen from major studios as well. Here is the real problem and here is the real danger.

The MPAA points out, and rightfully, that not even the Legion could find moral fault with three out of four American films classified in the past year. We can take pride in our contributions to family entertainment, and in much of our adult entertainment as well, where controversial subject matter and delicate themes have been handled with taste and maturity.

It is rather senseless, however, to pretend that there is no justification for the admittedly widespread feeling that Hollywood has exceeded good taste in some of its product.

With the Legislatures of most of our states preparing for new sessions, look for a rash of pro-censorship sentiment, some of it artificially stimulated by pressure groups but some of it honest as well. If we would not be burdened with state censorship, we would do well to exercise good taste and even restraint so that the charges that this industry is unable to regulate itself can be proved groundless.

Certainly, our job would be made a good bit easier and more pleasant if the public were to support family entertainment with the same enthusiasm they reserve for more questionable film fare. In any event, let's search out church and community support for such features as the best way to bring more of them to our screens. The moviegoer has a stake in this industry every bit as great as the producer's or the theatreman's. Let him also accept his share of the responsibility.

Where were the critics, the professional "do-gooders" when "POLLYANNA" and "CONSPIRACY OF HEARTS," both fine, morally uplifting films, were being greeted by public indifference at the nation's boxoffices. Their positive support could have done a great deal for either of these films.

Responsibility is needed from both the industry and the public. Ethical behavior is demanded from all sides in such disputes.

It is our feeling that there is no subject of interest to mature individuals that can not be handled with insight and taste on the screen. We would not ask that the screens of the world be filled with a never-ending flow of pap for the simple-minded. The men who have devoted the better part of their lives to this industry, we are sure, would never permit it to sink to the level of gutter entertainment.

But let us not ignore the protests either. Political censorship is an unwieldy, impossible burden. We must continue to fight it on every front. But we must prove over and over that we are able to keep our own house in order. The screen can cater to the best that is in men as well as to the worst.

Incidentally, along the same lines, we enjoyed a kind of bitter laugh recently as we read an article in which the TV broadcasters complained of the moral content of many post-48 features. Perhaps these sanctimonious gentlemen would like to end their efforts to purchase these properties. We can't think of a single theatreman who would shed a tear if this were to happen.

But, as we said before, it is a sure way to capture the headlines. Just add a new carping voice to the others attacking motion pictures.

As the trickle of post-48s on TV turns into a flood, bringing with it new headaches for the nation's exhibitors, we'll remember that news story. Those poor TV stations really have problems, don't they.

Yes, morality is everyone's business.

DON'T SELL 'EM SHORT

Plans for this industry's healthy "stepchild," the short subject, are detailed in this issue. As the single feature situations become more numerous, the short subjects take on added importance.

The public demands intelligent programming from all entertainment media today, and the showman who carefully selects his short subjects to provide a balanced show is ahead of the game.

Technically, and in content as well, the short subject has grown up with the rest of the industry. Cartoon characters are designed today with adult appeal. Travel and scientific subjects are of more interest than ever as the world grows smaller. Add to these the best shorts of yesteryear available to new audiences today, and there is no excuse for a poorly programmed show.

As one showman so aptly puts it, "Don't sell 'em short."

“Josh didn’t war
It was a first rough-cut, ju
unscored, **un**edited, **un-anythin**
made him show it. And we

Joshua Logan’s production o
is the greatest motio
have eve

(Left to right) Harry Mayer, Larry Leshansky, Haskell Masters, Bernard Goodman, W
Charles Boasberg, Bobby Myers, Tom O’Sullivan, Jules Lapidus, Mac Greenberg, Le

s to see it.
arely assembled, **un**dubbed,
ut we cornered him and
p on record right now:

anny' for Warner Bros.
icture we
een!”

*

en, Ed Williamson, Grover Livingston, Ed Hinchy, Ollie Williamson, Benj. Kalmenson, Ralph Ianuzzi, Karl Macdonald,
en, Ernie Grossman, Charles Cohen, Al Blumberg, Max Stein, Dick Lederer, Leonard Palumbo, John Moraio, Joe Hyams

NEWS CAPSULES

FILM FAMILY ALBUM

Diamond Rings

Actress **Carol Lynley**, currently in 20th-Fox's "Return to Peyton Place," and **Michael Selsman**, 20th-Fox public relations executive, announced their engagement and forthcoming marriage.

Sue Hendrickson, cashier, Deer Park, Long Island, N. Y., and **Henry A. VonKroge**, manager of the theatre, announced their engagement and plans for a January wedding.

Arrivals

Spyros P. Skouras, 20th-Fox president, became a grandfather for the 13th time with the birth of a boy to Mrs. **Plato Skouras** in Hollywood's St. John Hospital. Weighing eight pounds, seven ounces, the boy, **Spyros Athanasius**, is the young producer's second child.

Obituaries

Stanley S. Friedman, connected with Weiss Amusement Corporation, Stamford, Conn., died last fortnight. He is survived by his wife.

Sidney R. Reams, who had the Theatrical Printing Company and the Poster Exchange, Atlanta, which he sold in 1942, and who was then associated with Republic Pictures until he retired due to a heart attack six years ago, died at his home here.

A. Fred Serrao, New Kensington, Pa., theatre owner who operated the Circle and Gateway Drive-In, died at the age of 43. He was a member of Variety Club, Tent One. Survivors are his widow, four daughters, two sons, a brother, and a sister.

Samuel Teril Wilson, 59, Tampa, Fla., a former salesman in the St. Louis territory, died in a Tampa hospital. At the time of his death he was one of the owners of the Fun-Lan and Dale Mabry Drive-Ins, Tampa, and also had interests in Daytona Beach and in Mississippi.

Raymond Wolf, 62, active in the legitimate field in Philadelphia and recently with Warners, died of a heart attack. He is survived by three sons.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., DEC. 5

Selig, Thedford Named To New NT&T Posts

BEVERLY HILLS, CALIF.—Appointments of Robert W. Selig as senior vice-president and William H. Thedford as vice-president of National Theatres, a division of National Theatres & Television, Inc. was announced by M. Spencer Leve, president of the division.

Selig has been associated with National Theatres & Television since 1939. He will continue as president of Fox Inter-Mountain Theatres.

Thedford joined Fox West Coast Theatres in 1932. In his new position, he will continue to head the Pacific Coast division.

FCC Unit Okays Pay-TV

WASHINGTON—The Broadcast Bureau of the Federal Communications Commission has given its support to a three-year test of Hartford, Conn., Phonevision.

The Bureau stated that the record of the en blanc hearings recently held on the application for a three-year trial pay-TV license ". . . discloses no reason why the public interest would not be served by the grant of the pending application."

The Broadcast Bureau "advise" which comes as close to a recommendation as it is permitted to make, strongly indicates that the Commission will grant the application.

AB-PT Earnings Up

CHICAGO—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, told members of the Investment Analysts Society of Chicago that the company's net earnings for 1960 will be at a record level and substantially ahead of last year.

Nine-month net earnings for 1960 were $7,522,000 or $1.80 per share, close to the entire 1959 of $7,967,000 or $1.87 a share.

Governor J. Howard Edmondson of Oklahoma, left, and Paul Townsend, right, city manager, Stanley Warner Theatres, are seen discussing the proclamation the Governor signed designating Dec. 1 as "Cimarron Day" in honor of the world premiere of the MGM film at the Midwest in Oklahoma City.

BROADWAY GROSSES

Holdovers Reap Average Returns

NEW YORK—With all hold-over attractions, Broadway first-runs reported average business for this time of the year. According to usually reliable sources, the break-down was as follows:

"NORTH TO ALASKA" (20th-Fox). Paramount reported $24,000 for the fourth session.

"THE WORLD OF SUZIE WONG" (Paramount). Radio City Music Hall claimed $92,000 for Thursday through Sunday, with the fourth and last week sure to tally $130,000. Stage show.

"BUTTERFIELD 8" (MGM). Capitol announced $52,750 for the third week.

"BEN-HUR" (MGM). Loew's State reported $31,855 for the 54th reserved seat session.

"SPARTACUS" (U-I). DeMille tallied $26,000 for the eighth week of hard-ticket policy.

"G.I. BLUES" (Paramount). Victoria reported $10,000 for the fifth week.

"INHERIT THE WIND" (UA). Astor claimed the eighth week at $12,000.

"LET NO MAN WRITE MY EPITAPH" (Columbia). Forum reported $15,000 for the fourth week.

"THE ALAMO" (UA). Rivoli stated the sixth week of hard ticket engagement garnered $28,000.

Paramount Promotes Davis

NEW YORK—Martin Davis has been appointed director of advertising, publicity, and exploitation for Paramount Pictures Corporation in a move which, according to President Barney Balaban, "represents a powerful amalgamation of production, sales, and promotional activities that will be unchallenged in the industry."

Davis succeeds Jerome Pickman, recently appointed domestic general sales manager. Davis previously was national advertising, publicity, and exploitation manager under Pickman.

Balaban added, "Davis' appointment is a major step towards more intensive coordination of marketing and merchandising that was indicated by the promotion of Mr. Pickman. Davis will maintain close liaison with Mr. Pickman and George Weltner, vice-president in charge of world sales, in the over-all development of Paramount's sales and merchandising programs."

"THE GRASS IS GREENER"

Universal's selection of designer Morris Binder, who created a set of titles that will long be remembered as among the funniest ever and bound to put the patrons in a perfect comedy mood, was a stroke of genius.

The film itself is one of the best and most entertaining comedies in years. It should prove a sure boxoffice hit. The star cast, headed by Cary Grant, Deborah Kerr, Robert Mitchum, and Jean Simmons, is further insurance that it will prove a smash. Congratulations to Universal.

JAY EMANUEL

Bishops Urge Boycott Of 'Dirty Films'

Industry Answers Charge; Claims New Maturity In Films Does Not Mean Code Is Not Effective

WASHINGTON—A committee of Bishops has called on the Nation's 40 million Roman Catholics to join in a box-office boycott of alleged "dirty movies."

The "call to action" was issued by the Bishops' Committee for Motion Pictures, Radio and Television, which represents the U.S. Catholic hierarchy in matters pertaining to mass entertainment.

The Bishops charged that Hollywood during the past year has made a "bold and unprecedented departure" from previously accepted moral standards for movies. They said the Production Code through which the film industry supposedly regulates itself has been "rendered inoperative" by wholesale and brazen violation. This committee urges all Catholics to support an unmistakable national protest against the continuing production and exhibition of films which glamorize adultery, which advocate free love, which belittle and debase the sacred state of matrimony, which ridicule personal integrity, and which deaden human sensibilities by submerging them in a boiling sea of brutality and violence," the Bishops said.

They said "pornographic and perverted subject matter," once confined to Hollywood's fringe output of cheap movies, has appeared during the past year even in "major quality productions."

Although these "wantonly immoral" movies were "supposedly oriented to adult audiences," the Bishops said, "they were in fact sold to impressionable youth."

They said matters have reached the point where young people are exposed to "unhealthy sex, gore and brutality . . . almost every time they enter a motion picture theatre."

The Bishops warned parents that they are "seriously delinquent" in their own duties if they permit their children "to attend films not approved for them." Even adults, they said, should avoid "indiscriminate attendance" at movies of low moral or artistic standards.

An appeal to the motion picture industry was made by the Catholic leaders to "set its own house in order" by revitalizing the Production Code. They said such "self-regulation" would be much preferable to legal censorship, but they warned that continued disregard of moral standards by the industry would lead to "public demands" for Government "restrictions."

The statement was signed by Bishops James McNulty, Paterson, N. J.; John King Mussio, Steubenville, Ohio; Lawrence J. Shehan, Bridgeport, Conn.; James V. Casey, Lincoln, Nebr.; and Alden J. Bell, Los Angeles.

MPAA Takes Exception; Defends Code Enforcement

WASHINGTON—The Motion Picture Association of America took exception to a Catholic Bishops Committee's conclusions based on the annual report of the Legion of Decency. A statement from the organization, under which the Motion Picture Production Code operates, said:

"We do not agree that Hollywood has made a 'bold and unprecedented' departure from previously accepted moral standards. We do not agree that 'objectionable films' have created a 'national crisis.' We do not agree that the Production Code Administration is 'presently ineffective.'

"We are, of course, concerned over the Legion's annual report, as we are every year. The ratings of such organizations are useful to both the industry and the public.

"And we are most gratified that even the stringent standards of the Legion, which include religious precepts as well as moral considerations, find that three of every four Hollywood films made in 1959 were rated acceptable, that two-thirds of the acceptable films were considered suitable for young people, and that not one American film was condemned.

"Hollywood film production has for some time been in a process of evolution—a process which the Bishops' statement refers to as 'adult oriented production, a necessary maturation of the motion picture medium.' That evolution has brought a broadening in the subject matter of films, a change which was dictated by the American audience.

"There has not been, however, a change in the moral standards under which the subject matter is treated, and we disagree with the Legion's analysis of a number of films specifically mentioned in the annual report.

"The Code Administration has met effectively the increased problems resulting from the change in subject matter, and the spirit of the Code continues to be maintained."

Decade-Long Embassy Suit Near Final Arguments

SAN FRANCISCO—Federal Judge Lloyd Burke set Dec. 19 as the date on which he will hear the rebuttal and absolutely final arguments of the plaintiffs in the decade-long Federal Court battle of two independent partner theatre owners for more than $8,000,000 from all eight major distributors in the anti-trust suit of Leland Dibble and Dan McLean, operators of the Embassy here, vs. Paramount and all the other distributors.

The Judge has made clear that this will be the final battle he would referee before rendering a decision.

It is considered almost certain that the loser will appeal to a higher court.

Decadent Films Assist Communists, Catholic Says

HOLLYWOOD, CALIF.,—Decadent movies are hurting the west in the cold war, an international Catholic film authority said here. Andrew Ruszkowski, executive staff member of the International Catholic Cinema Office (OCIC) in Brussels, Belgium, said, "Motion picture makers should feel an extra responsibility at this time when the west is struggling with the bitter ideological propaganda of communism.

"They must understand that if they present a degenerate picture of the west, they'll open the doors to communist propaganda. Many people will begin to believe that if moral regeneration is not possible they must turn east."

Ruszkowski was legal adviser to the Polish Film Producers Association before World

(Continued on page 14)

Bergman Appointed "Oscar" PR Director

HOLLYWOOD—Appointment of Maurice A. Bergman as the Academy of Motion Picture Arts and Sciences eastern public relations coordinator for its 33rd annual "Oscar" Awards was announced.

Valentine Davies, Academy president, said Bergman will be headquartered in New York City to represent the Academy in coordinating all publicity, advertising, and other promotional activities conducted by all eastern groups on behalf of the April 17 Awards telecast and broadcast.

A public relations and motion picture industry veteran of more than 30 years' experience, he will work under the direction of the Academy's recently appointed public relations coordinating committee.

This committee, headed by Jack Diamond and John Flinn, public relations branch representatives on the Academy Board of Governors, is responsible for the supervision and control of all promotional activities for the Awards.

Other members of the committee include Dan H. Baer and Archie A. Lee, Harshe-Rotman Inc., public relations counsel for the Academy; Clarke Wales, director of public relations for the Association of Motion Picture Producers; and representatives of the American Broadcasting Company public relations staff, as yet unnamed.

Bergman has most recently been a general public relations consultant, following a year as director of public affairs for the Motion Picture Association of America.

Disney Reports Net Loss

HOLLYWOOD—Roy A. Disney, president, Walt Disney Productions, advised stockholders that a net loss of about $1,350,000 is indicated for the company in the fiscal year ended Oct. 1, as a result of writing down the value of its film library against its income account by nearly $5,000,000.

Before the write-down, Disney said, the firm would have shown a profit of $1,100,000 for the year. A tax refund is expected to return about $1,600,000 in cash to Disney.

The write-down decision, Disney said, was influenced by a "general softening in the theatrical motion picture market in most countries" and by a "considerable leaning on the part of the public toward pictures involving violence, sex, and such subjects.

"Last year's product was a good lineup of pictures," Disney said, "but it disappointed us in its boxoffice performance."

Having taken the $5,000,000 inventory write-down, Disney said, management believes Disney Productions will have a "good, profitable year in fiscal 1961."

16 mm. Monopoly Charged

CHICAGO—Ideal Pictures, Inc., and 12 of its licensees filed an anti-trust action in Federal District Court here against Films, Inc., its parent, Encyclopeadia Britannica Films, Inc., and a group of EB and Films, Inc. directors charging a combination of conspiracy to eliminate competition in the 16mm non-theatrical field by an alleged monopoly in violation of the Sherman and Clayton Acts. A total of $1,932,000 in trebled damages is asked.

Screen Gems Leases 275 Features, Including Col. Post-48's, To CBS

NEW YORK—The largest group of post-1948 motion pictures from a major studio to be released to television was leased by Screen Gems, TV subsidiary of Columbia Pictures, to each of the five stations owned and operated by the Columbia Broadcasting System.

The sales, consisting of 275 feature films each, were announced by Jerome Hyams, vice-president and general manager of Screen Gems. It is the first purchase of a library of major-studio post-48 features by the CBS stations, the leading programmers of feature films in the country. It is the largest acquisition of features made by any of the CBS-owned stations in almost three years. It is the first release to TV of post-48 films from Columbia Pictures.

The five sales were negotiated for Screen Gems by Robert Seidelman, vice-president in charge of syndication, who began the negotiations with these stations three months ago.

The group of 275 pictures includes over 200 that were produced by Columbia Pictures after 1948, a period during which Columbia won 15 principal Academy Awards and accounted for a dozen of the biggest money making pictures in the industry. All but a few of the post-48 pictures in the group bought by the CBS stations were produced between 1948 and 1955.

Among the post-48 pictures are "All the King's Men," starring Broderick Crawford; "Born Yesterday," starring William Holden and Judy Holliday; "The Caine Mutiny," starring Frederic March; "The Solid Gold Cadillac," starring Judy Holliday and Paul Douglas; "The Last Hurrah," starring Spencer Tracy; "3:10 to Yuma," starring Glenn Ford; "Jeanne Eagels," starring Kim Novak; and "Phffft," starring Judy Holliday and Jack Lemmon.

Also in the group are some of Stanley Kramer's outstanding post-48 productions, such as "The Wild One," with Marlon Brando; "The Four Poster," with Rex Harrison; "The Juggler," with Kirk Douglas; "The Happy Time," with Charles Boyer. Several of Rita Hayworth's biggest pictures, such as "Salome" and "Miss Sadie Thompson," and several of Humphrey Bogart's most successful pictures, including "Knock on Any Door," "Tokyo Joe," and "Sirocco," are also included in the post-48 group.

The remainder of the pictures in the group are pre-1948 Universal-International releases, including "The Egg and I," starring Fred MacMurray and Claudette Colbert (1947); "Family Honeymoon," with Miss Colbert and MacMurray (1948); "Criss Cross," starring Burt Lancaster (1948); "Shadow of a Doubt," starring Joseph Cotten and Teresa Wright (1942); and "Kiss the Blood Off My Hands," starring Lancaster and Joan Fontaine (1948).

The five CBS-owned stations are WCBS-TV, New York; WCAU-TV, Philadelphia; WBBM-TV, Chicago; KNXT, Los Angeles; and KMOX-TV, St. Louis.

SPG Honors Zukor

HOLLYWOOD—Adolph Zukor, Paramount Pictures board chairman, will receive the Screen Producers Guild's Milestone Award at the Guild's annual dinner March 5 in the Grand Ballroom of the Beverly Hilton Hotel, it was announced by SPG president Walter Mirisch.

Lucille Ball, star of the ligit musical, "Wildcat," Erlanger, Philadelphia, boosts the Variety Club Tent 13 charity campaign by making a donation to Mrs. Jack Engel, president, Ladies Auxiliary of the club, during a backstage visit.

Cinerama Places Huge Order For Equipment

NEW YORK—Cinerama, Inc., has placed the largest single order ever given for motion picture theatre equipment, it was announced by Nicolas Reisini, president of the company.

Totaling well over $2,250,000, the order will provide 70 complete Cinerama theater installations. Details were revealed at a New York press conference concerning Cinerama's new all-transistorized sound system.

"This huge order provides Cinerama with new sound and projection facilities," stated Reisini, "that are unparalleled in the entire entertainment industry. We will have, within the next eight months, the equipment to open 70 new Cinerama theaters around the world, and we shall move forward energetically in this area.

The equipment ordered includes 280 film projectors (three per installation plus one spare) from Century Projector Company; 50 complete sets of Cinerama speakers, or 2200 individual speaker units, from Altec-Lansing; complete sound units from the Grass Valley Group of California; lamp houses and rectifiers from the C. S. Ashcraft Company; and 70 film sound transports from Westrex.

Stockholders Approve Ampex-Telemeter Merger

SAN FRANCISCO—The stockholders of Ampex Company okayed a merger with Telemeter Magnetics, Inc., Culver City, previously voted on by the latter's stockholders. Terms call for issuing one Ampex share for each two Telemeter shares, with Ampex the surviving firm.

For the year ended Jan. 2, Telemeter had sales of $4,654,000 and a net of $158,000. Paramount Pictures owned 74 per cent of Telemeter's shares as of Sept. 1. The exchange of stock will give Paramount 315,822 Ampex shares.

Ampex net earnings dropped to $361,000, or five cents a share during the first six months ended Oct. 31 from $1,780,000, or 80 cents a share a year ago. Sales increased to $32,200,000 from $31,500,000.

UA Circuit Income Rises Over Last Year

NEW YORK—George P. Skouras, president, United Artists Theatre Circuit announced to stockholders that the circuit will continue to "aggressively pursue the policy of disposing of or converting unprofitable properties."

In the year ended Aug. 31 last, the circuit had a net income of $403,073, after deducting depreciation of $683,709, equal to 34 cents per common share, after providing for dividends of $5 per share on the preferred stock. In the prior fiscal year net income amounted to $16,744, after deducting depreciation of $846,682.

The annual stockholders meeting will be held in Baltimore, Md., on Dec. 12.

Skouras attributed the improvement in net income in 1960 to the circuit's participation in net profits of the film, "South Pacific."

Referring to the disposal of unprofitable theatres, Skouras said that during the past year UATC's wholly owned group of Texas theatres converted a number of them to commercial use.

The annual report showed total revenue in the 1960 year of $10,994,483, compared to $10,449,542 the previous year. Operating expenses were up from $9,700,658 in 1959 to $10,454,728 this year, resulting in a loss from operations of $143,954 this year, as against a loss of $97,798 the year before.

Industry's Good Turn

NEW YORK—"Employees Only," a motion picture designed to increase the rate of employment of physically-handicapped persons, will be distributed free to theatres throughout the nation, it is announced by Bernard Goodman, vice-president of Warner Bros. Pictures Distributing Corporation, and Major General Melvin Maas, Ret., chairman of the President's Committee on Employment of the Physically Handicapped.

The announcement followed a meeting, at which it was arranged for Warner Bros. to have the seven-minute film distributed as a public service through the shipping facilities of National Film Service. Theatre circuits expressing a desire and willingness to play the vitally important short-subject include the Stanley Warner Corp., RKO, United-Paramount and Pacific Drive-Ins. The first booking will be on the RKO circuit in New York, beginning Jan. 4.

Hughes Aircraft is the producer of "Employees Only" and actor Bob Cummings is the narrator. It was the runner-up in the 1959 "Oscar" documentary films division.

Fox Earnings Rise

NEW YORK—It was announced by 20th-Century-Fox that consolidated earnings for the 39 weeks ended last Sept. 24 were $3,732,729.

No earnings from the studio land sale were included in that figure, which amounted to $1.57 per share on the 2,383,286 shares of outstanding common stock.

Earnings for the similar 39 weeks of 1959 were $2,930,532 or $1.25 per share on 2,338,536 shares.

A quarterly cash dividend of 40 cents per share on common stock was declared payable Dec. 30 to stockholders of record on Dec. 16.

Phila. Girard Sold

PHILADELPHIA — It was reported last fortnight that Norman Lewis had sold the old Girard, Girard Avenue below Seventh Street, to Stanley Warner Circuit, who, in turn, planned to sell it for non-theatrical use.

WORLD PREMIERE!
LEWIS AS
RFELLA
ARIA ★ COUNT BASIE
IETTI AND BAND
FUN IN COLOR
TONIGHT! MUSCULAR DYSTROPHY WORLD PREMIERE BENEFIT
JERRY LEWIS AS
"CINDERFELLA"
FABULOUS FUN IN COLOR
ED WYNN ★ ANNA MARIA ALBERGHETTI ★ JUDITH ANDERSON ★ COUNT BASIE AND BAND
ED WYNN
ALBERGHETTI
JUDITH ANDERSON
COUNT BASIE
BRASS RAIL
Theatrebar

CINDERFELLA TREMENDOUS IN CHICAGO PREMIERE! JERRY LEWIS HIT BIGGEST PARAMOUNT GROSSER IN WOODS THEATRE HISTORY!

TOPS PSYCHO, VERTIGO, TEACHER'S PET!

Call that PARAMOUNT FELLA NOW!

Penna. Censor Hassel Continues As Distributors Seek Refund Of Fees

PHILADELPHIA—The film distributors in Pennsylvania have asked the State Supreme Court to help them get back hundreds of thousands of dollars in fees paid since 1915 to have each film examined by the old State Movie Censorship Board.

In 1956, the State Supreme Court ruled the 1915 movie censorship act unconstitutional. This prompted the distributors to seek a refund of each $2 fee paid to get censorship approval they concluded was not necessary in the first place.

The test action was brought by Box Office Pictures, Inc., and Screen Guild Productions of Philadelphia, who sought $8,564 and $2,942 respectively for the years 1947 through 1951.

The State Board of Finance and Revenue and the Dauphin County Court denied the refund petition, stating that the Fiscal Code restricts refunds to fees paid within five years of filing a petition.

Joining Box Office and Screen Guild as "friends of the court" in the high court appeals were Paramount Film Distributing Corporation, 20th Century-Fox, Universal Film Exchanges, Inc., RKO Teleradio Pictures, Inc., United Artists, Columbia, Loew's, Inc., and Allied Artists Distributing Corporation, who also have refund petitions pending.

Edwin P. Rome, counsel for Box Office and Screen Guild, argued that the five-year limitation statute is as unconstitutional as the defunct censorship code. No state has a right to assess people unless "there is a quid pro quo—such as roads, bridges, etc.," Rome said.

Chief Justice Charles Alvin Jones reminded Rome that the distributors had their pictures examined by the board.

Judge Michael A. Musmanno sided with the Chief Justice and observed that the distributors got a statement on the film that it had passed the censors and "people went to see the film knowing that everything was all right."

Arlin M. Adams, counsel for the major distributors, declared that when the high court struck down the censorship portion of the 1915 act the licensing provisions also were invalid.

The Commonwealth has "long collected license fees to which it is not entitled," said Adams, "and they should be refunded."

The high court this week will hear argument on another censorship case. This involves the code drawn by the Legislature in 1959, which was struck down later by Dauphin County Court.

New SW House In Phila.

PHILADELPHIA—Following an okay from the Federal District Court in New York, the way was paved for the first theatre in this area to be built by the Stanley Warner Circuit in almost 25 years.

Frank J. Damis, zone manager, announced that the new house will be the Cheltenham, located in the Cheltenham Shopping Center, and will serve all of the northern suburbs as well as the northwest Philadelphia zone.

The theatre being designed by Drew Eberson will have 1200 seats all on one floor. It will be furnished and equipped with the most modern features of creature comfort while the booth will be equipped with everything necessary to show the latest wide screen and stereophonic film productions.

JDA Honors Sherman For Humanitarian Deeds

NEW YORK—Benjamin Sherman, chairman of the board, ABC Vending Corporation, will receive the 1960 Human Relations Award given by the amusement industry on behalf of the Joint Defense Appeal. Announcement of the award was made by Martin Levine, general manager of Brandt Theatres and JDA amusement industry chairman.

Presentation of the award will be made at a dinner at the Waldorf Astoria on Dec. 12. The dinner represents a major event in the amusement industry's campaign to raise funds in support of the human rights program conducted by the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Indie Poster Firms Appeal NSS Ruling

PHILADELPHIA—Six individual appeals were filed in the U.S. Court of Appeals here by Morris W. Lipp, trading as Midwest Poster Exchange, Chicago; Benjamin Siegel, trading as Theatre Advertising Corporation, Washington, D.C.; Jay Schrader, trading as Charlotte Poster Exchange, Charlotte; David Mitchell, trading as Southwest Poster Exchange, Dallas; Jacob Riff, Boston; and Harry Vogelstein, trading as Baltimore Poster Company, Baltimore, Md., claiming they never had their day in court in connection with the nation-wide suit of independent poster companies against National Screen Service, Loew's Inc., 20th-Fox, RKO Radio Pictures, Columbia, UA, Warners, Paramount, and Universal.

These independent poster renters were excluded in the U.S. District Court suit of Independent Poster Exchange, Philadelphia, when that case was tried months ago with verdict rendered in favor of National Screen Service by U.S. District Judge C. William Kraft, Jr.

Independent Poster of Philadelphia likewise filed an appeal in conjunction with all of the above poster exchanges.

F. T. Anderson is counsel for all the appellants. The case has been in the Federal Courts for years.

Sardou Joins UA Abroad

NEW YORK—Arnold M. Picker, United Artists vice-president in charge of foreign distribution, announced the appointment of Roger V. Sardou, veteran film publicist, as director of advertising, publicity, and exploitation for Continental Europe and the Middle East.

Sardou, who will make his headquarters at the company's offices in Paris, succeeds Giulio Ascarelli, resigned.

Col. Meeting Delayed

NEW YORK—The annual stockholders meeting of Columbia Pictures Corporation which had been scheduled for Dec. 27, with holders of record on Nov. 29 eligible, will be held instead on Jan. 17, 1961, at the home offices at 711 Fifth Avenue, with holders of record on Dec. 20 eligible.

U-I Executives Stress Firm's Strong Position

ROME—Universal Pictures president Milton R. Rackmil told enthusiastic Italian company executives here that U-I was in its most favorable financial and operational position throughout the world since its founding 48 years ago.

Rackmil—who, with vice-president and foreign general manager Americo Aboaf, is currently conducting a series of sales conferences in Europe—pointed out that the company is now flexible and compact, able to adapt itself quickly to new production trends or distribution patterns as they develop.

"Universal has demonstrated its ability to meet the changing times and to provide the type of product in demand, whether it be in Milwaukee, Milan or Manila," Rackmil stated. He pointed to such films as "Imitation of Life," "This Earth Is Mine," "Pillow Talk," "Operation Petticoat," "Portrait in Black," and "Midnight Lace," as examples of productions which were record-breakers in both the United States and the overseas market.

On the subject of "Spartacus"—which is scheduled to open here at the Supercinema on Dec. 8 and in Milan on Dec. 15, as well as in a number of select situations throughout the world this month—both Rackmil and Aboaf predicted that this roadshow attraction will match its U. S. success with equally impressive grosses overseas because of its powerful international cast, the universal appeal of its story, and its wealth of visual production values.

Foreign general manager Americo Aboaf commended the Italian delegates on their outstanding performances which helped the overseas division complete its fiscal year well ahead of the previous 12-month period. The reaction of the European exhibitors he has already met to the current and upcoming product is overwhelmingly enthusiastic, he said, adding that this reaction is reflected in the morale of the sales force, which he has never seen higher.

As an example of the overseas success of current product, he pointed to the first European opening of "Midnight Lace" in Antwerp, Belgium—now in its fourth week—where the film is still running substantially ahead of all other U-I releases ever to play in the city and has already broken a five-year house record.

Following the meeting here, Rackmil and Aboaf planed out for Frankfurt, to preside at a sales conference there before departing for London and the first overseas premiere of "Spartacus" at the Metropole on Dec. 7, at which Princess Margaret will be present.

MGM Declares Dividend

NEW YORK—A regular quarterly dividend of 40 cents per share, payable on Jan. 13, 1961, to stockholders of record Dec. 16, was declared by the board of directors of Metro-Goldwyn-Mayer Inc.

This is the second dividend payment on the new basis of 40 cents per share per quarter. The first payment at the increased rate was made on Oct. 14.

Four quarterly dividends at the rate of 30 cents were paid after the resumption of dividend payments in October, 1959.

Fire Clears N.Y. House

NEW YORK CITY—A smoky fire in the balcony of the Lyric, 229 West 42nd Street, caused slight damage, but caused nearly 1,000 patrons to leave the theatre. They received refunds.

#52 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

CINDER FELLA

Jerry Lewis' Bright New Para. Comedy For Family Trade

An Exclusive **SHOWMANALYSIS** *Prepared by—*

SEYMOUR H. EVANS, Advertising-Publicity Director
Schine Theatres, Gloversville, N. Y.

ABOUT THE AUTHOR • Seymour H. "Sy" Evans has been associated with the Schine Circuit since 1951. Upon joining the organization, he was appointed assistant advertising and publicity director, a post he held until this year, when he was promoted to advertising and publicity director. Evans came to the Schine organization from Universal Pictures, where he was a member of the exploitation department. Incidentally, his brother Jerry is eastern sales promotion director for Universal. A native New Yorker, Evans is a graduate of Columbia University. He enlisted in the Army Air Corps in 1941 as a private, and was discharged in 1946 with the rank of Captain.

It looks as if Paramount is continuing its wonderful habit of providing the exhibitor with attractions that mean big box office. Following on the heels of two smashes ("PSYCHO" and "G.I. BLUES"), along comes "CINDER FELLA" starring Jerry Lewis, who has the enviable reputation of batting 1000 when it comes to bringing them into the theatre.

Ideally released for the holiday season, "CINDER FELLA" has all the elements needed to attract a wide variety of movie patrons, young and old alike. With a modern version of the beloved of all fairy tales, and a top cast headed by Lewis ably assisted by Anna Maria Alberghetti and Ed Wynn, "CINDER FELLA" should bring joy to movie patron and exhibitor alike.

We of the Schine Circuit have long been proud of our efforts to take advantage of almost everything the distributor has to offer, and has done, to do a thorough sales promotion and merchandising job on the local level. Here are our plans.

TRAILERS—Starting immediately, because of the proximity of our holiday bookup, the teaser trailer, available free from National Screen, will be on our theatre screens. We welcome the fact that Paramount has made these trailers available, because we consider these teasers such an integral part of our overall campaign.

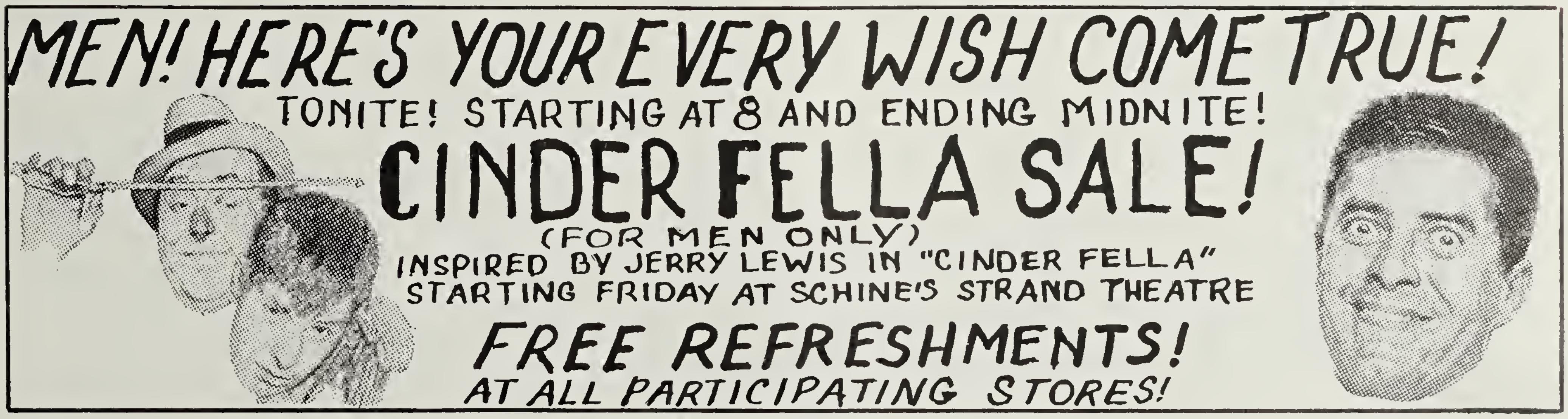
RADIO—Here's a great opportunity for a showman to really do his stuff, because the tie-ups and promotions with this medium are limitless.

First, there is the complete sound track album, put out on the Dot label. This, plus the hit recording "Somebody" by four top artists: Tony Bennett (Columbia), Jane Morgan (Kapp), Johnny Nash (Ampar), and Joe Williams (Roulette) will afford the theatre manager the opportunity to formulate and execute an all out, effective radio campaign.

Secondly, the appearance of Count Basie and his orchestra in "CINDER FELLA" presents the ideal opportunity to reach the jazz buffs, of which there are increasingly large numbers. As far as I can ascertain, nothing has been recorded by Basie tieing in with the picture, but certainly enough Basie recordings are available to make it a natural for "CINDER FELLA" plugs. The tremendous popularity of Count Basie should make it a cinch for the manager to get complete radio station cooperation.

I might, also, at this time, mention that advantage should be taken to capitalize with your music stores on the aforementioned wealth of recordings available. Arrangements should be made for tie-in window displays that sell records and movie alike. I don't know, at this time, as to whether or not the recording companies concerned are going to have any

"CINDER FELLA" can be promoted via a huge one-day sale well advertised by merchants who are participating. The banner shown here will make an excellent cooperative ad across eight columns in the newspapers.



MEN! HERE'S YOUR EVERY WISH COME TRUE!

TONITE! STARTING AT 8 AND ENDING MIDNITE!

CINDER FELLA SALE!

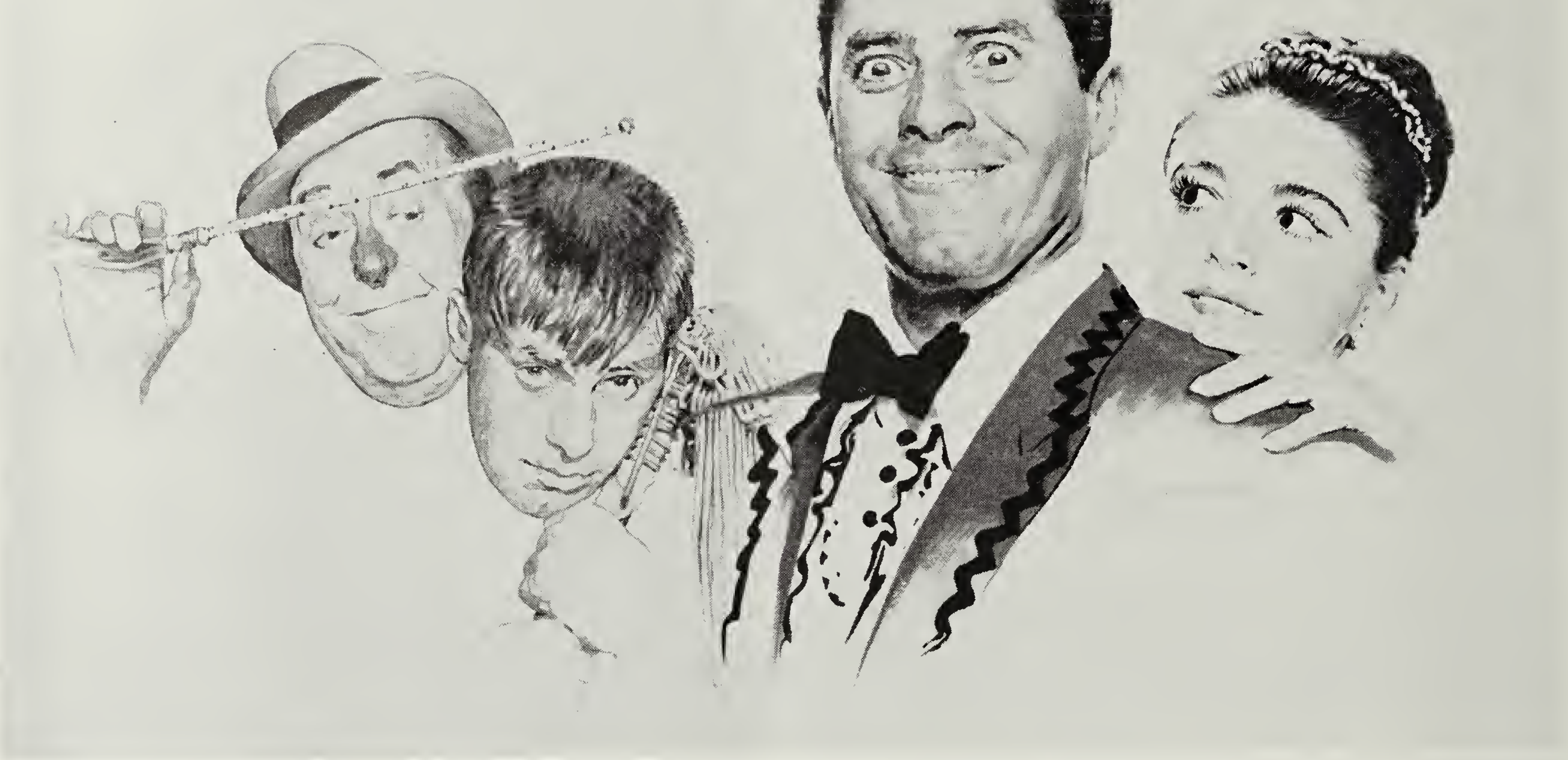
(FOR MEN ONLY)

INSPIRED BY JERRY LEWIS IN "CINDER FELLA"

STARTING FRIDAY AT SCHINE'S STRAND THEATRE

FREE REFRESHMENTS!

AT ALL PARTICIPATING STORES!



display material available. At this writing, it doesn't appear as if they will, and so it is strongly suggested that you get to work on making your music store window and in-store display arrangements now, providing your own display material.

Tie in with your local juke box distributor. We have found this a most effective selling medium, many times in the past. Arrange for any of the "Somebody" recordings plus some Count Basie records to be set up in the jukes in his area. Have gummed sticker tapes made up and pasted on the face of the juke box. Printed on these sticker tapes you naturally will tie in the records with the name of the picture, theatre, and playdate.

NEWSPAPER ADS—Being an advocate of plenty of white space in ads, I am very much in favor of Paramount's newspaper campaign. The ad art by the world famous Norman Rockwell does much to enhance the quality of the newspaper ads.

I do, however, have a suggestion to make. It will be fairly obvious to everyone as to what the story of "CINDER FELLA" is about. This could lead to a very strong possibility that "CINDER FELLA" will have limited appeal, namely to the younger set only. I think that the comedy aspects should be played up to larger degree. Copy such as suggested previously in lobby displays should be incorporated in the ads. Suggested added copy is illustrated in the accompanying mat 303.

ADVANCE LOBBY DISPLAY—I suggest that a display be set up in the lobby several weeks in advance of the opening of the attraction at the theatre. Rather than use a display which will just be an announcement, we intend to go one step further. Our theatres will use a 40 x 60, or where applicable, a large wall display which will have copy similar to the following:

NORMAN ROCKWELL is probably the country's most famous artist and this piece of his work created especially for the film should be welcomed by editors everywhere. It is class promotion for the feature.

You've seen Jerry Lewis in some of
the funniest motion pictures such as
AT WAR WITH THE ARMY
THE STOOGE
SAILOR BEWARE
JUMPING JACKS
SAD SACK
GEISHA BOY
DON'T GIVE UP THE SHIP
THE BELLBOY
NOW! HERE'S JERRY LEWIS
In His Biggest and Best Yet
CINDER FELLA
with
Anna Maria Alberghetti and Ed Wynn
STARTS CHRISTMAS DAY

For your guidance, a layout for this display is illustrated. It is also strongly urged that the display be supplemented with stills from the aforementioned Lewis pictures. Undoubtedly, they can be obtained from National Screen.

MERCHANDISING—Along with the normal complement of the basic merchandising and sales promotion tieups, I would like to offer two possibilities that lend themselves quite naturally to the title and theme of the attraction.

1. A sales promotion with your biggest department store, or better still, as many stores as possible catering to male clientele. A special "CINDER FELLA" sale should be

COMING . . . in the issue of Dec. 14
GIL GREEN, Supervisor in charge of Operations
Northio Theatre Circuit, Detroit, Mich.
tells how he would sell . . .
Columbia's
"THE WACKIEST SHIP IN THE ARMY"

created, using as the prime motivator the theme of the story. This sale would be a one day affair, for men only, starting at 8 p.m. and ending promptly at midnight. It goes without saying, of course, that the resultant publicity and free newspaper space, radio time and display space for your showing of "CINDER FELLA" could be of monumental proportions. All participating stores should start announcements on the sale via newspaper and radio about two weeks in advance of the sale, with a co-op full page or double truck. A suggested heading for the masthead is illustrated. Anything and everything possible should be done to make the event a festive occassion, with the merchants offering unusual and enticing specials, and the theatre manager contributing his showmanship know-how.

2. A "CINDER FELLA" giveaway "for men only." We are always well-blessed with all kinds of tie-up possibilities for the gals. This is one attraction on which we can go all out for the boys . . . specifically, conduct a contest or search for your local "CINDER FELLA." This can be done by having all interested young men in a certain age group, say 18 to 25, register at your theatre, and then drawing the lucky name or number. Or, it can be worked on a popularity basis by having people vote for their favorite. Your cooperating merchants can give out voting coupons with purchases. This will enhance your chances for getting merchant cooperation, and will also create additional interest in the contest.

   Now, a "CINDER FELLA" would no doubt appreciate a new wardrobe from a leading men's store . . . or any suitable articles of apparel. He would also appreciate having an opportunity to take his 'best girl' to dinner and the show, being chauffeured to and from in a late-model car. There are any number of prizes which you can promote, from boats to shotguns to fishing tackle to a used car. The important thing is to have some big attractive prizes to offer him.

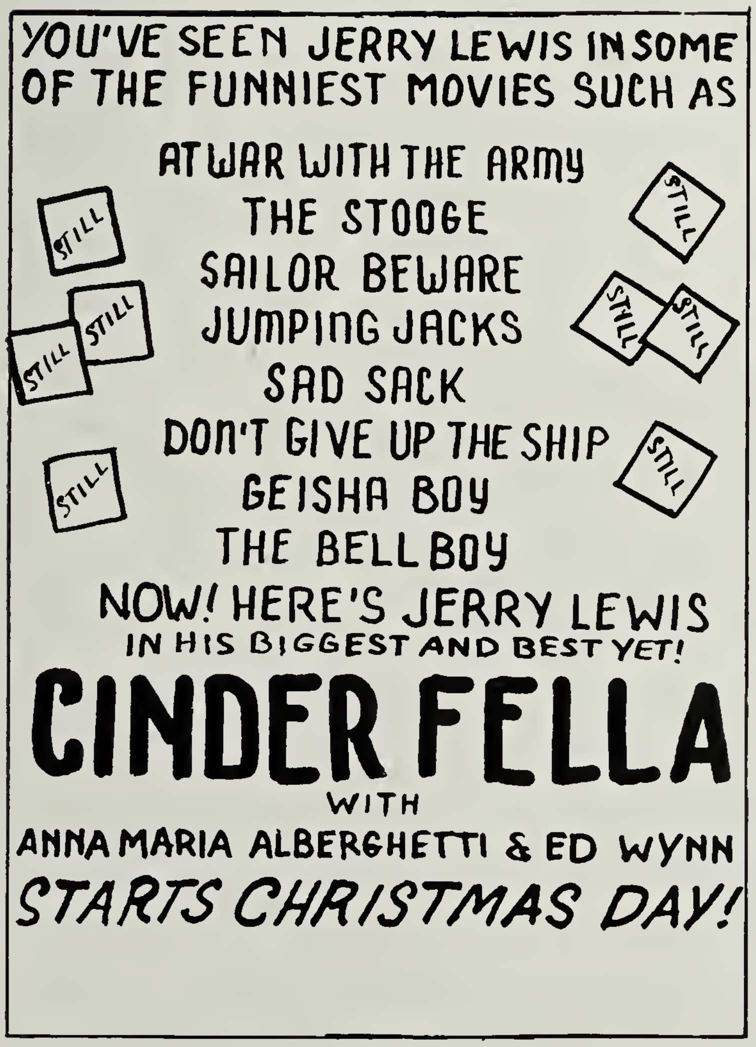
   You can also tie in your local photographer to take pictures of the contestants which you can post in your lobby on a 40 x 60 . . . and/or in the photographer's window. This will be a nice business-getter for him, as well.

   Naturally, your cooperating merchants will run co-op ads, and no doubt your newspaper will be interested and run stories and pictures as the contest progresses. Further, your local radio station will be glad to go along with you, too, and from time to time perhaps you can get on the air and do a bit of personal plugging to create interest.

   If you don't feel that fellows in the older age group will go for this contest, then you can confine it to boys from 12 to 16, and there are many things on which you can base his qualifications . . . his work in school, his popularity with teachers and fellow-students . . . his work in the boy scouts (if he is one) or at the Y. You've certainly got plenty of room here for competition, and undoubtedly can get wide attention in your local schools. Teenagers, especially, feel very strongly about this or that student. Perhaps he is an outstanding athlete, or just an all-round guy whom everybody likes.

   Either way, this should be the big thing in your campaign. It can be built up to be as big as you want it. However, you must exert even more showmanship on this contest than on any you've ever had involving the opposite sex.

I have tried to outline what I consider to be a thorough, yet easy to accomplish campaign. As I have mentioned in my opening remarks, a Jerry Lewis picture has always resulted in outstanding box office results, and there seems to be no reason whatsoever why "CINDER FELLA" should not continue to keep this streak intact. All it will take to accomplish this will be a little application of showmanship and work. I can assure you that the Schine Circuit will merchandise "CINDER FELLA" to the hilt, and I'm certain that these efforts will be duplicated by showmen everywhere.



YOU'VE SEEN JERRY LEWIS IN SOME OF THE FUNNIEST MOVIES SUCH AS

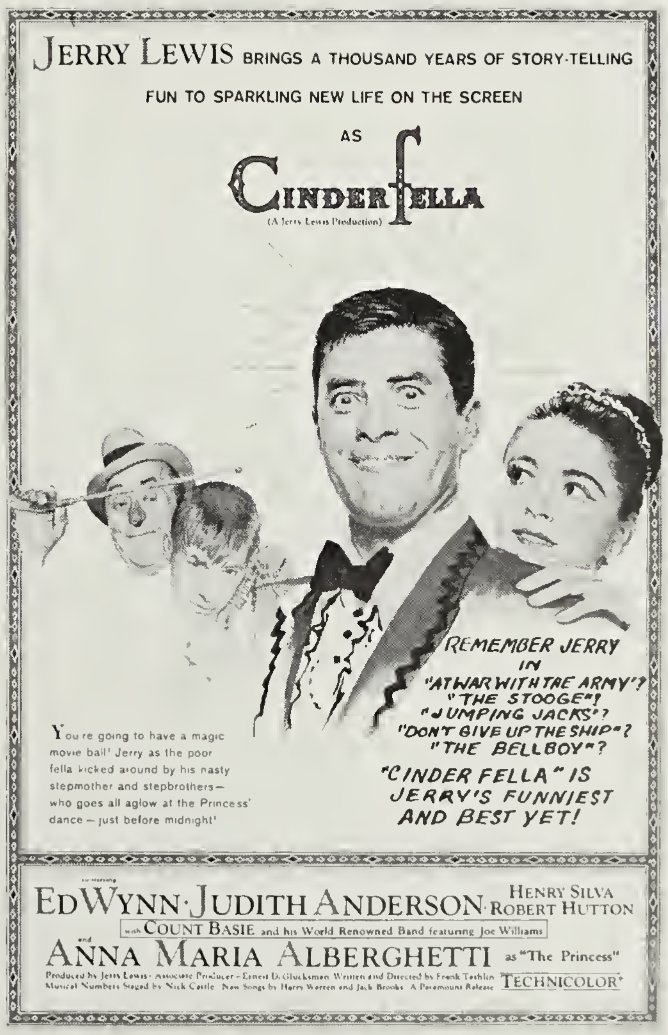
AT WAR WITH THE ARMY
THE STOOGE
SAILOR BEWARE
JUMPING JACKS
SAD SACK
DON'T GIVE UP THE SHIP
GEISHA BOY
THE BELLBOY

NOW! HERE'S JERRY LEWIS
IN HIS BIGGEST AND BEST YET!
CINDER FELLA
WITH
ANNA MARIA ALBERGHETTI & ED WYNN
STARTS CHRISTMAS DAY!

STILL
STILL
STILL
STILL
STILL
STILL
STILL
STILL

LEFT, an attractive lobby display can be set up in advance of the playdate calling attention to Jerry Lewis' new feature and also to some of the past successes from this popular comedian. No Lewis film has failed at the boxoffice, so the public interest is there.

RIGHT, Mr. Evans has made a few additions to one of the fine pressbook ads. By calling attention to other comedies made by Lewis, he broadens the appeal of the film which might be mistaken for a fairy tale of interest only to the kids. Laughter knows no age barrier.



JERRY LEWIS BRINGS A THOUSAND YEARS OF STORY-TELLING FUN TO SPARKLING NEW LIFE ON THE SCREEN
AS
CINDERFELLA
(A Jerry Lewis Production)

You're going to have a magic movie ball! Jerry as the poor fella kicked around by his nasty stepmother and stepbrothers—who goes all aglow at the Princess' dance—just before midnight!

REMEMBER JERRY
IN
"AT WAR WITH THE ARMY"?
"THE STOOGE"?
"JUMPING JACKS"?
"DON'T GIVE UP THE SHIP"?
"THE BELLBOY"?
"CINDER FELLA" IS
JERRY'S FUNNIEST
AND BEST YET!

co-starring
ED WYNN · JUDITH ANDERSON · HENRY SILVA
ROBERT HUTTON
with COUNT BASIE and his World Renowned Band featuring Joe Williams
and
ANNA MARIA ALBERGHETTI as "The Princess"
Produced by Jerry Lewis · Associate Producer—Ernest D. Glucksman · Written and Directed by Frank Tashlin
Musical Numbers Staged by Nick Castle · New Songs by Harry Warren and Jack Brooks · A Paramount Release
TECHNICOLOR®

The NEW YORK Scene

By Mel Konecoff

AND A CHILD SHALL LEAD THEM: Morey Goldstein, Allied Artists vice-president and general sales manager, is taking this statement quite seriously. The other day, the six year old lad, David Kory, who plays the starring role in the forthcoming "Dondi," which is based on a successful comic strip, was introduced to the press at luncheon at Sardi's.

Goldstein saw some of the film while at the studio, and he labeled it one of the "bigger, sleeper blockbusters" ever. So impressed is he with it that he has announced that it will be the company's release for next Easter, with the only reason it wasn't rushed out for Christmas being that it could not have been readied properly nor sold well enough. He was enthused enough to predict that it will emerge as the biggest grosser Allied Artists ever had.

He announced that he may order as many as 500 prints of the film and top playing time in top theatres will be sought. He termed the film more than strictly a kids' picture but rather one for the entire family. He threatened to take a print under his arm to each exchange area to properly alert the industry to the film and its potential.

The lad and his escorts are expected to cover 34 cities between now and Easter, in addition to which numerous tie-ups and merchandise promotions have already been effected or are in the works. The comic strip on which the film is based goes into 100 cities with a circulation of 21 million and a readership that's much greater, 58 million.

Kory was compared to Jackie Coogan when he made his bow, and publicist Blake McVeigh, who's handled many personalities, called this chore a labor of love. He's under contract to Allied Artists and Albert Zugsmith for five years, and there are two sequels already planned, one of which will get under way shortly. They are "Dondi Goes To The Moon" and "Dondi Goes Native in Brooklyn."

THE LUCK OF THE SELSMANS: Our congratulations to one of our favorite publicity people, Mike Selsman, at 20th Century-Fox, upon his engagement to doll-like Carol Lynley. Marriage will probably follow around Jan. 15.

More congrats to Paramount publicity manager Harold Rand upon his recent marriage to Lillian Wishna. May they be blessed with much happiness.

MGM's "Cimarron" Bows As Oklahoma Welcomes Stars In Big Celebration

BY MEL KONECOFF
NEW YORK EDITOR

OKLAHOMA CITY—MGM's "Cimarron" had its world premiere performance here last week to climax a notable two-day state celebration. Glenn Ford, Maria Schell, Anne Baxter, and producer Edmund Grainger joined Oklahoma's Governor Howard Edmondson and Senators Robert S. Kerr and Mike Monroney in leading the distinguished group of international guests at the invitational world premiere.

The special one night performance of the film which will begin its reserved seat run at the Midwest here Dec. 22, drew a capacity black-tie audience in its twin theatre debut at the Midwest and Warner Theatres. Crowds lined the streets outside to catch a glimpse of the stars and the Oklahoma University Band led a mass of bands in saluting them upon arrival over a red-carpeted route into the theatres. A blaze of cameras, radio microphones, and TV newsreels greeted the stars and other guests. State, civic, and society leaders jammed the Midwest while the Junior Chamber of Commerce and its guests packed the Warner.

Representatives of the international press were also at the theatres for the performance which climaxed the two day celebration. They represented newspapers across the country, the trade press, magazines, radio, and television and some came from as far away as Australia and London. The stars themselves travelled thousands of miles to be present with Anne Baxter and her husband, flying in from their home in Australia; Maria Schell flew in from Munich; and Glenn Ford flew in from Paris where he was on location for "Four Horsemen of the Apocalypse," even though he's always been reluctant to take to the air. He arrived prior to the others and was on hand at the airport with Governor Edmondson and other officials to greet planes from the east and west coasts.

Prior to the premiere, the celebration included a series of events that reflected the warm and enthusiastic reception that Oklahoma has given the film and its stars. The Cimarron banquet, sponsored by the Chamber of Commerce, gave many natives a chance to see and hear the stars first hand. Following the dinner, a Cimarron Ball drew a large crowd to the local country club. This was sponsored by the Junior Chamber of Commerce.

Premiere day began with a huge parade over the main streets of the city which contained not only the stars and visiting press, but also Indians, buckboards, old cars, crack drill teams, modern missiles, bands, etc. It also featured Mary Bishop, MGM's Cimarron girl, who worked as a wrangler's secretary on horseback during production of the land rush sequences and who was named honorary parade marshal.

The highlight of the afternoon was a barbeque at the huge Kermac Ranch where the menu offered buffalo meat, among other delicacies. Indian ceremonies and rodeo added still further to the color and excitement that reached a peak with the premiere.

MGM was highly lauded for the wonderful job done for the state. . . . Exhibitors can expect to see Mary Bishop as she leaves shortly on a preselling tour which will take in many cities still to be named. . . . Eight cities are set to open the film on a roadshow basis before the end of the year.

General Drive-In Sets Theatre-Bowling Units

BOSTON—General Drive-In Corporation disclosed it will expand its bowling operation nationwide with the construction in St. Louis of the first in a chain of centers outside its 500-lane, 15 center New England enterprise now underway. .

Philip Smith, president of the Boston-based theatre and bowling firm, said the "32-lane St. Louis center is the first in the country to be combined with a drive-in theatre operation into a single one-stop family recration unit."

The bowling center will occupy land adjacent to the company's Manchester Drive-In in St. Louis.

The company plans to continue expanding with combination bowling and theatre one-stop family recreation centers and has planned another combined operation, this one with an indoor suburban shopping center theatre, for the Boston area.

Jimmy Fund Honored

NEW YORK—The Jimmy Fund was selected by the United States Harness Writers Association as the recipient of the 1960 Louis Levitt Memorial Award. The presentation was made at the Twelfth Annual United States Harness Writers Association Dinner in the Grand Ballroom of the Hotel Commodore in New York City.

The association presents the award annually to an outstanding charity. The award was accepted by William S. Koster, executive director of the Variety Club of New England, and vice-president of the Children's Cancer Research Foundation.

MGM Promotes Sculli

PHILADELPHIA—Frank Sculli, has been promoted to the newly created position of assistant branch manager in Philadelphia, it was announced by Robert Mochrie, Metro-Goldwyn-Mayer's general sales manager.

BISHOPS *(Continued from page 7)*

War II. He has been with Catholic Cinema Office since 1946. In 1952 he became professor of economic thought and of sociology at the Pontifical Catholic University of Peru. He resides in Lima and is now a Peruvian citizen.

"It is noticeable," he said, "that Soviet pictures seldom show immorality. Some who desire moral health may get the impression from Soviet movies that this morality comes from Soviet philosophy.

"Though such films may be moral," Ruszkowski observed, "they are not Christian."

Ruszkowski advocated the education of movie patrons to appreciate the cinema as an art form, but he rejected the idea of art for art's sake.

"Art for art's sake is essentially a false attitude," the Peruvian lawyer said. "We must know the hierarchy of values. There are spiritual values, and even some human values, that are superior to artistic values."

Ruszkowski was careful to explain that emphasis on sound moral content does not mean that poor art forms are excusable.

He stated that the International Catholic Cinema Office had made a world-wide study of all methods of moral regulaion of films. State censorship, he added, is not the most effective way of solving the problem.

He said self-regulation is best, and that if self-regulation appears to be ineffective, groups seeking to strengthen it should be supported.

Metro-Goldwyn-Mayer presents

Edna Ferber's immortal story

of a woman's love

and a man's loves

...of a raw land,

ripe for the taking

...of those who

plundered it and

those who built it, and two who

made its glory their own............

METRO·GOLDWYN·MAYER presents **Edna Ferber's**

CIMARRON

METRO-GOLDWYN-MAYER presents **Edna Ferber's**

CIMARRON

starring

GLENN FORD · MARIA SCHELL · ANNE BAXTER · ARTHUR O'CONNELL

RUSS TAMBLYN · MERCEDES McCAMBRIDGE co-starring VIC MORROW · ROBERT KEITH · CHARLES McGRAW

with HENRY (HARRY) MORGAN · DAVID OPATOSHU · ALINE MacMAHON · LILI DARVAS · EDGAR BUCHANAN

Screen Play by ARNOLD SCHULMAN · Based on the Novel by Edna Ferber · Directed by ANTHONY MANN · Produced by EDMUND GRAINGER

In CinemaScope And METROCOLOR

THE SHORTS PARADE

... don't sell 'em short

UNIVERSAL's "Woody Woodpecker"

Yes, Gwendolyn, there are still such things as SHORT SUBJECTS!

Remember, in the beginning all films were short subjects. One had to creep before he could run on and on into blockbusters of over two and three hour duration.

And back in the days of single, instead of double features, one surely remembers that hackneyed phrase "Also Selected Short Subjects."

There surely were thousands of short subject fans, because at one time not so long ago Trans-Lux Theatres was operating newsreel and short subjects theatres in New York City, Philadelphia, and elsewhere.

But, by and large, the average exhibitor, with few exceptions, just used the short subjects to round out not his program but his established two-hour running time in single feature territories. Half the time, most of them didn't know themselves the titles or nature of the shorts, leaving the job of filling out a two-hour show to the bookers in the various exchanges.

It was out of the question to mention, except on rare occassions, the titles of the shorts, or even to post one-sheets out in front of the theatre to advertise them. Hence the general use of the scratched and worn title trailer, "Also Selected Short Subjects," and the use of the same line on the theatre program in very small type.

Despite this exhibitor neglect, the short subject has proven to be a pretty healthy step-child, one that the big features and the double features have been unable to successfully push aside. The short subject has more than held its own.

For one thing, the Academy of Motion Picture Arts and Sciences still make separate short subject awards, and the Oscars awarded to the little fellows are just as valued and as treasured as those garnered by the big guys.

In 1959, the short subjects Oscar winners were: in the cartoon category, "Moonbird," John Hubley-Edward Harrison; in the live action category, "The Golden Fish," Jacques Yves, Costeau-Columbia; and in the documentary field, "Glass," Bert Haanstra-George K. Arthur-Go Pictures.

In other years, Academy Award winning shorts were from more major companies, particularly Walt Disney. Unfortunately, however, they were seldom capitalized upon to their fullest extent by short-sighted exhibitors.

Likewise, at Film Festivals the world over, honors have been bestowed on the long neglected "best" short subjects.

It is no secret that many shorts producers and distributors have long claimed that it is most difficult to get a fair price for this type of film merchandise from the exhibitor customers, who, in turn, claim they can obtain a second and secondary feature cheaper than they can three, four, or even five short subjects.

Despite all this, however, most of the major companies continue to release a regularly scheduled program of short subjects. Leaders in this field are (alphabetically) Columbia, MGM, Paramount, 20th Century-Fox, Universal, and Warners.

Interspersed, it is true, are a number of reissues, with the companies thus endeavoring "to get their money" out of the short subjects, since in some instances we have heard of, exhibitors only play shorts at Kiddie matinees on Saturdays, and then at almost ridiculous rentals.

In addition, if an exhibitor would only care to look for them, there are numerous short subjects of fine calibre available through the various independent exchanges. Some of these subjects actually have to be "dug up" since they are given little or no publicity by their various handlers and rarely see the light of day on the average theatre program. They truly deserve a better fate.

Available this season from the major companies is a most varied and comprehensive selection of shorts, each of which deserves and should see the carbon light on the screens of the world. Variety is supposedly the spice of life, and the short subject is without doubt the variety of the theatre program. As we said before, there must be many people who so think and agree, but there are all too few exhibitors of similar thought. It's well past time to give the short subjects a chance to prove their worth.

BUENA VISTA

The Walt Disney company announces a series of 12 reissue cartoons culled from among favorites of the past on its 1960-61 program, as well as at least 10 one, two, and three reel subjects in the "People and Places" and "Live Action Specials" categories. There will also be two cartoon specials in two reels, and the featurette special, "The Hound That Thought He Was A Raccoon," which runs 48 minutes. Disney is also accelerating activity in the cartoon field, joining other companies in the introduction of new characters of wide appeal.

COLUMBIA

Columbia is releasing Musical Travelarks and Color Featurettes in its two reel class, and Loopy de Loop and Special Cartoons in the cartoon category for its new offerings. Among its many reissues are the Mr. Magoo series; the Color Favorites cartoons; The Three Stooges two reel comedies; the Assorted

20th balances the bookings!

DOWN THE ROAD	CINEMASCOPE	COLOR by DE LUXE
ASSIGNMENT THAILAND	CINEMASCOPE	COLOR by DE LUXE
GOLFING WITH SAM SNEAD	CINEMASCOPE	COLOR by DE LUXE
UNDERWATER DEMOLITION TEAM	CINEMASCOPE	COLOR by DE LUXE
ASSIGNMENT TURKEY	CINEMASCOPE	COLOR by DE LUXE
AUSTRALIAN SPORTS	CINEMASCOPE	COLOR by DE LUXE
SAMPANS TO SAFETY	CINEMASCOPE	COLOR by DE LUXE
CALL OF THE HOLY LAND	TWO-REEL SPECIAL	

plus

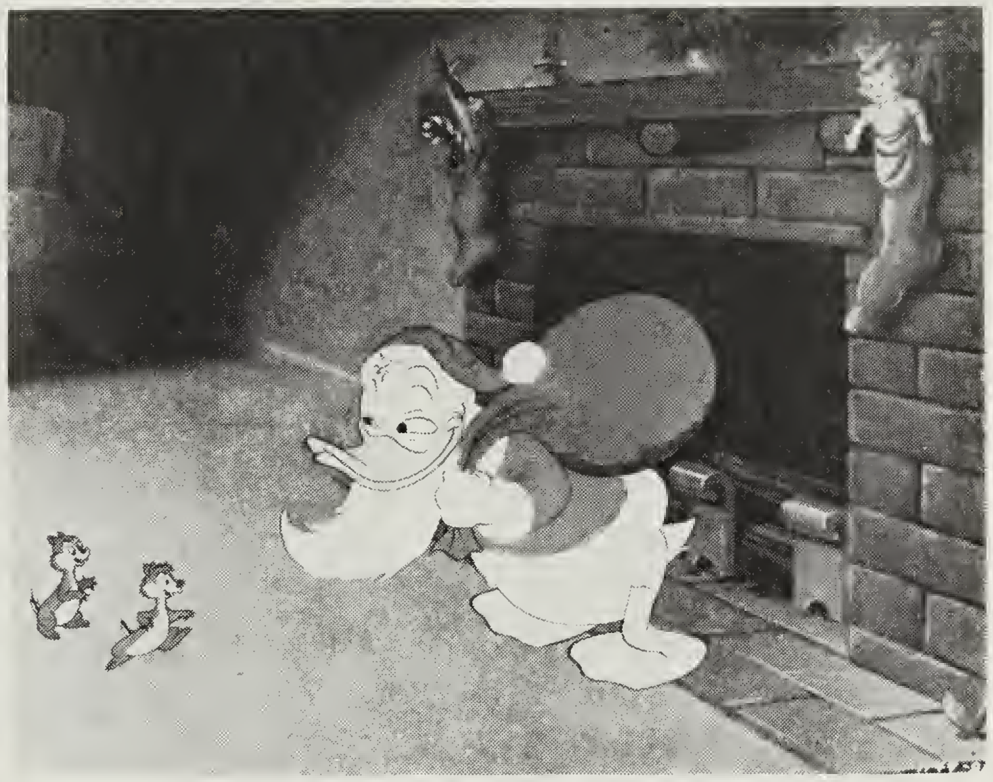
MOVIETONE NEWS

Produced by
EDMUND REEK

Timely...
Topical...
Total World-Wide Coverage...
Twice Weekly

Let Movietone News and Movietone Subjects round out the show!

BUENA VISTA's Walt Disney's "Japan"



BUENA VISTA's Walt Disney's "Toy Tinkers"

Favorites two reel comedies featuring such funsters as Hugh Herbert, Joe Besser, Shemp Howard, and others; one reel Film Novelties; one reel Candid Microphones with originator Allen Funt; and two-reel serials. Columbia is at present the only company releasing this type of once potent "bring 'em back next week" film.

MGM

As in the past several years, MGM will not release any new short subjects in 1960-61, other than its News of the Day newsreel, two issues per week. The firm will issue 16 Gold Medal Cartoons reissues, 12 of which feature the ever popular Tom and Jerry.

PARAMOUNT

Paramount has announced that its short subjects program will be "bigger and better than ever." A total of 41 shorts 100 per cent in color is on tap this season. This includes three special two-reelers; six of a new series titled "Sports Illustrated" produced in cooperation with Sports Illustrated Magazine; four Travelramas, in wide screen; 20 color cartoons including eight Noveltoons; eight Modern Madcaps; and four "The Cat," a new series in color; as well as eight Cartoon Champions, reissues, including four Herman and Katnips.

A field survey has given Paramount an idea of what the public wants, and the company has responded with bright new features in both the cartoon and live-action fields.

20th CENTURY-FOX

With all new releases, except one series of Terrytoon reissues, 20th Century-Fox has available CinemaScope Movietone Adventures and Specials, in both one and two reel length; CinemaScope Terrytoons; and also All Purpose Technicolor cartoons.

New Cartoon Characters Spark Terrytoon Lineup

Terrytoons will offer a well rounded program of 24 short subjects in 1961. The program includes 18 new cartoons and six reissues. Distribution will be through 20th Century-Fox.

In planning the 1961 program, Terrytoons has conducted a world survey to check acceptance of their new characters of Hashimoto-San, Hector Heathcote, and Silly Sidney introduced last year. The acclaim accorded to these new cartoon personalities by exhibitors, critics, film festivals and the general public has assured their creators that new cartoon characters moulded in the modern manner will be received with open hearts (and purses) by the public. Major attention will be given to these new cartoon stars in Terrytoons 1961 program.

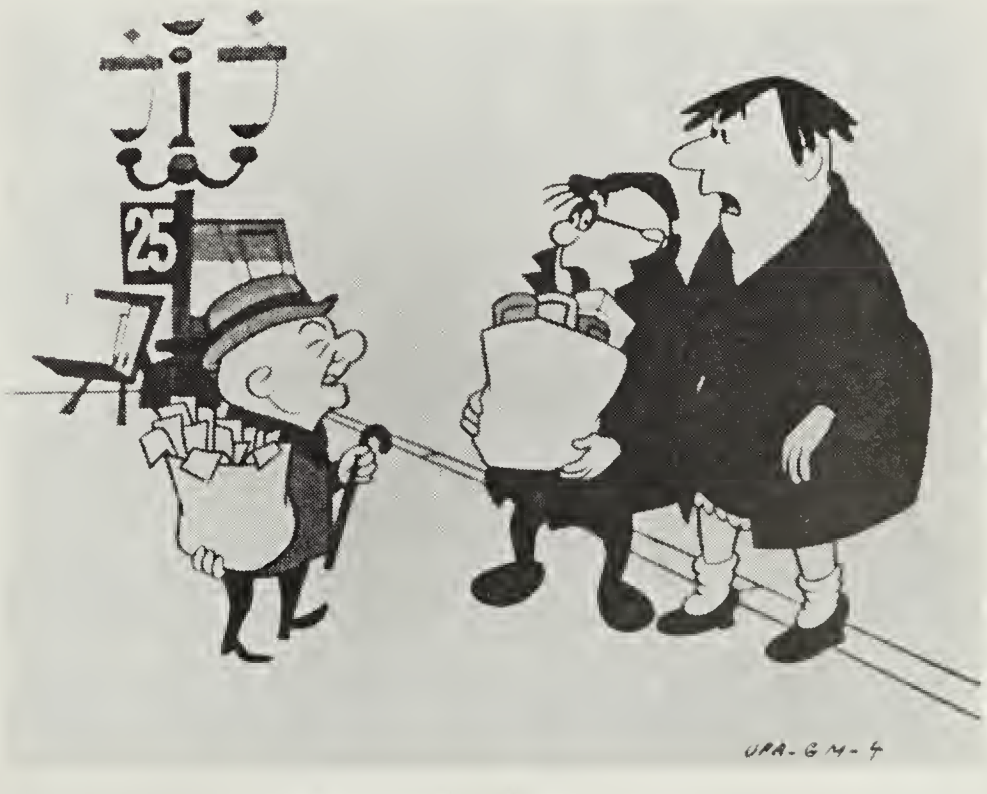
The creation of a new character by Terrytoons involves great creative effort and days and weeks devoted to attaining a believable personality that will be accepted by both youngsters and adults alike.

The creation of just the right personality for the new character plus the selection of the story property to portray his particular talents, and the production of the cartoon are only the first steps to development of a Hashimoto-San, Hector Heathcote, or Silly Sidney.

The world wide theatre dates of these new stars are followed closely and their appeal to all races, sexes, and ages are constantly checked for acceptance or weaknesses. Hashimoto, Hector, and Sidney have come through with colors flying. Their box office benefits to exhibitors in 1961 seems assured.

UNIVERSAL

Attuned to the changing patterns of exhibition which is seeing greater emphasis on big box office pictures designed



COLUMBIA's "Mr. Magoo" re-issues

PARAMOUNT'S NEW SHORT SUBJECTS PROGRAM IS BIGGER AND BETTER THAN EVER!

100% COLOR!

100% ENTERTAINMENT!

41 SHORTS FOR YOUR SHOW!

CALL PARAMOUNT NOW!

3 SPECIALS

(2 REEL COLOR)
"BOATS A'POPPIN'"
"CARNIVAL IN QUEBEC"
"CARIBBEAN RHYTHM"

6 SPORTS ILLUSTRATED

(WIDE SCREEN COLOR)
Produced in Cooperation with "SPORTS ILLUSTRATED"

4 TRAVELRAMAS

(WIDE SCREEN COLOR)

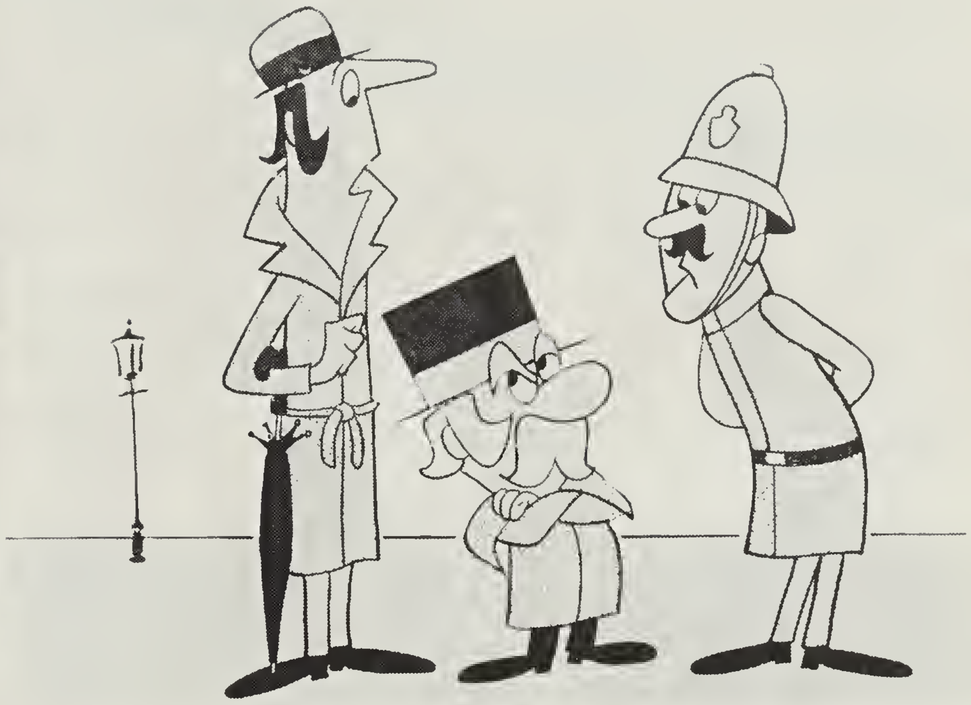
8 CARTOON CHAMPIONS

(COLOR)
(Including four HERMAN & KATNIPS)
(Brought back by popular demand)

20 CARTOONS (COLOR)

8 NOVELTOONS 8 MODERN MADCAPS
4 THE CAT

PARAMOUNT's Sports Illustrated—"A Sport Is Born"



PARAMOUNT's Modern Madcaps—"The Phantom Moustacher"

for extended run engagements in the theatres of the world, Universal is revamping its 1960-61 short subjects releasing program. With Walter Lantz increasing his production by almost a third, Universal will distribute this season 19 new Walter Lantz color cartoons, instead of the previous 13 which have prevailed for many years. There will also be six reissues of Lantz color cartoons, making available a total of 25 one-reel color cartoons. The new Lantz cartoons are being so produced that they can also be projected with an anamorphic lens, making them adaptable to all types of theatre programs. Continuing the company's emphasis on color subjects, there will be two new two-reel color specials and eight new one-reel color specials. With its popular appeal having been demonstrated over the past few years, Universal will again have a one-reel subject titled "Football Highlights Of 1960." Continuing the program of short subjects will be the semi-weekly issues of Universal-International Newsreel, which has found a stabilized market in recent years.

On the question of the audience appeal of newsreels, especially in these days of the rapid dissemination of news through television and the press, Universal feels that time does not diminish the appeal of a news picture but rather enhance. They recall the tremendous sale of copies of Life Magazine which had special coverage of the Andrea Doria disaster which appeared weeks after press and television coverage of the event. "There is no such thing as an old news picture although news may be old," according to the company.

WARNERS

Warners 1960-61 shorts program is all Technicolor cartoons in the new category, with concentration on Merrie Melodies-Looney Tunes series and Bugs Bunny specials. This company also has a series of Blue Ribbon Hit Parade reissues, and also World-Wide Adventure Specials in color in both one and two reel length.

EXTRA MONEY FROM SHORTS

Although not widely tried, some enterprising exhibitors in cooperation with shorts film bookers in the exchanges have tried all shorts programs consisting of either "All Sports" programs or "Travelogue" programs, and have sometimes found them attracting extra box office dollars. The "sports" reels naturally attract the sports fans, and the travelogues get those who paronize the travel-lecture events such as were popularized by the late Burton Holmes.

Other efforts along these lines have been made by Columbia, in particular, who assembled a batch of their shorts releases into longer subjects such as "Columbia Laff Hour" and "Grunt and Groan Sports Cavalcade," "Three Stooges-arama," etc.

And, of course, there are numerous compilations of cartoons for the ever-popular showing to the children at the kiddie Saturday matinees! If you ever sat through one of these showings, it might do your heart good to hear the kids laugh and shout at their favorite movie-cartoon characters, and if 12 cartoons have been promised, hear them toll off the count of "one," "two," "three," etc., as each new subject starts.

The shorts story, as we said, dates back to the beginning of the industry, and despite everything stacked against them, including lack of play dates, mounting costs, etc., they are still an important segment of our business. We have always favored them, and still believe they have an important place on the well-balanced program in the theatres.

In an effort to get the story of short subjects from the men who play them, we asked a few of the nation's most active theatremen for their views on the subject. We know they are among the nation's most active showmen because each of them has contributed to the popular MOTION PICTURE EXHIBITOR "How I Would Sell Showmanalysis" section.

Here then are their thoughts on the importance now and tomorrow of short subjects:

RALPH E. DONNELLY
Associated Independent Theatres, Bellmore, L.I., N.Y.

Short subjects are the life line of the single-feature operation—and we are a rare animal as general run-of-the-mill neighborhood operations go, in that we maintain a very strict single feature operation all year round.

I could cite many examples of the right short subject carrying a rather weak feature (most recently Lester Schoenfeld's "May Wedding" took "Five Branded Women" out of the doldrums)—but the important point is that it *did* carry. We find ourselves constantly looking for the right short to go with the right feature. It wouldn't be the first time that we have done our promotional tie-in around the short, rather than the feature.

Right now, for instance, we are in the process of wrapping up a "TRIP AROUND THE WORLD" (80 days, maybe) by

UNIVERSAL SHORTS ARE BIG BOXOFFICE

UNIVERSAL INTERNATIONAL

8
ONE
REEL
COLOR
SPECIALS

Special
Football
Highlights
of
1960

19 NEW
WALTER
LANTZ
COLOR
CARTUNES

◆

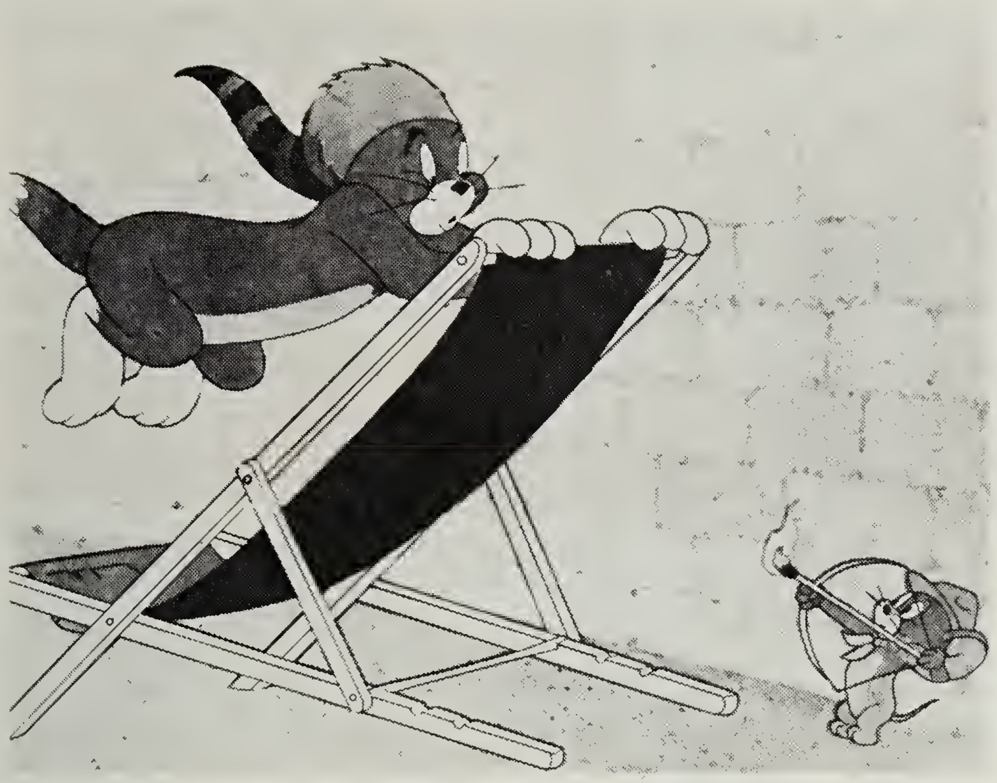
6 Walter Lantz
Woody
Woodpecker
Reissue Color
Cartunes

2
TWO
REEL
SPECIALS
in
COLOR

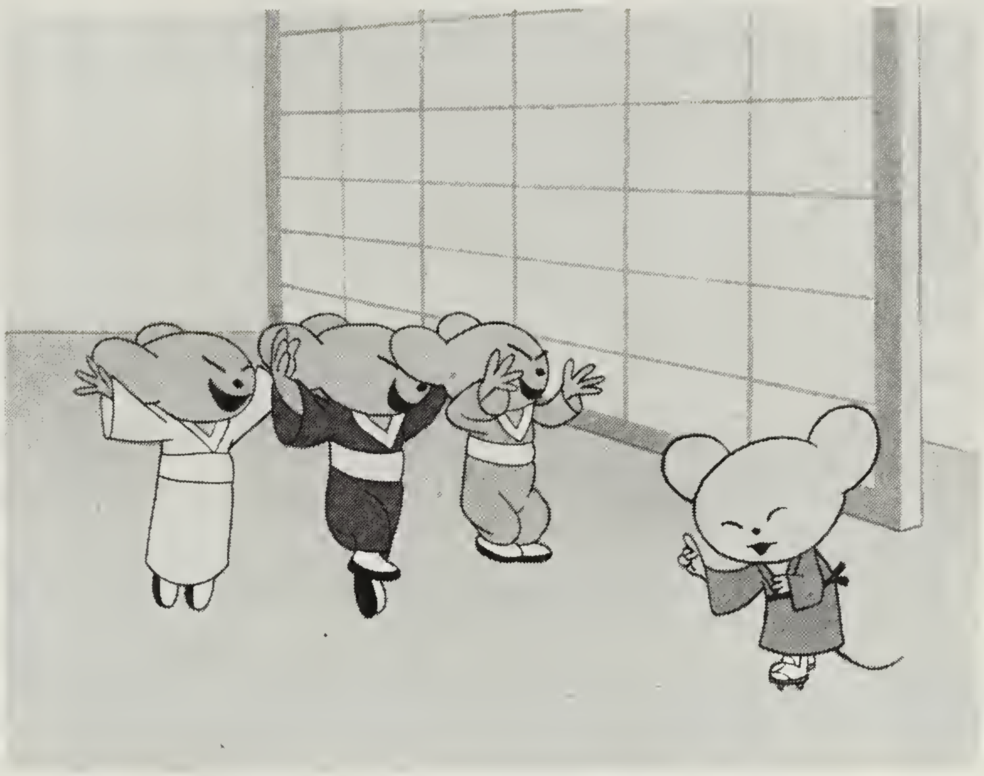
THE
UNIVERSAL
NEWSREEL
TWICE
WEEKLY

Universal's short subject program for '61 is making big news all over the country.

Be sure to book Universal Shorts for that extra program excitement that will mean Big Boxoffice Dollars.



MGM Gold Medal Reprints—Tom and Jerry



20th Century-Fox's CinemaScope Terrytoon—"Hashimoto-San"

setting up a series of outstanding single and two-reeler travelogues (which we find our public enjoys the most)—a different country each week, regardless of the feature. We feel it opens many possibilities for tie-ins with travel agencies, schools, colleges, etc. Many of the shorts we know some of the public will have seen—but the over-all encompassing effect is not to miss any of the locals from "Wonders of Manhattan" to Disney's "Japan." I'm sure this idea is far from new—but we are going to do it in one of our weaker situations and see what the effect will be.

It is interesting to note that in our operations of 12 Long Island theatres—that a show doesn't go by—regardless of importance or running time, that we don't book in a cartoon. It is the proper and necessary balance. It is our theory to put it *always* just ahead of the feature. This practice is well known in some of our more established areas—and the real "snooty" single-feature lover knows this—and comes just 10 minutes ahead of feature time to enjoy them.

And where would our childrens kiddie shows be on a Saturday without "Always 5 Color Cartoons."

In summing up, I should like to compare the right short subject to Hugh Down's warm-up of the Jack Paar show. It sets the pace for the evening by putting the audience in the right mood, and careful selection is important.

PAUL HANNER
Odeon Theatres (Canada) Ltd., Toronto

Although the feature attraction is, of course, of major importance, short subjects often carry very definite value that the alert show manager can capitalize upon, adding a definite potential to the box-office appeal of the program.

Many short subjects appeal to a group, a location, or a nationality. Other short subjects may have a well-known personality either in person or doing the narration. These are all factors that should be exploited through your regular media: newspaper, radio, theatre displays, merchant tie-ups, direct mail, etc.

In today's market, the short subject must be considered more than just a program filler. Select your subjects carefully, with box-office potential being uppermost in your thoughts—never advertising "Added Shorts!"—remember that movie-goers shop for their entertainment.

Attractive well promoted short subjects might supply just the extra pull needed to draw them in. C'mon Showmen—don't sell 'em short!

RUSS GRANT
Loew's Theatres, New York

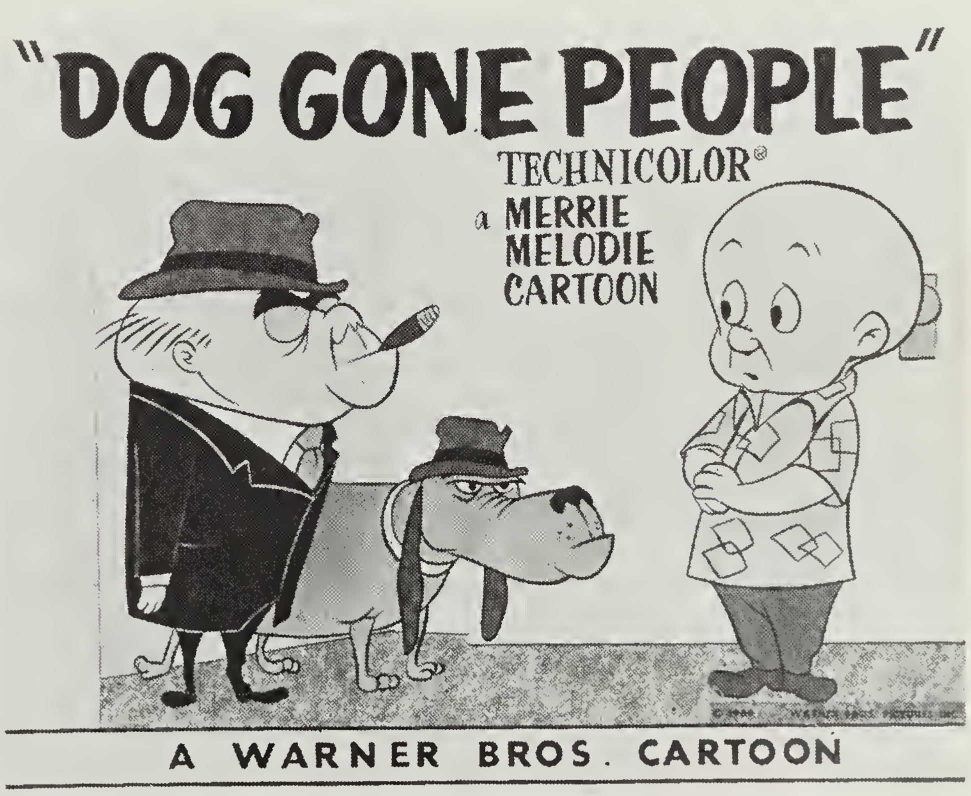
The continued use of double features by many exhibitors, aggravated by a dearth of strong attractions and the new trend to longer stories, has put the short subject in the boots of Kipling's Tommy Atkins: a nuisance when not needed, but a real hero when a schedule-stretcher is called for.

Unfortunately, the shorts now available add no allure to a theatre's ads. A cartoon is only a cartoon, a travelogue only a travelogue. Except for Disney product, none have any identity.

A new prestige series, something like the quondam March of Time, is indicated. There is a real field for top-drawer subjects about the world's trouble areas, its controversial figures, its breakthroughs in science, medicine, and space technology. Such subjects, in addition to serving as the appetizer to the main course, could add appeal to theatre ads and dollars to the box office.

NICK LAVIDOR
Smith Management Co., Boston

Shorts will unquestionably replace co-features in the future. An increasing number of exhibitors are using shorts, though feature length does not preclude the showing of co-features.



CALL THE MAN IN "SHORTS" AT COLUMBIA

Today's patron is a highly selective patron. He will not be sold by the shopworn line, "also selected short subjects." The progressive, profit-seeking exhibitor must pick, play and promote shorts that stimulate customer-interest and properly complete every program. And COLUMBIA is prepared to help showmen do just that! Our 1961 roster of shorts—14 series; 89 units—contains a variety of entertainment to suit every taste!

3 NEW COLOR TRAVEL FEATURETTES

WONDERFUL HONG KONG

A fascinating tour of one of the world's most fabulous islands! Truly exotic, enchanting entertainment etched on film!

Also, TWO excursions to other faraway places! Both brilliantly capturing the color and customs of lands everyone longs to visit.

SPECIAL COLOR CARTOON

POLYGAMOUS POLONIUS

Romantic antics of a master roue! Solid Laughs for everyone from Mr. Ph. D. to Little Sister Bea. Plus a modern jazz score that's wild, witty, wonderful!

10

LOOPY deLOOP

The screen's latest cartoon comedy "discovery" in a new series chock-full of humor that's wry, sly—really a new hilarity high! Created by Academy Award winners Wm. Hanna & Joseph Barbera!

Eastman COLOR

8

MR. MAGOO

The lovable Oscar-winner whips up a storm of howls with this choice selection from his vast laff library!

TECHNICOLOR®

Reprint

15

COLOR FAVORITES

The pick of a peck of peppy cartoon fables! Amusing...Entertaining! Rollicking reels!

TECHNICOLOR®

Reprint

20 TOP TWO REELERS

8

THREE STOOGES

Each one an uproarious riot with the greatest slapstick comics of all! Reprint

6

ASSORTED FAVORITES

Aces of club, clobber and clowning in a collection of slick, click hits! Reprint

6

COMEDY FAVORITES

Fabulous foolishness starring filmdom's famed funsters! Reprint

32 SOCKO ONE REELERS

10

WORLD OF SPORTS

Top athletes in action! Narrated by Bill Stern.

6

TOPNOTCHERS

All-out for way-out entertainment!

6

CANDID MICROPHONE

Scream-filled reels by Allan Funt, TV's new Sunday night sensation! Reprint

6

FILM NOVELTIES

Fun A La Mode! Reprint

4

THRILLS OF MUSIC

Big hits belted out by the best in big name bands! Reprint

3 MIGHTY ACTION SERIALS

SON OF GERONIMO

Screen-searing, sensational adventure of the Old West! Reprint

GREAT ADVENTURES OF CAPTAIN KIDD

Thrill-lashed tale of the terror of the Seven Seas! Reprint

CODY OF THE PONY EXPRESS

Ride with the heros who blazed the Frontier Trails! Reprint

Recent regularity of this procedure, particularly if the feature has some potential, shows the popularity of this type of program.

Depending on the subject matter of the short, there are limitless exploitation possibilities. Most times these are directed through totally different channels and do not conflict with the feature campaign.

Most important, when selling shorts, don't fool the customers; don't sell a short as a co-feature. Patrons will enjoy an interesting well-made subject regardless of length.

PHIL NANCE
Consolidated Theatres, Inc., Charlotte

It's just good show sense to place importance on the short subjects that we play in our motion picture theatres. Motion picture producers should take polls on what type of short subjects the moviegoers would like to see on our screen.

It has been a long time since the producers have splashed out with an announcement that bigger and better short subjects were on the way for improving our motion picture programming. The last big improvement toward our short subjects was in 1953 with stereophonic sound and CinemaScope. The symphonic orchestra presentations were very well received and added greatly to our program. Other good subjects were "The Story of Gettysburg" and "The Klondike Gold Rush." All of these shorts brought more reality to the screen and the moviegoers loved them.

The responsibility of exploiting short subjects lies with the exhibitor. He must continue to show more enthusiasm and sell these subjects through better displays in newspaper ads, marquee announcements, lobby displays, merchant tie-ups, special previews, TV, and radio publicity. Short subjects will continue to add that extra quality to your program.

JOHN T. PEZDEK
Castle, Bloomington, Ill.

Short subjects are definitely needed in theatre programming, whether you run single feature or double bill.

They are an extra for the public entertainment. But if you fail to use them on regular programs, audiences know that they have missed something. The best example I know of is when you go out to eat and you order a steak, and that's all they serve you—no potatoes or salad. You feel that you have been cheated; you feel that you should have received more than just steak for your money.

Only on rare occasions is there a feature that you would run alone, such as "The Ten Commandments," and "Ben-Hur."

As far as exploiting shorts, I don't believe that they sell any extra tickets on their own—only when you get something well known to the public or something that is a specialty or in the world news.

Shorts are also good for special children shows. One thing I think we have forgotten is the children. They are our future customers.

To sum this up, I firmly believe that short subjects have a future in show business.

CHARLES M. PINCUS
T&D Theatre, Oakland, Calif.

We find that with the lengthy features now in evidence, it is necesary to return to single-bill presentation. Hence, the return to proper booking and programming of short subjects for the "front" show. This "front" show, we have found, if you return to the old days of single-bills, should be routined similar to the line-up of a vaudeville show. It is suggested to open with a newsreel, then a cartoon, to be followed by the coming attractions. Then it is advisable to follow the coming

(*Continued on page 29*)

GOOD-LOOKING... And good booking! Keep a busy box-office with such famous Terrytoons crowd-pleasers as **Hector Heathcote, Hashimoto-San, Heckle & Jeckle, Silly Sidney** and **Mighty Mouse.** Produced in CinemaScope with Color by Deluxe... **TERRYTOONS**

A Division of CBS Films Inc./Distributed by Twentieth Century-Fox Film Corporation

"Exodus" Tours Mapped

NEW YORK—As a result of the unusual amount of interest in Otto Preminger's "Exodus" and its stars, generated by previews of the film for out-of-town newspapermen and radio and television reporters, Preminger has arranged a series of personal appearance tours covering cities where "Exodus" has been set to open.

Participating in the transcontinental tours will be producer-director Preminger, and stars Eva Marie Saint, Peter Lawford, Sal Mineo, and Jill Haworth.

They will travel in four separate units, meeting in New York City on Dec. 15 for the world premiere of "Exodus" at the Warner and for the Los Angeles premiere Dec. 21 at the Fox Wilshire.

Guess who? A former well known distributor in the Philadelphia territory is seen in Florida with his wife and some friends.

Film Exchange and Dealer Listing for the
SEATTLE FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 2401 Second Ave.—MUtual 2-2460
Br. Mgr.: Edmond D. Cruea. Sales: Gordon Wallinger, Bud Hamilton. Office Mgr. and Booker: Poul McElhinney. Cashier: Verna Walcott. Emerg. Phone: EAst 2-0899.

BEVERLY, MAYFAIR, 7720 Greenwood Ave.—SUnset 2-7337
N.W. Agt.: James N. Selvidge. Emerg. Phone: SUnset 4-8946.

BUENA VISTA (Disney), 2330 Second Ave.—MAin 4-0186
Br. Mgr.: Ernie Piro. Booker: Evelyn Torpey. Emerg. Phone: EAst 5-4465.

COLUMBIA, 2415 Second Ave.—MAin 3-5349
Br. Mgr.: J. R. Beale. Office Mgr.: Homer J. Schmitt. Sales: W. R. Seole. Booker: Dorlene De Morio. Cashier: Jacqueline Choat. Field Exp.: Sommy Siegel. Emerg. Phone: EMerson 3-1689.

FAVORITE FILMS OF CALIF., 2316 Second Ave.—MAin 4-6234
Br. Mgr.: Robert Parnell. Office Mgr. and Booker: L. C. Tomlinson. Cashier: Bliss Stonsbery. Emerg. Phone: PRospect 8-2782.

METRO-GOLDWYN-MAYER, 2405 Second Ave.—MAin 3-4056
Br. Mgr.: Sam S. Davis. Actg. Br. Mgr.: Ervin Douglyn. Office Mgr.: W. R. Vose. Sales: Arney Eichenloub. Bookers: W. R. Vose, Kenneth Snyder. Cashier: Irene Mills. Emerg. Phone: LIncoln 2-4097.

NORTHWEST RELEASING, Moore Theatre, 2nd and Virginia—MAin 4-4787, 2-6210
Br. Mgrs.: Jack J. Engerman, Zollie M. Volchok. Office Mgr. and Booker: Louise Welle. Field Exps.: Jock J. Engerman, Zollie M. Volchok. Emerg. Phones: ATwater 2-3347, EAst 3-9343.

PARAMOUNT, 2312 Second Ave.—MAin 2-4287
Br. Mgr.: H. W. Haustein. Office Mgr.: Craig Turner. Sales: John Kent, Jim French. Bookers: Craig Turner, Gary Dupen. Cashier: Hannah Trager. Emerg. Phone: SUnset 4-0043.

SAFFLE'S THEATRE SERVICE, 2421 Second Ave.—MAin 3-5177
Owner-Mgr.: Maurice Saffle. Booker: Bud Soffle. Cashier: Helen Reynolds. Emerg. Phone: ATwater 3-6866.

20TH CENTURY-FOX, 2421 Second Ave.—MAin 3-7815
Br. Mgr.: C. F. Powers, Jr. Office Mgr.: Jomes W. Brooks. Sales: Glenn Hovilond, Carl Hansoker. Bookers: Jomes W. Brooks, Celia Blott. Cashier: Mory Carey. Field Exp.: Worren Slee. Emerg. Phone: SHerwood 6-0317.

UNITED ARTISTS, 2403 Second Ave.—MAin 2-3788
Br. Mgr.: Robert Hazord. Office Mgr.: Horold Horden. Sales: Butch Leonard. Booker: Lou Cobbs. Cashier: Roberta Messenger. Field Exp.: Earl Keate. Emerg. Phone: CHerry 2-3391.

UNIVERSAL, 2401 Second Ave.—MAin 2-3245
Sls. Mgr.: Jomes B. Mooney. Office Mgr. and Booker: S. A. Modsen. Sales H. A. P. Frederick. Emerg. Phone: WEst 5-9369.

U. S. NAVY DIST. BOOKING OFFICE, 13th Naval Dist.—LAkeview 3-0550, Ext. 577

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• *Supply Dealers*

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DISPLAY & STAGE LIGHTING, INC., 2410 First Ave.—MAin 2-7850
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• *Signs, Advertising and Printing*

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• *Film Delivery Services*

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Owners and Mgrs.: Don Hoidale, Frank Whiting. Emerg. Phone: EMerson 3-2949.

LOCAL FILM DELIVERY, 2330 Third Ave.—MAin 4-0241
Owner: Chos. D. Lawson. Mgr.: Chas. C. Lowson. Emerg. Phone: SHerwood 6-3217.

NORTHWEST FILM SERVICE, INC., 2330 Third Ave.—MAin 4-0241
Owner: Paul Grunewald. Mgr.: Irene Morcy. Emerg. Phone: VAndyke 2-5806.

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Boston "Peep Shows" Under Censor's Fire

BOSTON—Ten cents a look films in a Boston arcade, which depicted dancing girls with wispy costumes, roused the anger of Boston's city censor, Richard J. Sinnott, who said he would seek to suspend the arcade's license.

Sinnott said that operators of the film peep machines had switched the films and that films shown when a newspaper reporter for the Boston Daily Record found both the film and the dancing girls suffering from overexposure, were not the same ones he had passed on earlier.

The dime peep films were banned in Boston last March after the censor had viewed reels of strip sequences. They were allowed to resume last summer on agreement betwen the arcade owners and the censor that a strict cover-up would be observed. On Aug. 9, an epidemic of films depicting dancing girls with little clothing broke out in two Boston arcades. Officials then agreed with the city censor to ban suggestive dancing films and under 21 year old viewers from the peep machines.

After being called by the newspaper whose reporter had viewed the naughty films, Sinnott, with a police detective, marched to the arcade and viewed the reels. He immediately ordered the machines shut down.

"Those were not the films I passed on," Censor Sinnott said. "I am ordering the owner to appear to show cause why his license to operate should not be suspended or revoked."

Under the original agreement between the operators and the censor, signs were posted on the machines stating that viewers must be over 21. The panorama machines work on mostly 10 cents each, but some are set up for three films for a quarter. Sinnott wound up his investigation of the dime-a-peep films with an order to police for a complete synopsis of all films shown in Boston's arcades. Police confiscated the reels.

Circuit Offers Gift Plan

NEW YORK—The Rugoff & Becker Theatres are offering, for the first time, gift certificates enclosed in an attractive folder as a timely gift for the movie-goer that can be enjoyed all through the year. These certificates are valued at $1.00 each, and any quantity may be purchased.

As an added feature, a 26-week gift subscription to CUE Magazine is included with each $5.00 gift or more.

Gift folders will be on sale from now until Dec. 31, and will not be available at any other time. They are valid from date of purchase through Dec. 31, 1961 in any of the Rugoff & Becker Theatres.

Watch for them!

NEXT!

Salt Lake City Territory
Issue of December 14
Milwaukee Territory
Issue of December 21

Save Them!

THE SHORTS PARADE *(Continued from page 27)*

attractions with a single reel or two-reel action short if time is allowable. If the action short interferes with the story of the feature attraction, then use a travelogue.

Each short subject available is fine combed for exploitation or publicity angles. Unsold short subjects mean unseen short subjects.

Do not bury the short subjects in your ads with just the words "SHORT SUBJECTS." Go into descriptive detail under the title about each subject. Give the short subjects good lobby display. Also, if you have a single-feature booked, endeavor to tag on a film trailer listing the coming shorts on your "COMING ATTRACTIONS" part of the routine.

EDWARD SEGUIN
Balaban & Katz Theatres, Chicago

"Special subjects" might well be the better way for exhibitors to think of short subjects. Whether the subject is of special interest to a particular group as in the case of Paramount's "Boats A-Poppin'," or of special wide appeal as in the case of Columbia's prize-winning "The Golden Fish," such subjects deserve special attention, not short-selling.

In Chicago first runs, short subjects aren't considered as program fillers simply because they aren't booked for that reason. They are dated for "plus" box-office as well as program interest.

To Hollywood's credit, short subjects aren't made simply as program fillers. They cover the many interests of many people, in the fields of sports, hobbies, and travel, or they have special appeal to various age groups.

Widen your box-office appeal. That's the challenge today. Hollywood is meeting it with subjects of "plus" box-office value. In turn, showmen must widen their selling effort to make subjects extra special—which they are.

GEORGE E. SAWYER
Armstrong Circuit, Inc., Bowling Green, O.

We have found that the timely short subject that appeals to a definite segment of our audience, such as the automobile racing fans, music and sports enthusiasts, has a definite place in our program when and if properly exploited.

We carefully analyze the reviews in the MOTION PICTURE EXHIBITOR Servisection, being particularly on the alert for any angle that might produce local interest. We then make it a point to contact any local groups or individuals, and we have found that we have been very successful in gaining extra newspaper publicity and general interest for our play date through this medium.

We find that we can not simply insert the title of the short subject in our ad, but that we must elaborate on the contents in order to create the proper interest. The proper short subject has been found to be of value to us for merchant tie-ups and give-aways.

SAM SHUBOUF
Loew's Ohio, Columbus, O.

Through the medium of short subjects, our industry marches on by attracting the "small-fry" generation. This is our education for future movie-goers. In turn, the family circle is secure within our midst. Billed as a second feature, the time, quality, and interest would be ideal, breaking away from the mediocre second feature, which is something we have always tried to do.

In the past, a comedy team such as Laurel and Hardy, a Mickey Mouse, a Tom and Jerry, or a family situation series was box-office! With new twists, timing, characters, and situations, this would again be a valuable asset. Our world is loaded with fresh talents and new ideas. The public is waiting! The family is waiting! Let's give them what they really want.

CANADIAN Highlights

By Harry Allen, Jr.

THE PERSONAL TOUCH can do much to lessen the burden of assessment on theatres. Looking the matter of assessment squarely in the face, theatre circuit executives Harold Roberts of Famous Players and Craig Hughes of Odeon both agree that personal contact and discussion is a wise move for theatre operators. Roberts points out that his company has an annual saving of $17,500 "not for just one year, but for the life of the building." Hughes said that most assessors were not familiar with theatre problems. With taxes rising, at least the decline in cost of assessment can keep the burden constant. Hughes advises theatre owners to visit their assessors during the year and not after it. He suggests that the assessor be brought into the theatre on a Monday night, not on a Saturday night when the theatre is full. Roberts claims that "if the economic value is less than the physical value, then the economic value should be adopted." The one theory advocated by theatre circuits today is that assessors "now recognize the principle of increased obsolescence in single-purpose buildings" because of the fall off in business.

CONGRATULATIONS flowed from neighbors and fellow exhibitors to J. S. Liscombe, Royal, Dominion, Nova Scotia. Liscombe, who opened his business 50 years ago after he closed a retail business, was honored by a special section in the Cape Breton Post. A number of those in the industry took space to offer congratulations. The exhibitor purchased his first projector in 1910 from some people who had tried to open business with it in halls in Glace Bay and New Waterford and failed. He used a store converted to a theatre, and in 1911 built a movie house that was opened with public ceremony and music.

The house played vaudeville and movies and was very successful. In 1918 it moved to its present location, which was formerly occupied by a church. Liscombe still manages the theatre with the assistance of Mr. and Mrs. Patrick MacDonald, his son-in-law and daughter, and Miss Margaret McNeil, a long-time employee. A slice of 50th anniversary cake was given to every customer during a week-long special show and every 50th customer was admitted free.

EXECUTIVE SECRETARY of the Quebec Allied Theatrical Industries since Nov., 1957, Paul Vermet has resigned to devote himself to personal business enterprises. No successor has been announced. The directors cancelled the annual meeting, announced for the Chateau Frontenac in Quebec City on Nov. 8. The new date will be set at the end of the Legislature's session so that success or failure of industry hopes can be known.

COMING TO NEW YORK?
Stay at this modern 25-story hotel. Large, beautifully furnished rooms with kitchenette, private bath, from $7.00 daily, double from $10.25. Two room suites from $12.50.
LOWER RATES BY THE MONTH
NO CHARGE for children under 14 sharing room with parent.
Air-conditioning & television available
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ACLU Raps Blue Laws

WASHINGTON—The American Civil Liberties Union in briefs submitted before the U.S. Supreme Court in two cases challenged the constitutionality of Sunday "blue laws" in Massachusetts and Pennsylvania.

The ACLU asked the Court to declare unconstitutional portions of the states' statutes that penalize individuals for conducting business on Sunday and that designate any specific day for rest or worship on grounds that such restrictions violate the First and Fourteenth Amendments.

Ind. Blue Laws Tested

CROWN POINT, IND.—Although theatres are not involved in the immediate issue, a test of Indiana's 55-year-old blue law, under which they could be forced to close on Sunday, was being tested here by five Highland, Ind., merchants in Lake Criminal Court for Sunday sales.

David E.
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240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance

LONDON Observations

by Jock MacGregor

GOODNESS, GRACIOUS ME! That is the title of the disc which was cut by Sophia Loren and Peter Sellers when they were making "The Millionairess" at Elstree and is now at the top of the hit parade here. It is also what show people are saying about the phenomenal success of the picture at the box-office. Many had their doubts about this Anthony Asquith version of George Bernard Shaw's play, but it has cheekily taken more money than any other to establish a new high on the Rank Circuit in North West London, beating such proved winners as "Doctor in Love" and "Conspiracy of Hearts." A combination of star values and John Ware's expert sexily intriguing advertising has really caught the public imagination.

FILM MEN blinked when they picked up the multi-millon circulation Daily Express and momentarily thought they were looking at a trade paper. There, splashed across four columns, was a big picture of crowds queuing to see "Never on Sunday" and the headings—"It's back—the Night Out. Families turn away from TV to the cinemas." The ensuing story reported—"Throughout the country attendances are rising. . . . People are getting fed up staying at home surrounded by the same four walls watching TV. The cinema can offer quality not possible on TV." The Sunday Express also devoted a leader to the trend back to the movies which ended, "Once again men are finding how much fun and glamor there is in a night out at the cinema with two seats in the circle and a box of chocolates. For the housebound wives of Britain that is the best news for a long time."

Business is really humming for the hits and it is hard to get into any West End theatre in the evening without lining. "Never on Sunday" has smashed every record at UA's London Pavilion. "Saturday Night Sunday Morning" has set up figures which will be hard to equal. "Ben-Hur" has not had an unsold seat at a night performance since it opened a year ago. "Black Orpheus" is besieged daily. "South Pacific" is in its third year and showing no signs of weakening. It's SRO for "The Alamo"—I could go on and on recording the current success story.

CONGRATULATIONS to Peter Rogers on joining Nat Cohen and Stuart Levy as a director of the successful Anglo Amalgamated Film Distributors. He has just started "Carry On, Regardless" and plans "Carry On, Cleo." This will tell the hilarious story of a British film producer who wants to make "Cleopatra," but has the greatest difficulty finding any actress prepared to play the lead. Though fact is generally better than fiction, this should be fun.

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

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Formerly Highway Express Lines, Inc.

Phila. Rental Suit Settled

PHILADELPHIA—The suit instituted by 20th Century-Fox against Sanford Gottlieb, Tri-State Theatre Service, in Municipal Court, was settled for an undisclosed amount.

The film company brought the action to recover $538 from Gottlieb for unpaid film rentals due from the closed Grand, Bristol, Pa., contending that the film buying service obligated itself for product bought by signing exhibition contracts for the theatre.

Criterion Facelift Set

NEW YORK—Prior to the reserved-seat bow of Columbia's "Pepe," Charles B. Moss, president, B. S. Moss Theatres, announced that the Criterion will be closed from Dec. 4 midnight to Dec. 21 for remodeling and refurbishing at a cost of $250,000.

Liz, Eddie Sue Fan Mags For Libel, Ask $7,250,000

NEW YORK—Libel suits were brought in New York State Supreme Court by Elizabeth Taylor and Eddie Fisher against the publishers and editors of seven fan magazines with aggregate damages of $7,250,000 sought by attorney Louis Nizer.

The publications named are "Modern Screen," "Screen Stars," "Movie World," "Movie TV Secrets," "Movie Mirror," "Movie Stars-TV Close-Ups," and "Motion Picture Magazine."

In each action "punitive as well as compensatory damages" are asked.

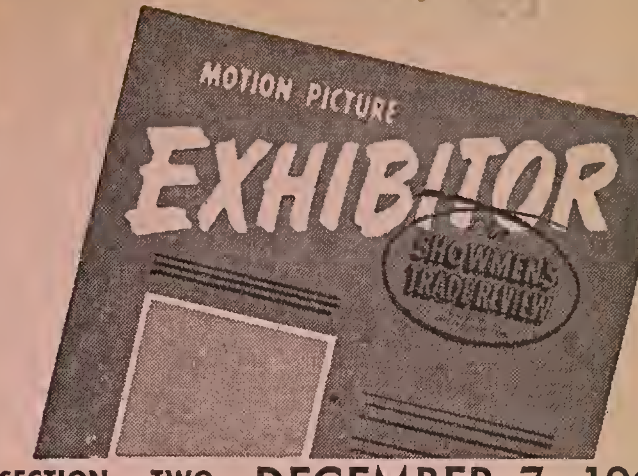
REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete. and informatively more candid than any similar trade analysis Cumulatively numbered by film seasons (September to September), It is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION Indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
VOL. 65, NO. 2
DECEMBER 7, 1960

ALLIED ARTISTS

Caltiki, The Immortal Monster (6009)

MELODRAMA
75M.

Allied Artists
(Mexican-made); (Dubbed in English)

ESTIMATE: Science fiction for the duallers.

CAST: John Merivale, Didi Sullivan, Gerald Haerter, Daniela Rocca, Gay Pearl, Danielle Pitani. A Samuel Schneider production; directed by Robert Hamton.

STORY: Archeologist John Merivale leads an expedition into the Mayan country with American Danielle Pitani, German Gerald Haerter, and others. In a subterranean pool, supposedly sacred to the Goddess Caltiki, Pitani is killed by a slimy glob of a monster and is skeletonized before he can be brought to the surface. Also caught in the strange protoplasm which throws out flesh eating tenacles as it grows is Haerter, who is horribly disfigured. To appease the gods, natives in the expedition stage a ritual, including a wild dance by Gay Pearl, which is filmed by Merivale, and this infuriates them. Haerter goes out of his mind, flees the hospital, and goes to Merivale's home, where a particle of the organism is being tested and examined. This specimen begins to grow and kills Haerter and servant Daniela Rocca. The others, however, are saved when army flame throwers manage to kill the organism.

X-RAY: This horror science fiction with practically an unknown cast may give a few thrills to the impressionable and indiscriminating, but it is so much hooey to others. Screenplay is by Philip Just, supposedly based on an ancient Mexican legend. It faintly resembles "The Blob." There just isn't any acting, while production values are hardly up to average. There is a lot of very dark photography. Some of the effects are okay, but for the most part this is lower half filler.

AD LINES: "Slimy Glob Of Doom — A Crawling, Crushing, Colossus Of Terror"; "No One Can Stop It; Nothing Can Kill It; The Ever Growing THING!"

Herod The Great

DRAMA
93M.

Allied Artists
(Italian-made) (Dubbed in English)
(Eastman Color) (Totalscope)

ESTIMATE: Another Italian-made spectacle.

CAST: Edmund Purdom, Sylvia Lopez, Sandra Milo, Alberto Lupo, Massimo Girotti. A Samuel Schneider presentation of a film of W. Tourjansky; directed by Arnaldo Genoino.

STORY: Edmund Purdom (Herod, King of Judea) is informed his army has been defeated at the battle of Actium by the Roman Rassimo Girotti (Octavius). Purdom goes to meet Girotti, but fearing that his queen, Sylvia Lopez, will fall into the hands of another man, sends his faithful guard-captain Alberto Lupo back to slay her if he is killed. Word reaches Judea that Purdom has met his end, but Lupo can not kill Lopez. When Purdom returns in triumph, having made an ally of Girotti, he suspects Lupo of adultery with Lopez. Lupo's wife, Sandra Milo, asks Lopez for help, and she gives her jewels to bribe the guards for Lopez's escape. This to Purdom is proof of her guilt. Strange happenings in Bethlehem, including the birth of a male child being hailed as King, are reported to Purdom. He orders Lopez stoned to death and the destruction of newly born males in his kingdom. Alone in the palace during a thunder and lightning storm, he goes mad and collapses. A voice is heard intoning a new spirit in the world and calling for an end to hatred.

X-RAY: Yet another costumed spectacle from Italy, this features the usual pagentry, a good use of color, and Totalscope. The acting is adequate, even though Purdom does quite a bit of scenery chewing in his big death scene at the end. The women, particularly Lopez, are attractive. This should find a spot as part of the program. It is long on talk and a bit short on action. The settings are gigantic, and many of the types quite good.

AD LINES: "The King Who Was So Jealous He Ordered His Innocent Wife Stoned To Death"; "Ancient Horror And Terror Relieved On The Wide Screen In Gorgeous Eastman Color."

Tormented (6010)

MELODRAMA
75M.

Allied Artists

ESTIMATE: For the lower half.

CAST: Richard Carlson, Juli Reding, Susan Gordon, Lugene Sanders, Joe Turkel, Lillian Adams, Gene Roth, Vera Marshe, Harry Fleer, Merritt Stone, George Stanley, Dick Walsh, Leslie Thomas. Produced by Bert I. Gordon and Joe Steinberg; directed by Bert I. Gordon.

STORY: Pianist Richard Carlson lives in an abandond lighthouse on a sparsely settled resort island. He plans to marry wealthy Lugene Sanders, but night club songstress Juli Reding catches up with him. Ardently in love with him, she will not be put aside. They quarrel, and while Carlson refuses to lift a hand to help her, she falls off the top of the lighthouse to her death. As wedding day approaches, strange things begin happening, and Joe Turkel, beatnik boat operator, tries to blackmail Carlson. Susan Gordon, youthful sister of Sanders, is friendly and has faith in Carlson, but knowing she has witnessed his murder of Turkel, he knows he must kill her, too. An apparition of Reding, however, causes Carlson to plunge to his death into the sea, where he finally joins her in death.

X-RAY: With story also by Bert I. Gordon, this meller can boast some excellent visual effects aimed to create eerie atmosphere, such as foot-prints in sand made by an invisible person; blowing out of candles; withering flowers; and other unexplainable occurrences. Performances are only fair, and while the yarn holds interest it is hardly believeable the way it unreels. If you do not promise too much, this will get by nicely on the lower half of most programs.

AD LINES: "Do You Believe In Ghosts?"; "The Sea Is A Haunted Place; The Souls Of The Drowned Can Find No Rest."

COLUMBIA

The 3 Worlds Of Gulliver

FANTASY
100M.

Columbia
(Superdynamation)
(Eastman Color)

ESTIMATE: Enjoyable fantasy loaded with youth appeal.

CAST: Kerwin Mathews, Jo Morrow, June Thorburn, Lee Patterson, Gregoire Aslan, Basil Sydney, Charles Lloyd Pack, Martin Benson, Mary Ellis, Marian Spencer, Peter Bull, Alec Mango, Sherri Alberoni. Produced by Charles H. Schneer; directed by Jack Sher.

STORY: Kerwin Mathews (Gulliver) flees the small English village where his medical practice pays off in livestock and vegetables to seek wealth and adventure in other lands. His fiancee, June Thorburn, tells him she is willing to share his poverty, but he signs on a ship and leaves. He is washed overboard during a storm and winds up in Lilliput where the people are incredibly tiny. He befriends them and turns the country into a paradise by his huge strength and modern methods. He even settles a war they were having with a neighboring land. He finds they are just as selfish and corrupt as the England he remembers, and flees Lilliput. He is washed up on another strange shore, where the people stand 40 feet tall and more. Seven-year-old Sherri Alberoni takes Mathews as a pet to the king. He finds Thorburn, who followed him and has also been kept as a pet by the royal family. Gulliver cures the queen of stomach trouble and incurs the enmity of the court sorcerer. When he defeats the king at chess, he is to be killed. Alberoni rescues the tiny couple and throws them into the sea. They are washed ashore, this time in England near where their adventures started. Mathews realizes people everywhere have the same strengths and the same weaknesses. The only way to bear the world is through love, and so he and Thorburn return home.

X-RAY: Wonderful special effects and colorful scenes of never-never lands make this a joy to behold. The younger folks in particular will be absolutely fascinated and so it is a fine holiday booking for the family trade. The adults can follow the famous satire for deeper reasons and should enjoy the film as well. Character types among the lands of tiny people and giants are fine, and Mathews is quite heroic as Gulliver. There are laughs, thrills, and action, and direction and production are of high quality. It's all excellent fun. Screenplay is by Arthur Ross and Jack Sher.

TIP ON BIDDING: Better rates.

AD LINES: "Nothing Less Than A Miracle In Pictures . . . Adventure Beyond Your Wildest Dreams"; "New Worlds Of Entertainment Through The Wonders Of Superdynamation."

Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.

Wackiest Ship In The Army

Comedy
99m.

Columbia
(CinemaScope)
(Eastman Color)

Estimate: Amusing service comedy.

Cast: Jack Lemmon, Ricky Nelson, John Lund, Chips Rafferty, Tom Tully, Joby Baker, Warren Berlinger, Patricia Driscoll, Mike Kellin, Richard Anderson, Alvy Moore, Joe Gallison. Directed by Richard Murphy; a Fred Kohlmar Production.

Story: Back in 1943 when the Japanese were making rapid advancement in the waters of the Pacific, Naval Lieutenant Jack Lemmon is ordered to report to fleet headquarters for an assignment calling for a ship of his own. It turns out to be a rickety old sailing vessel with a crew that doesn't know enough to duck when the boom swings around. He has been chosen for the job by old peace-time buddy, Lt. Cmdr. John Lund, because of his expert sailing experience. Lemmon decides to refuse the command, but the combined efforts of second officer Ricky Nelson and Lund's attractive secretary, Patricia Driscoll, prove too much. The crew hardly gets a chance to get to know the basic parts of the vessel when they are ordered to sail to New Guinea. When he gets the vessel there, Lemmon is supposed to be flown back. After arrival, he learns that the ship is to undertake a dangerous mission. Since he takes a dislike to the egotistical officer assigned to take over, Richard Anderson, he sneaks the vessel out on its mission which is to carry Australian scout Chips Rafferty to a vantage point from which he can observe Japanese shipping and report by radio. While the crew is helping Rafferty get settled ashore, Lemmon and the few on board are surprised and overcome by Japanese soldiers. Nelson and the returnees manage to overcome the Japs. They head for open water, sending out a message reporting a Jap convoy and its location before the Jap shore batteries sink the ship. Lemmon and the men escape in life rafts and are eventually rescued. For the radioed information which helped the allies win a decisive victory, Lemmon is promoted to assist Lund in running a destroyer, while Nelson is made the executive officer of a crash boat.

X-Ray: This is a cute comedy about some off-beat actions in the Navy and in the Pacific during the early years of World War II. The story not only has its comic moments but a few serious ones as well, in addition to quite a few containing action. The cast seems to have a ball as will the audience if a sneak preview was any indication of things to come. The acting, direction, and production are capable and efficient, and the entry should go over well with most types of audiences. The screenplay is by Richard Murphy with the screen story by Herbert Margolis and William Raynor, based on a published story by Herbert Carlson.

Tip on Bidding: Higher bracket.

Ad Lines: "The Whole Navy Laughed Until This Kooky Ship Swung Into Action"; "The One Ship In The War That Was Really Different."

MGM

Cimarron

Western Spectacle
147m.

MGM
(CinemaScope) (Metrocolor)

Estimate: Highly entertaining entry.

Cast: Glenn Ford, Maria Schell, Anne Baxter, Arthur O'Connell, Russ Tamblyn, Mercedes McCambridge, Vic Morrow, Robert Keith, Charles McGraw, Henry (Harry) Morgan, David Opatoshu, Aline MacMahon, Lili Darvas, Edgar Buchanan, Mary Wickes, Royal Dano, L. Q. Jones, George Brenlin, Vladimir Sokoloff. Produced by Edmund Grainger; directed by Anthony Mann.

Story: It is 1889 and Glenn Ford, adventurer and sometimes lawyer, and his bride, Maria Schell, are heading toward the starting line of the great land rush that is to open the Oklahoma Territory. At the starting line, Ford seems to know everybody, including madame Anne Baxter and her wagon of gaudily dressed "girls." A wagon bearing an Indian family is overturned by renegade Charles McGraw and his henchmen. Ford takes the native's side and trounces McGraw and his buddies. The land rush begins. Baxter tricks Ford and takes the land he desired. Schell is angered and disappointed, but Ford seems unconcerned. They settle in the village that rises overnight. McGraw, still determined to get the Indian homesteader, leads a lynch mob. Ford arrives too late to prevent the murder, but kills McGraw in a gun fight. He takes the widowed Indian and her baby home with him and learns Schell has given birth to a son. Ford continues to champion Indian rights. He becomes restless as the town grows, and leaves to join in another great land rush opening Cherokee Strip in 1893. Schell remains behind to run their newspaper and raise her child. She hears that Ford is prospecting for gold in Alaska, fighting with the Rough Riders in Cuba, etc. He returns eventually to a forgiving Schell, and joins her in running the newspaper. Ford refuses to break up a romance between his son and an Indian girl. Schell fights with him and tells him to leave her alone, forever. Years pass and Schell never hears from Ford. Her sadness is heightened by bitterness when her son marries the Indian girl. Lonely, Schell hears from him and learns he still loves her although he apologizes for leaving her so much. Ford dies in the war.

X-Ray: This is a sprawling, interesting, and oft times sentimental yarn that holds interest on high throughout. It attempts to tell the story of a state, and of the people involved in the creation of same, and it succeeds fairly well. Not only are many of the parts colorful, but so are the settings and some of the situations. The cast performs quite well and direction and production are solid. The film starts out on the basis of spectacle and then the field narrows to the problems of the various individuals. The transition is well handled. If this were being sold on a regular basis, there is no doubt but that it would hold viewer attention on a wide spread basis. However, since the road show angle has been brought in, the question arises whether or not the reaction will be as strong as company officials estimate. Exhibitors would do well to watch initial engagements for indication of public acceptance and reaction on the hard ticket basis. A preview audience was visibly impressed. Women were able to cry now and again which would help in the success department. Additional praise is due to those responsible for the land rush scenes at the start, which are impressive indeed. The use of color and CinemaScope are valuable assets. The story is by Edna Ferber.

Tip On Bidding: Higher rates.

Ad Lines: "A Flamboyant Chapter Of Americana"; "The Birth Of A State—The World's Greatest Western Epic."

Where The Boys Are

Comedy
99m.

MGM
(CinemaScope)
(Metrocolor)

Estimate: Highly entertaining entry about today's college youngsters.

Cast: Dolores Hart, George Hamilton, Yvette Mimieux, Jim Hutton, Barbara Nichols, Paula Prentiss, Connie Francis, Chill Wills, Frank Gorshin, Rory Harrity, Ted Berger, John Brennan, Vito Scotti. Produced by Joe Pasternak; directed by Henry Levin.

Story: The resort town of Fort Lauderdale in Florida braces itself for the annual spring vacation of college students, who flock by the hundreds to soak up some sunshine and get in a bit of romancing as well. Among the visitors are Dolores Hart, who acts quite sophisticated when it comes to discussions regarding sex; Yvette Mimieux, Connie Francis, and Paula Prentiss. Hart hopes to use the time to catch up on some studies so that she can remain in school. Enroute, they pick up student Jim Hutton, to whom tall Paula Prentiss is attracted. At the motel, Mimieux falls in with some boys, and the others rarely see her. Hart meets handsome and wealthy college senior George Hamilton, and they have a wonderful time together. Even Francis connects with a nearsighted musician, Frank Gorshin, and has fun. As the vacation comes to a close, the boys and girls go out together on a triple date while Mimieux winds up alone with her own circle of admirers. Hutton, after a few drinks, decides to investigate the charms of underwater swimmer Barbara Nichols in a special tank in the restaurant, and they eventually all wind up in the tank. Police Chief Chill Wills, accustomed to the wild antics of the students, lets them go after a reprimand. Prentiss gets a call for help from Mimieux, who has been abused by her escorts, and they find her wandering in a daze in the middle of the road. A car hits her and she is rushed to a hospital where doctors report that her injuries are not serious and that she should recover shortly. While the others head back to school, Hart remains behind to care for Mimieux. Hamilton volunteers to drive them back when they are fit. Meanwhile, it gives him a chance to spend a little more time with Hart.

X-Ray: Here is an entertaining entry that contains a little of everything including comedy, romance, colorful settings, fine performances, and superior direction and production. Coupled with this are the attractive backgrounds and settings of colorful Fort Lauderdale, where much of the story was filmed. In addition, the film is particularly valuable to today's prime market—those in their twenties—because it treats romance on a down-to-earth level neither skirting the issue that is in the mind of every boy and girl nor being smutty about it. A realistic approach is taken and what emerges is sincere film fare that is highly interesting throughout and thoroughly enjoyable to boot. The introduction of new talent adds additional freshness to the entry, and it seems as though we'll be seeing more of the people who make their bow here. Particularly impressive are Dolores Hart, George Hamilton, Paula Prentiss, and Jim Hutton. Incidentally, the presence of singer Connie Francis in her first screen role should be an added attraction. The screenplay is by George Wells, based on the novel by Glendon Swarthout. There is some dialectic jazz to be heard as well as the songe.

Tip On Bidding: Higher bracket.

Ad Lines: "These College Cuties Were All Set To Have A Ball"; "An Unusual Film About An Unusual Subject."

20th-FOX

The Marriage-Go-Round

Comedy
98m.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

Estimate: Cute and amusing man's comedy.

Cast: Susan Hayward, James Mason, Julie Newmar, Robert Paige, June Clayworth, Joe Kirkwood, Jr. Mary Patton, Trax Colton, Everett Glass, Ben Astar. Written and produced by Leslie Stevens; directed by Walter Lang.

Story: University professor James Mason and his wife, Susan Hayward, dean of women, expect house guests, an old friend from Sweden, who is also a professor and a Nobel Prize winner, and his young daughter. The latter shows up even as the professor is delayed, and are Mason and Hayward surprised when Amazon-like Julie Newmar arrives. Her frank approach to life and sex amazes Mason when she informs him that she would like to have a baby by him which should result in a perfect human specimen, containing the best of her outstanding physique and his famous brain. Hayward is amazed as well, and she tries to keep an eye on them. They are unavoidably thrown together at which time Mason finds the going rough. Hayward tries to interest Newmar

DECEMBER 7, 1960 SECTION THREE VOL. 65, No. 2

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative Index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

F | ARMED SERVICE

NUMBER F19

The Marines Help Out

THEATRE: **Town,**
ADDRESS: **Mankato, Minn.**
MANAGER: **John Dahl**

"The Marines landed and have every thing well in hand"—that is the true slogan on what we did to plug Columbia's "All The Young Men" recently.

We tied in with the Marine Corps in celebration of their 185th anniversary; and printed the local commandant's birthday message as underlines to our newspaper ad.

The Chief of Police personally helped block off our Main Street, State Highway No. 169, for 15 minutes while the State Championship V.F.W. Drum and Bugle Corps put on an exhibition.

We broadcast over KYSM in front of the theatre with ex-marines during the demonstration.

A large group of people watched the demonstration and exhibition, after which we fired a few rounds of dummy ammunition from borrowed V.F.W. rifles.

The Marine recruiter presented a plaque to me in thanks for cooperating with their birthday and our business was very good on this picture. We feel that the demonstration contributed greatly to our success.

G | STUNTS-BALLY

NUMBER G117

If You Can't Beat 'em; Join 'em

THEATRE: **State,**
ADDRESS: **Fostoria, Ohio**
MANAGER: **C. V. Mitchell**

This might be titled "How To Turn A Poor Night Into A Good One."

Here in Fostoria on Halloween evening we have a big parade and the whole town turns out. The children each get a free ticket for a special show at the theatre if they march in costume; but we will come to that later. Many School bands from Fostoria and surrounding towns march, etc.

This, naturally, becomes a very poor night theatre-wise so we opened our candy stand out in front of the theatre and stocked it with all the different kinds of candy I had; and sold to the people as they went by. I also got some cider and sold it for 10 cents a glass. And if this was not enough, I brought my pop corn machine outside and sold "hot" Pop Corn. This was done before and after the parade. During the parade I had an usher going up and down selling boxed "Hot Pop Corn." With that wonderful odor of hot pop corn in the air it was just wonderful to see the people coming over to our machine to get their share. They could not but help notice what we were "now playing" and the big attractions that were coming soon.

MY EPITAPH
WRITE MY EPITAPH

Fan Clubs can always be counted to help; and here the New York metropolitan chapter of the James Darren Fan Club is seen as they turned out for a rally at the Forum where Darren's latest, Columbia's "Let No Man Write My Epitaph" was playing. Members were treated to a screening and given the latest Darren record as well.

Now, as for the free theatre tickets. The parade was sponsored by our Exchange Club. They wondered how they could get the children to march in the parade in costume, so I sold them on the idea of giving them theatre tickets as prizes. That did it. They rented the theatre for a Saturday morning off-hours show the Saturday after the Monday evening parade.

Without some kind of merchandising, I am sure, we would not have gotten that extra revenue and would have suffered but good that night. We firmly believe that there is an audience waiting—and we intend to go out and get them!

NUMBER G118

The Ghosts Are Loose Again

THEATRE: **Pulaski,**
ADDRESS: **Pulaski, Va.**
MANAGER: **Wendell Jones**

On Columbia's "13 Ghosts" we opened the exploitation doors and let the ghosts loose once again!

During a recent local parade C. V. Mitchell, manager, State, Fostoria, Ohio, obtained excellent results by moving his candy stand out front and selling to passers-by.

Surprisingly, our efforts were crowned with ghost-defiers, whose boxoffice money proved most genuine.

We had 1,000 extra strong paper bags imprinted with the 6¼ inches x 8 inches ad from the press book plus theatre name and playdates; and had them used at a local super market the weekend before playdate. The manager of this cooperative market ordered these bags especially for my use. I picked them up, took them to the printer and returned them to the super market. The bags caused quite a bit of comment and served as walking ads as the people carried their foodstuff home in them.

On the second day of our run we announced in our regular newspaper ad "Every 13th person admitted free." and "Every boy 13 years old admitted free Saturday at 1.00 P.M."

This was in the nature of a test. I wanted to see if the ad would be read. It certainly was! Telephone calls on Saturday morning were heavy and we told them they would be admitted free if they had proof of their age. Also, they had to be at the theatre on time. I think we had over 300 at 1.00 P.M.

We also had success in giving out small envelopes containing "Anti-Faint Pills." The envelopes were imprinted with information about the film, using the catch line "It's Fun To Be Scared". Five hundred were used at the theatre and at the local school playground. This got a lot of comment and helped put the picture over. We used candy as pills.

Naturally, we had skeletons around the marquee—two large ones in front; and six each on the sides. We also used insert cards on the doors as door panels a week before playdate and on the outside doors during playdate. A 22x28 frame was also used behind the concessions stand for two weeks. We used the trailer 10 days ahead of playdate.

Incidentally, the theatre's slogan, which appears on our marquee, "Each Patron An Honored Guest", caught the eye of Bob Bunts, paint, wallpaper, tools merchant, who runs a homespun type of newspaper ad weekly titled "A Brushful Of Local Color"; using the space either to tell the town council off, or put in a good word for fellow merchants, and he used it with comment recently. His comment was not asked for nor did I know it was to appear. He mentioned how nice it would be if every store in town adopted the slogan, and meant it!

NUMBER G119

Balloon Advertising

THEATRE: **Virginia,**
ADDRESS: **Somerset, Ky.**
MANAGER: **Anna Bell Ward Olson**

We rigged two large balloons imprinted with the title of the film, "Psycho".

These cost $4.00 for three large six foot balloons. They were inflated with gas, and inside we put 100 free tickets. The balloons went up two weeks in advance and were turned loose opening day of the show.

We were anxious to see how far they would go. There was a small sign attached to each saying if the balloon is returned a re-

DAVID KORY
STAR OF
DONDI
GULLIVER

This is the time of the year that giant floats hit the streets adding to the holiday spirit. Above are several which appeared in Macy's New York City Thanksgiving Day parade, and which will be routed around the country. On the left, is David Kory, star, Allied Artists' "Dondi", who was thus introduced to the throngs. On the right, is Columbia's "3 Worlds Of Gulliver" float which appeared in the annual parade, which was color telecast over NBC.

ward of $25 would be given for the return "in person." I have seen these balloons get miles from home. Some one always finds them and puts in a claim for the reward. This gets us a front page newspaper story when the balloons "escape", telling readers there is a $25 reward for the return of each balloon.

I once had a balloon tied to the top of a 10-story building in Lexington. This balloon with a basket and dummy was tied on an invisible wire. We had a cabled light which showed it at night. The newspapers were called almost hourly and asked, "Who's in the balloon?", "What's it doing there?", etc. On the day of the show the papers announced the secret of the mysterious balloon ascension—that it was advertising a movie opening at a local theatre, etc.

I have never used balloons in Somerset; but am going to suspend them atop one of our high buildings. A streamer will be attached giving date and title of coming picture. A six foot balloon can carry a large streamer. It can also carry a basket with dummy if the proper gas is used.

This is a very cheap ad and if never used before, a good one and creates a lot of talk. Talk is what sells a picture.

These balloons can be bought from the Akron Rubber Company or at the Army stores. The Akron Rubber Company has a $100 balloon which really creates attention and talk; but this is for the larger situations and towns. The small ones sent out from a three-story building are inexpensive and just as effective.

THE NEW 1960

"Showman-of-the-Year" CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$\$1000^{00}$

IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

I INSTITUTIONAL

NUMBER I—88

A Bonnie Baby Contest

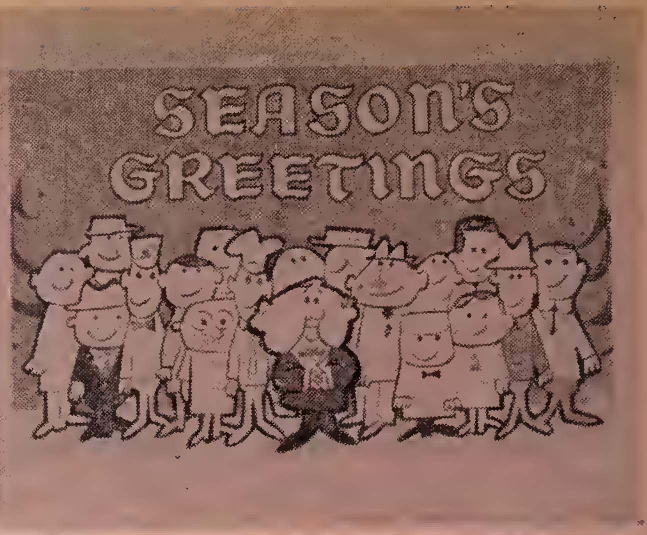
THEATRE: **ABC**
ADDRESS: **Dundee, Scotland**
MANAGER: **H. E. George**

The first anniversary of the reopening of the extensively refurbished Capitol under the title and banner of ABC and installation of Todd-AO called for a ceremony. Emphasising the fact that the theatre is still in its infancy, I ran a "Bonnie Baby" Contest and confined entries to children under 18 months. The Lady Provost (Mayoress) agreed to judge and the prizes and entry forms were sponsored.

Judged purely on the magnitude of the entries, the contest was an outstanding success. Over 200 babies participated and I believe I may have established a record for the amount of Scottish national presss coverage for a single local cinema publicity promotion. Even Scotish TV gave a full minute during the evening peak news bulletin.

During the year there have been many requests from organized parties to inspect the Todd-AO equipment; and I thought many individuals might also like to look behind the scenes. Consequently I organized an 'open day' which was inaugurated by the Lord Provost at 10.30 a.m. Our chief operator, who first gave me this idea, and his staff in freshly laundered cover-alls conducted approximately 200 people over the theatre.

To commemorate the occasion an anniversary brochure was produced at no cost to us.



This is a reproduction of the Season's Greetings animated trailer created this year by Filmack.

Filmack Holiday Trailers

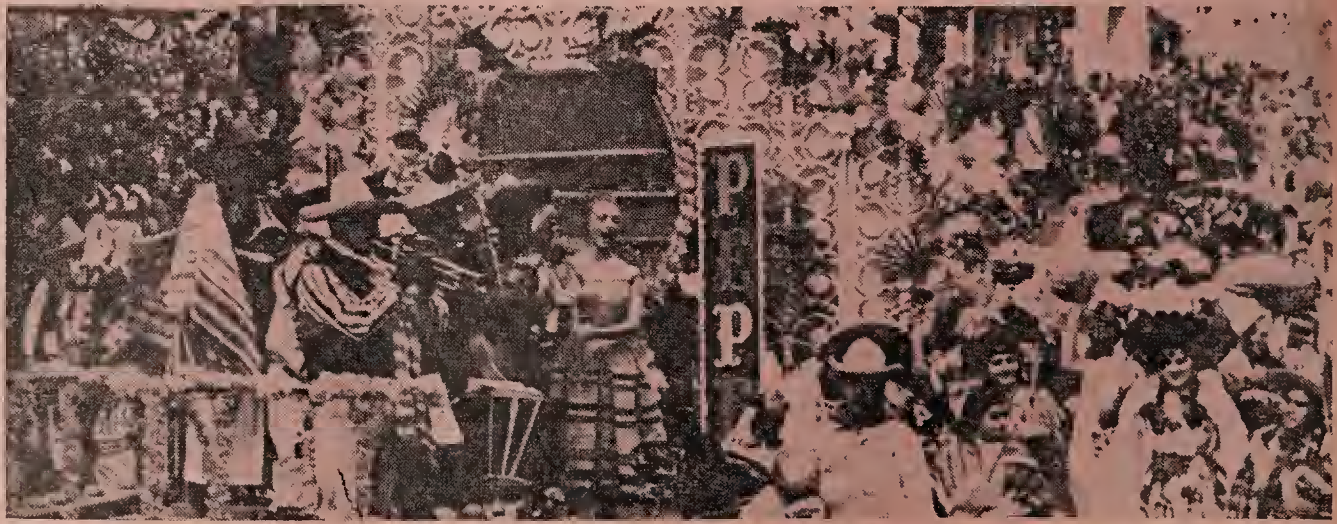
CHICAGO — Joseph Mack, president, Filmack Trailer Company, announces the recent completion of two new full color merchant greeting headers sure to reach the top of the theatre man's "best-seller" list.

One is a Season's Greetings header, cleverly animated with cute cartoon characters and trick voices in the modern manner so popular with today's advertisers.

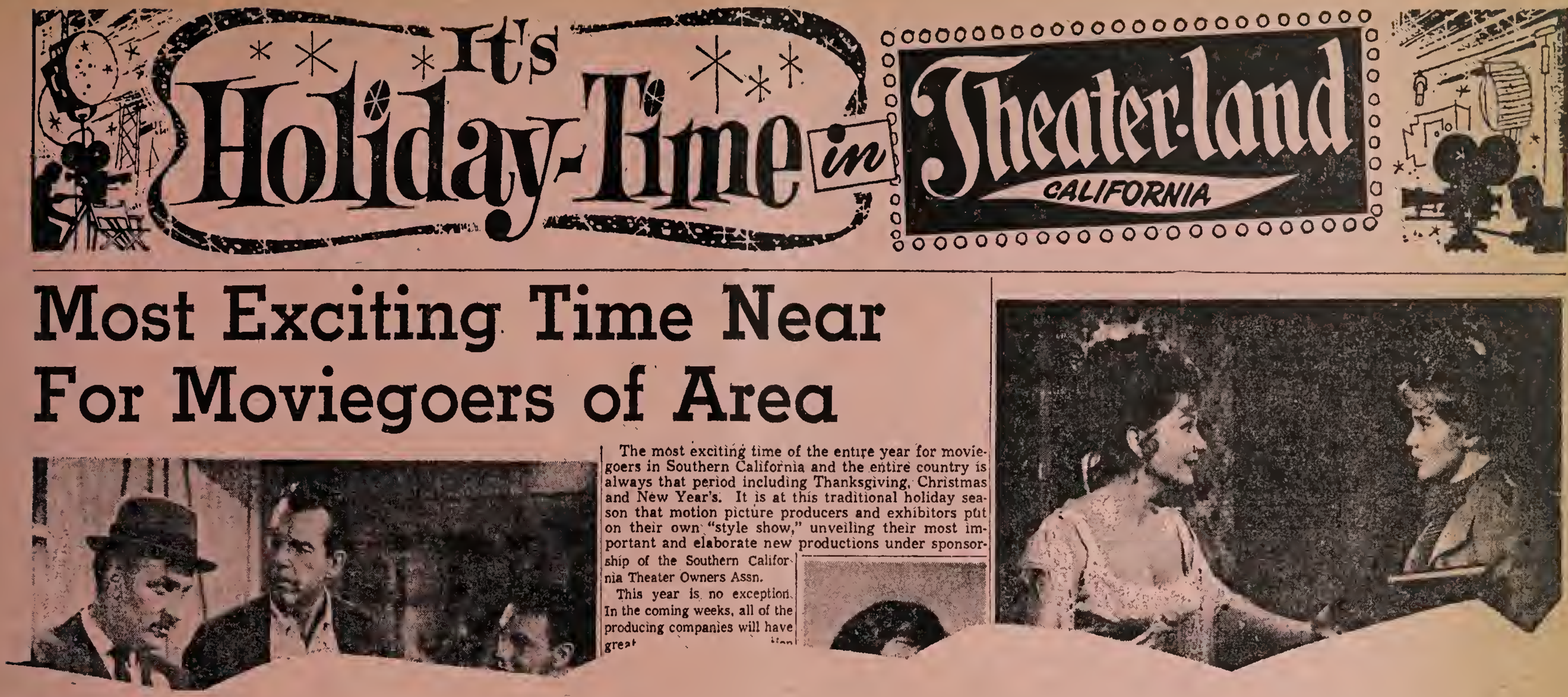
It features a theatre manager who has come on stage to wish the audience Season's Greetings in behalf of the management and the advertising merchants. He and the merchants who "pop on" behind look glum and ill-at-ease until instructed to "smile" by a humorous off-stage voice. Designed to precede the merchants' greetings, it's a delightfully "off-beat" header, yet is cheerful, gay, and in perfectly good taste.

The other header has been produced so that it can be used by merchants both as a New Year's Greeting and as an expression of appreciation for customer loyalty during 1960. A simple, tasteful floral arrangement appears on the screen while the copy wishes health and happiness to all the merchants' customers and friends. An off-stage voice also delivers the cheerful message, and if a neutral musical background is used, the header may be run in January, as well as during the holiday season, thus extending the period of merchant greetings and insuring more income for theatre managers.

Filmack produced both headers in bright, beautiful color, but they are also available in black and white.



Yet another highlight of the publicity-promotion campaign being conducted by Columbia for "Pepe" was this colorful float featuring Shirley Jones, co-star in the film, that appeared in the annual Macy's New York City Thanksgiving Day parade which was televised coast to coast.


It's
Holiday-Time
in
Theater-land
CALIFORNIA

Most Exciting Time Near For Moviegoers of Area

The most exciting time of the entire year for moviegoers in Southern California and the entire country is always that period including Thanksgiving, Christmas and New Year's. It is at this traditional holiday season that motion picture producers and exhibitors put on their own "style show," unveiling their most important and elaborate new productions under sponsorship of the Southern California Theater Owners Assn.

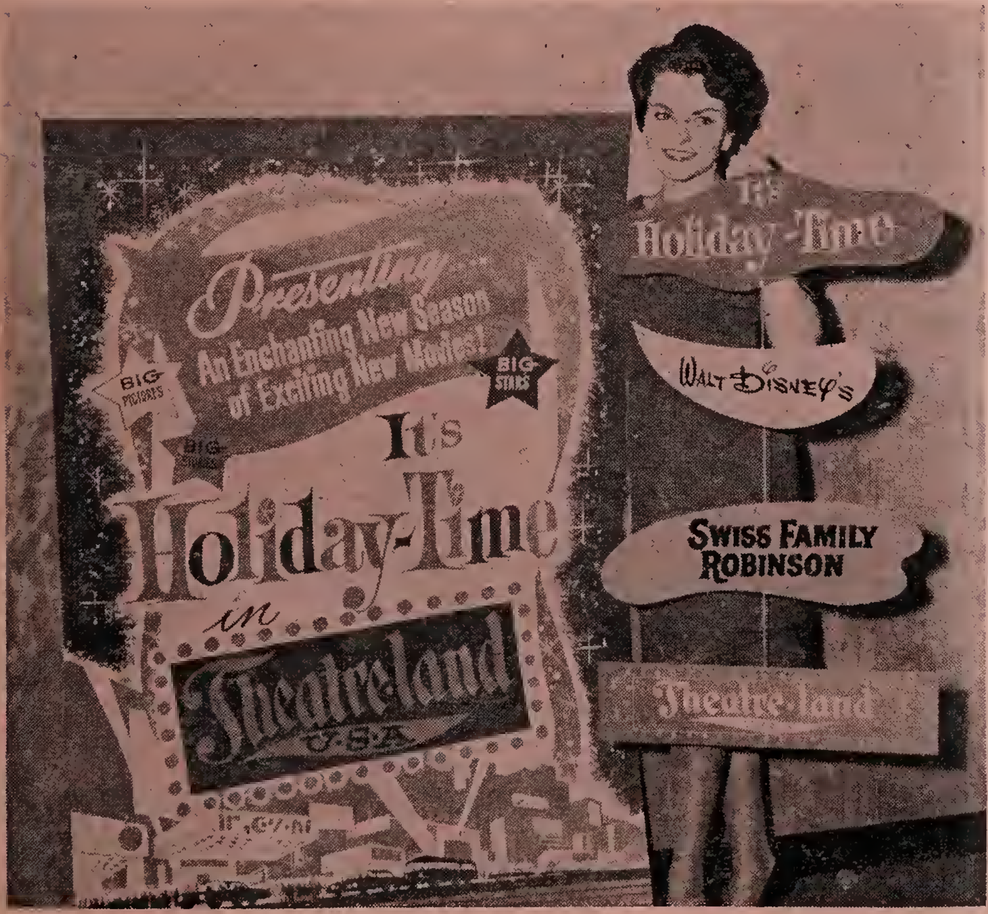
This year is no exception. In the coming weeks, all of the producing companies will have grea

Holiday-Time in Theatre-Land

For several years, many exhibitors, both circuit and independent, have been searching for a new theme and plan that could take the place of the old "Fall Film Festivals." With the preponderance of big pictures being released for the Thanksgiving-Christmas-New Year holidays, it seemed likely that a promotion keyed to the holiday theme would have great value and wide appeal.

It was with this thought in mind that one of the country's leading theatre circuits, National Theatres, launched a colorful, thorough, hard-hitting campaign to tell the public about the forthcoming big attractions that will be coming to their screens soon.

Under the leadership of Spencer Leve, NT president, and spear-headed by Division Managers Robert Selig and William Thedford, the promotion effort was kicked off with a banner line theme: "IT'S HOLIDAY-TIME IN THEATRE-LAND, USA."



National Theatres receptionist Barbara Springford displays some of the "Holiday Time In Theatre-land U.S.A." accessories including one on Walt Disney's "Swiss Family Robinson."

The campaign provided eye-catching accessories to "dress up" the theatres. Designed to give a really festive atmosphere, in keeping with the holiday season, the accessories are colorful and bright, using brilliant colors and novel forms. They include four-color 40 x 60's, unique mobile displays each listing picture title and star name, and lapel ribbons to call attention to the campaign and forthcoming releases.

Theatres received one and two-column drop-in slugs for their newspaper display ads, as well as a full-page pictorial publicity mat supplied by the Los Angeles Herald-Express. The latter was sent on special order to nearly 40 towns where the theatre manager was able to plant this exciting "picture page" with his local editor.

A 20-second "Holiday-time" trailer header, featuring a montage of studios as background, was also sent to each theatre. Trailerettes on forthcoming pictures were ordered by individual theatres from NSS.

And, in many towns, the manager-showman used his ingenuity and imagination to supplement the campaign material with his own local accessories. In Salt Lake City, Fox City Manager John Denman produced 15,000 table place mats carrying the "Holiday-time" theme, which were used in leading restaurant chains with outlets all over the city. And in Long Beach, California, Manager Bill Sorenson is preparing a special Christmas card, utilizing the "It's Holiday-time" theme, which will be mailed to some 10,000 registrants on his "Miss Fortune" give-away books.

The National Theatre campaign was keyed to go into motion in mid-November. In cooperation with the other exhibitors, NT's Russ Brown and Paul Lyday contacted the Los Angeles newspapers and on Friday, Nov. 18, the six major dailies broke with full-page pictorial layouts headlined: "It's Holiday-time in Theatre-land." Photos were on the score or more big attractions which will be showing on theatre screens all over the country during this exciting "new movie" season.

In nearly 250 theatres located in 16 states, the NT showmen are hard at work telling millions of patrons, and potential patrons, that their new, big pictures are truly better than ever. Their rallying cry is "It's Holiday-time in Theatre-land, USA." It might well become the rallying cry for an all-out, all-industry effort in the coming year.

COMPANY ASSISTS

COLUMBIA has arranged a blockbuster merchandising campaign for "The 3 Worlds of Gulliver" which includes tieups with Gulliver fabrics made by Happy Cottons, Inc., the paperback edition of the Jonathan Swift classic; Cindy Lee Corp., children's dresses; Jaymee Fashions, Inc., children's sportswear; Shaw Creations, Inc., children's umbrellas; Campus Girls Inc., misses and junior robes and pajamas; Rodless Decorations, bedroom ensembles; Burntwood Productions, jewelry; Lazy-Time Togs, Inc., children's robes; May Knitting Company, children's swimwear and beachwear; H&M Sportswear, misses and junior sportswear; Richard G. Krueger, Inc., bedroom lamps and wall plaques; U.S. Basket Company, straw bags; and the Arlington Hat Company.

AN UNUSUALLY LARGE print order of 500,000 has been entered by Signet Books for the special motion picture edition of Tom Chamales' "Go Naked In The World." The filmization is a MGM presentation of the Arcola Picture starring Gina Lollobrigida and the paperback printing features art from the film on both the front and back covers, along with text pertaining to the picture. The release of the paperback will coincide with openings of the film. MGM also announced that a deal has been made with Bantam Books to publish a paperback edition of the Sylvia Ashton-Warner novel, "Spinster," now being filmed. The publication of this paperback will also be timed to coincide with the release of the picture.

PARAMOUNT and Famous Music Corporation have launched a promotional drive in behalf of three Paramount releases, "The World Of Suzie Wong," "Cinderfella" and "A Breath Of Scandal." Ten promotional specialists are covering key cities meeting with disc jockeys, record distributors and dealers, program directors and other music contacts on the numerous recordings being released in conjunction with these films. Famous Music also has a field force active in the national drive.

20TH CENTURY-FOX has prepared a unique and far-reaching merchandising package for "The Wizard Of Baghdad." This consists of a national tour through 300 cities and towns by 20 magicians, or geniis; a tie-up with Video Products Corporation, involving 26,000 chain novelty and department stores; a 16-page coloring book distributed through 17,000 five and dime stores, stationary stores, etc.; a 20th-Fox recording of the title song by national music trade ad campaigns; a full-color comic strip ad placed through the Metro and Puck newspaper syndicates; an immense radio and TV promotional campaign revolving around a special three-minute TV short subject which will be distributed free to 2,500 TV stations across the country, plus nine individual TV spots and 11 radio spots, and a country-wide tour through the nightclub network by star Dick Shawn. In key localities, the geniis will entertain on the stages of local theatres, at children's hospitals and orphanages, on TV children's shows, etc. The tie-up with Video Corporation is built around the promotion of their new fortune-telling game which will be displayed along with stills and credits from the film in more than 10,000 game, hobby and department store windows in major cities.

UNIVERSAL and Stern's Department Store, New York City, have developed a far-reaching joint promotion on "The Grass Is Greener." The theme of the promotion will be "Follow The Sun" and will be tied in with Stern's resort wear fashions. It involves a contest built around the map of the Caribbean where "The Grass Is Greener" with entrants being asked to guess on which island of the Caribbean the most grass will grow between the date of the contest and prizes will be cruises to the Caribbean and guest tickets to the Astor, where the film will have its world premiere. Stern's is backing the contest and the promotion with full page newspaper advertisements in the New York City papers; and will also feature window displays in its 42nd Street windows and extensive in-store displays. It will also do a direct mail promotion with a large number of its business women customers who are members of its Career Club.

1960 EXPLOITATION INDEX

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in some college men closer to her own age, but she prefers the Mason maturity. Finally, Hayward suspects the worst and is about to leave Mason, but he convinces her that he is innocent and that maybe he has grounds for suspecting her close friendship with fellow-professor Robert Paige. Mason also manages to convince Newmar that she should return home, marry her fiancee, and have a baby the normal way. Hayward and Mason are reconciled, and it looks as though happiness will once again reign.

X-Ray: In the past, many have had occasion to refer to certain films as women's pictures. This viewer would like to use the same journalistic license and term this one a man's picture, for men will enjoy most the efforts of a sex-pot Amazon to seduce a professor for the singular purpose of having a child by him, the perfect baby. Women will not appreciate as much Newmar's charms, which are indeed abundant, nor her straightforward approach nor her near success. In one word, they may well be jealous. At a sneak preview, much of the laughter was strictly male in origin unless the gals were laughing real deep. Anyhow, the play on sex is cute; the performances are able; and the direction and production are good. The sets are colorful and tasteful. Undoubtedly, adults will best appreciate the humorous result, and some of the language and approaches are pretty frank.

Tip On Bidding: Higher bracket.

Ad Lines: "This Marriage-Go-Round Is A Merry Fun-Go-Round For Adults Who Like Their Comedies Cute And Spicy"; "She Wanted To Make Love . . . He Thought His Wife Might Object—The Result Is A Fun Filled Film."

UNIVERSAL

The Grass Is Greener (6103)

COMEDY
105M.

U-I
(Filmed in England)
(Technicolor)
(Technirama)

Estimate: Sophisticated adult comedy headed for big business.

Cast: Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons, Moray Watson. Produced and directed by Stanley Donen.

Story: The home of Earl Cary Grant and his wife, Deborah Kerr, is one of the English mansions thrown open to tourists for a price, and they, together with butler Moray Watson, accept the invasion as a profitable nuisance. One of the tourists, American millionaire Robert Mitchum, invades the private part of the mansion and meets Kerr, falling in love with her immediately. He tries to persuade her to visit him in London, but she refuses although she is intrigued. He learns that she goes to her hairdresser and arranges to meet her there. Kerr spends very little time with her friend, Jean Simmons, who has always been in love with Grant. When Kerr returns after a lengthy visit with Mitchum, she is wearing a mink coat. Simmons visits Grant and tells him what has been going on. Grant calls Mitchum and invites him down for the weekend, and he asks him to drive Kerr down if he can get in touch with her. Kerr arrives with a battered suitcase, which she said she found, but which actually contains the fur coat which she hopes to keep. Grant forces Mitchum into a duel. He misses Mitchum but is himself wounded in the shoulder. As Kerr cares for him, she realizes how great is his love for her and she decides to remain with him. Mitchum uncovers the fact that his shot was wild, and it was the butler, who was an expert shot, who really wounded Grant. This doesn't change things. Simmons makes a play for Mitchum and the fur coat and goes off with both, permitting Grant and Kerr to start their life anew.

X-Ray: With a line-up of talent and "names" such as are found here how can this entry miss winding up in the better gross column, even though the subject matter is more suitable for adults and even though there is a super abundance of conversation and a minimum of movement or action. The dialogue is brittle, amusing, and sophisticated; the performances are expert; and the direction and production are fine. A bit of shortening wouldn't have hurt too much. A smart, alert, and extensive selling campaign can help in the final analysis. The screenplay is by Hugh and Margaret Williams based on their London stage success. The use of color by Technicolor also provides an assist, making it all the more attractive.

Tips On Bidding: Higher rates in those situations where sophisticated, adult comedies are acceptable.

Ad Lines: "The Adult Comedy They're All Talking About"; "The Triangle That Was The Talk Of Nobility"; "When Cary Grant And Robert Mitchum Engage In A Duel Over Deborah Kerr—Look Out."

MISCELLANEOUS

Code Of Silence

MELODRAMA
75M.

Sterling World Distributors
(Made in Mexico)

Estimate: Lower half meller.

Cast: Terry Becker, Elisa Loti, Bruno VeSota, Michael de Carlo, Victoria King, Mel Welles, Gary Judis, Ed Nelson, Jose Torvay. Produced by Berj Hagopian; directed by Mel Welles.

Story: Terry Becker is a former crime syndicate member turned author, living in a sleepy Mexican coastal village. His fiction strikes the syndicate too close for comfort, particularly when the U.S. Senate Rackets Committee is starting an investigation. Syndicate boss Mel Welles calls his "boys" into action against Becker. F.B.I. Agent Ed Nelson, out to break the syndicate, is also out to bring Becker back to the U.S. Becker blissfully continues romancing beautiful Mexican girl Elisa Loti and settling the scrapes her brother, Gary Judis, is constantly getting into. Becker, who plans to marry Loti, refuses to listen to both Welles and Nelson. However, the syndicate's killers terrorize the village and kill Judis. His death spurs Becker into action, and in spite of the possible prison term, he decides to return with Nelson and testify against Welles and the syndicate.

X-Ray: Produced on location in Mexico, this meller with an unknown cast fills out the time for a lower half dualler nicely enough. Written by Norman Toback and Allan Adrian, it is mostly action and is fairly suspenseful. Becker makes an okay hero of the two-fisted type fighting for his life against odds, while Elisa Loti as the Mexican beauty and Victoria King as a gangster's moll furnish okay femme support.

Ad Lines: "Caught Between The F.B.I. And The Syndicate—He Waited For The Final Payoff!"; "A Suspense-Filled Thriller Of Planned Killing."

The Crowning Experience.

BIOGRAPHICAL DRAMA
102M.

Moral Re-Armament
(Technicolor)

Estimate: Has angles and appeal.

Cast: Muriel Smith, Louis Byles, George McCurdy, Ann Buckles, William Pawley, Jr., Phyllis Konstam Austin, Anna Marie McCurdy, Robert Anderson, Cecil Broadhurst. Directed by Marion Clayton Anderson; produced by Moral Re-Armament.

Story: Muriel Smith teaches reading and writing to a small group of Negro children near a shack on a hill overlooking a Florida creek, with packing boxes for desks and on the proceeds of baked sweet potato pies. White girl Ann Buckles, daughter of a wealthy inhabitant, stumbles on the school, writes it up in her school paper, and asks to help out. Ten years later, Smith's dream of a real school becomes a reality and among the first graduates are Louis Byles and her daughter, Anna Marie McCurdy. After graduation, stranger Robert Anderson introduces himself to Byles and interests him in joining a radical movement which is supposed to make the world a better place for minorities. McCurdy resents her mother's frequent absences and begins to resent the school and what it stands for. Byles is assigned to convert many of the college students around the country. One day, he and McCurdy tell Smith that they are to be married. Smith addresses a luncheon of the Washington Ladies Literary Club, the first of her race to do so, while Buckles covers as a top newspaperwoman. There Smith is advised that she has been named to the National Advisory Board by the President of the United States. She discovers what Byles has been doing when she finds him arousing her students and sends him away. A rift also develops between Byles and McCurdy. Buckles has been away covering many countries for her paper and returns home tired and dejected. She is assigned to cover a convention in Mackinac, Mich., attended by representatives from the world over. Smith has also been invited to attend and make an address, and McCurdy goes with her. They find that enemies turn into friends there and that a one-world spirit grips all who attend, aided and attended by a belief in God. Byles attends and is converted. A happier future seems in store for all, and Smith finds that the unification of peoples from everywhere is indeed a crowning experience.

X-Ray: The characterization by Muriel Smith is based on the life of educator Mary McLeod Bethune, presidential advisor who founded a college for Negroes. She realizes education is not enough to satisfy without high moral principles. These are found on Michigan's Mackinac Island, headquarters for Moral Re-Armament. The story is fairly interesting if a trifle long, and it holds attention adequately. Performances range from good to the amateurish, and direction and production are average. The mostly non-professional cast seems motivated by the spirit of the occasion, if not by experience, and what emerges is a film that can be sold in many situations on a high and noble plane. Of Course, the picturization of a Negro heroine and how members of her race benefitted from the proceedings may limit the attraction in some areas. Still, its promotion and theme gives it a healthy boost, and audiences may be drawn to the film and satisfied by it. The singing of Smith is one of the highlights of the presentation, which comes off well production-wise because of the color. The screenplay is by Alan Thornhill. Incidentally, Joel McCrea appears in an on-screen introduction.

Ad Lines: "An Experience That Must Be Enjoyed By Audiences Everywhere"; "The Answer To The Troubled Times of Today."

Morals Squad

MELODRAMA
60M.

Joseph Brenner

Estimate: Exploitable vice meller.

Cast: Bob O'Connell, Beverly Bennett, Vince Barbi, Jeri Archer, Vince Marcellino, Maritza. A. J. B. Production.

Story: Detective Bob O'Connell of the Morals Squad is working on the breaking up of a prostitution ring in New York City. He is too well known by the madam and the girls, so enlists the aid of policewoman Beverly Bennett. Bennett gets a job as a call girl. She tips O'Connell off to her first assignment, but to keep her from testifying, the ring kidnaps her. After a chase along the waterfront, O'Connell saves her and gains the praise of his superiors when the vice ring heads are convicted.

X-Ray: This economically produced meller unfolds for the most part in quasi-documentary style. It is rather sensational subject matter, not handled with any particular finesse. There is plenty of semi-nudity and the prostitution racket is not for youthful

(Continued on page 4776)

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MORALS SQUAD

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eyes and ears, regardless of whether a moral is pointed or not. O'Connell and the other actors perform adequately, but this is definitely aimed for the sex market and spots that can play the exploitation-sensational type of picture. The entire film was shot in New York City, and unfortunately the chase along the waterfront in the last reel does not show up very well. The print seen was a censored version and we are led to believe there was more nudity than in the version caught. It's purely a fast-buck effort.

AD LINES: "It's A Raid! And You Are There!"; "Behind The Scenes Where Love Is Bought And Sold."

Sun Lovers Holiday

NOVELTY
65M.

Astor
(CinemaScope) (Eastman Color)
(Made in Brazil)

ESTIMATE: Another nudist colony novelty.

CAST: Siomara and Mario Benvenuti, Numen Branca, Irene Delucca, Zilda D'Oliveira, Taricano. Produced and directed by Konstantin Tratzcenko. A Sinofilms Production. Narrated by Fred Maness.

STORY: After years in the U.S.A., Mario returns to his home in Brazil after his father's death. With his friend, Roberto, he begins the search for a proper business to enter, but is sidetracked when he meets Maria, who urges him to join a health farm which is in reality a nature camp. Mario marvels at the modern changes in his country and meets Maria again at a rock and roll club and on the beach in Rio. She finally convinces him to join, and after seeing the sights of Rio de Janeiro, they finally go to the nudist camp. After a few experiences, he becomes part of this new way of life.

X-RAY: For the most part this is an excellently photographed travelogue of Brazil with the last several reels given over to the usual shots of a nudist colony. The color is excellent, and there is a bouncy musical accompaniment to the silent film as well as fair narration. The nudity of a half dozen pretty girls is hardly objectionable in the nudist camp setting, but this is the only selling point of the film. It's a long way to go to get a glimpse of some nude gals, believe us.

AD LINES: "A Retreat To Nature In A Secluded Paradise"; "Natural Beauty In A Natural Paradise."

FOREIGN

Magdalena

MELODRAMA
82M.

Buhawk Corp.
(German-made) (Dubbed in English)

ESTIMATE: Fair, sex-ridden case history of a girl gone wrong.

CAST: Sabina Sesselman, Willy Birgel, Renate Ewert, Helmut Schmid, Joachim Fuchsberger, Paul Henckels. American version directed by Lee Kresel.

STORY: Sabina Sesselman is an innocent young girl, strictly raised by her widowed father and a chaperone. She falls in love with a cad of an artist, poses for him, and when jilted by him goes on the downward path, winding up as a dope addict and a prostitute. Disowned and forced from home by her strict father, she finally commits suicide.

X-RAY: This case history of an innocent girl who takes the downward path is crammed full of semi-nude scenes, other sexsational material, and while moral in an over-all sense, is intended strictly for the sex-sational spots that can play it. Sabina Sesselman is an attractive and shapely young actress, who performs well, but the others are merely adequate. Pictures of this type are really asking for censorship with many of the scenes stressing the sex angle.

AD LINES: "She Committed Every Sin In The Book"; "See How An Innocent Girl Ruined Her Life."

The Virgin Spring

DRAMA
88M.

Janus Films
(Swedish-made)
(English titles)

ESTIMATE: Well-made, interesting but unpleasant import.

CAST: Max von Sydow, Birgitta Valberg, Gunnel Lindblom, Birgitta Petterson, Avel Duberg, Tor Isedal, Allan Edwalk. Directed by Ingmar Bergman.

STORY: In 14th century Sweden, while Christianity has made inroads, the ancient gods are still worshipped by some in secret. Birgitta Petterson is the spoiled daughter of well-off farmer Max von Sydow and Birgitta Valberg, and one morning, she is sent to the church some distance away with an offering of candles for the Holy Virgin. She goes in the company of her step sister, Gunnel Lindblom. The girls are separated in the forest and Petterson meets three herdsmen, one a mute and one a boy. She invites them to share her food and soon realizes that something is wrong. The two older ones attack and kill her, taking her belongings. The three arrive at the farmhouse of von Sydow and seek shelter for the night, and one of them tries to sell Petterson's silk dress to Valberg, who realizes that they must have killed her. This is confirmed when her other belongings are found in their bag. Lindblom reveals that she happened on them but was powerless to prevent the deed. Von Sydow kills each of the three, including the boy. The family makes its way to the place where the dead girl lies and von Sydow offers to build a church of stone on the very spot where her body is found. As they remove the girl's body a stream of water gushes forth.

X-RAY: Once again, Ingmar Bergman comes forth with a film that should cause much comment. It is based on an ancient legend and folk-song. It holds interest throughout, but it also repels in the instances when a young and innocent girl is visually raped and killed and stripped. It deals harshly with audience emotion when a father is shown killing thrice for revenge. Performances are so expert that viewers are aroused and shocked, and direction and production are of high quality. Those art house audiences which have found the works of Bergman to be the epitomy of something or other should flock to this one to be grimly entertained. The screenplay is by Ulla Isaksson.

AD LINES: "Ingmar Bergman's Latest And Most Effective Screen Triumph"; "This Tale Of Rape And Revenge Is For Adults Only."

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MOTION PICTURE EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

December 14, 1960 Volume 65 Number 3

IN TWO SECTIONS • THIS IS SECTION ONE

Court Rules In Suit On TV Sales

(See Page 8)

Physical Theatre—Extra Profits Dept.

Martin Davis was named recently as Paramount director of advertising, publicity, and exploitation, succeeding Jerome Pickman, who became domestic general sales manager.

The Critics Speak . . . But Who Listens? . . .

(see editorial—page 3)

GET READY FOR 1961's FIRST SMASH HIT WITH 20TH'S WHIRLWIND CAMPAIGN!

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20th Century-Fox presents

The MARRIAGE-GO-ROUND

starring

Susan Hayward The Spouse

James Mason The Louse

Julie Newmar The Blouse

PRODUCED AND WRITTEN BY LESLIE STEVENS · DIRECTED BY WALTER LANG · COLOR by DE LUXE CINEMASCOPE

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Volume 65 • No. 3

DECEMBER 14, 1960

MOTION PICTURE EXHIBITOR

The SHOWMEN'S TRADE REVIEW

THE CRITIC SPEAKS . . . BUT WHO LISTENS?

As the year comes to an end, newspapers throughout the land are presenting to their readers wrap-ups of the "10 best" everythings from recipes to scandals to motion pictures.

All through the year, the critic has gleefully blasted film after film. Now at year's end, the public at last learns what his tastes are. Some of these "10 best" lists are surprising, to say the least.

In Philadelphia, so they say, nearly everybody reads the Bulletin. Of course the reason may be that the choice in Philadelphia is to read the Bulletin or no evening paper at all other than a competing tabloid. So have a look at the "10 best" films of 1960 as chosen by the Bulletin movie critic:

"I'M ALL RIGHT JACK," "SUNRISE AT CAMPOBELLO," "THE THIRD VOICE," "THE 400 BLOWS," "MASTERS OF THE CONGO JUNGLE," "NEVER ON SUNDAY," "SONS AND LOVERS," "HIROSHIMA, MON AMOUR," "EXPRESSO BONGO," and "INHERIT THE WIND."

These are all excellent motion pictures, but except for a few easily identified exceptions they are art house entries. For the most part, the playoff of the films was hardly extensive. Those that were not designed for art house exhibition proved to be disappointing at the boxoffice.

Perhaps the importance of newspaper critics is overstated. If they were really in tune with the public, films like these, given overwhelming critical support, would find a better public reception than they do.

It gets harder and harder to figure out just why distributors and exhibitors alike make such as fuss over these newspaper critics. Often, screenings will be set up for one or two ladies and gentlemen of the press, who then proceed to blast the film beyond all reason.

They are full of ideas on how the producer, the director, and the actors should have done their jobs. Football coaches know the situation well. They call such critics "Monday morning quarterbacks." Any creative endeavor puts one at the mercy of second-guessers, and the movie business has more than its share.

When critics rave about a film, the odds are good it's a foreign entry that will get few playdates and will do creditable business in art houses. Don't get us wrong. We certainly are not against foreign films or art houses. Indeed, they comprise an important and valued part of our industry. However, if all exhibitors had to depend on the "10 best" pictures here to make a buck, there would be even more closed theatre than there are.

Somewhere, the positive aspects of film criticism, insofar as newspapers and magazines are concerned, have been lost, In too many cases, it has become a competition to see who can turn the most vitriolic phrase. Perhaps this is the reason the critic seems no longer in real communication with his readers. Perhaps it is the reason the public has ceased to respond to the critic's suggestions, except in the case of a "BEN-HUR."

What were the "10 best" pictures of 1960? There is a limb onto which we refuse to climb at this time. But don't knock a picture just because it's a crowd pleaser. Crowds are a nice addition to any theatre.

GOLDENSON'S "GOLDEN" TOUCH

The latest rating services of the television industry tell an amazing story of corporate growth and excellent management.

The American Broadcasting Company, an affiliate of American Broadcasting-Paramount Theatres since the merger of the two companies, has taken over the top spot in the hectic battle of the three major networks for viewer attention during the prime hours.

When Leonard Goldenson, whose roots are deep in theatre business, took over as president of the newly formed AB-PT, the network was a weak third in the ratings race and seemed destined to stay there. Goldenson's imagination, drive, and programming knowledge gained in theatre operation resulted in a complete reversal of form. Now ABC leads the pack, and it was a theatre exhibitor who put it there.

Hats off to Leonard Goldenson's "golden" touch. It seems to take a theatreman to know what the public wants in the way of entertainment, even on the miniature TV screen.

"ONE OF THE BEST COMEDIES IN YEA

CARY GRANT

The screen's most broadminded look at a trusting husband...

DEBORAH KERR

...a wife with unconventional ideas about marriage...

ROBERT MITCHUM

...a house guest who wants to play house...

JEAN SIMMONS

...and the wife's "best friend" with some playful ideas of her own!

"THE GRASS IS GREENER"

Produced and Directed by
STANLEY DONEN

Screenplay by HUGH and MARGARET WILLIAMS from their Great London Stage Success
A GRANDON PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE TECHNICOLOR® TECHNIRAMA®

Music and Lyrics by
NOEL COWARD
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..WILL BE A SURE BOXOFFICE HIT."

Motion Picture Exhibitor

"'THE GRASS IS GREENER' IS BRIGHT, SOPHISTICATED COMEDY... THE KIND OF PICTURE THEY WILL TALK ABOUT FOR LONG AND OFTEN, AND WILL BE URGING OTHERS TO SEE... DESTINED TO MAKE BUSY PLACES OF THEATRES IN THE MONTHS AHEAD FOR LONG RUNS AND STRONG BOXOFFICE." ***Motion Picture Daily***

"SOLID ENTERTAINMENT THROUGHOUT WITH CHARM AND HILARITY... COLORFUL, IMPRESSIVE AND PLENTY OF AMUSEMENT FOR EVERYBODY... SHOULD GIVE UNIVERSAL A REVENUE SOURCE ON A PAR WITH 'PILLOW TALK' AND 'OPERATION PETTICOAT.' AND THAT GOES FOR EXHIBITORS TOO." ***Boxoffice***

"A ROLLICKING THOROUGHLY DELIGHTFUL AND FAST-STEPPING COMEDY...WITH CRACKING DIALOGUE WHICH SPARKS AND SPICES THE FILM...VERY LIKELY TO BRING IN VERY LIVELY BUSINESS..."

Motion Picture Herald

"BRIGHT, EASY-FLOWING COMEDY WITH TOP FLIGHT MARQUEE CAST, ONE THAT WILL BRING AN INVITING TWINKLE TO ANY SHOWMAN'S MARQUEE... THE STAR PERFORMERS SHINE BRIGHTLY. SOLID BOXOFFICE PROSPECTS." ***Film Daily***

From UNIVERSAL...for a GREENER CHRISTMAS!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From BUSHKILL, PA.

Would you be so kind as to have directed to me a copy of SHOWMANALYSIS No. 38 ("How I Would Sell . . ." A HARD-TICKET POLICY—by Michael King and Harold Meyers, Eastern Theatres, Ltd., Toronto) as published in your issue of July 13? I want to send it to our people "Down Under."

HAROLD AUTEN, American Representative
Greater Union Theatres Pty., Limited
Sydney, Australia

EDITOR'S NOTE: Happy to oblige. As more and more theatres start playing off the "reserved-seat" blockbusters that particular SHOWMANALYSIS gets more and more interest.

From MOCKSVILLE, N.C.

I sure wish the film industry would make family pictures for the huge kid population that is coming along now . . . and less of the so-called adult shows. The kids are begging for them.

F. W. FOWLER
Princess Theatre

EDITOR'S NOTE: We can only recommend that advices on this point, directed to the heads of the various distribution companies, may serve to convince them of this need. How about trying it?

From OMAHA, NEB.

Thanks for the copy of our 1961 BOOKING CALENDAR enclosed with our MOTION PICTURE EXHIBITOR of Nov. 23. We certainly would appreciate another copy. This is an excellent calendar and we put them to good use throughout the entire year in this booking office.

BILL BARKER
Co-Op Theatre Services

EDITOR'S NOTE: An additional copy has been sent. Requests continue to pour in, and we are filling them to the full extent of our supplies.

From FOSTORIA, O.

If you can't beat 'em — join 'em!"

Here in Fostoria we have a big parade on Hallowe'en evening and the whole town turns out. Neighboring areas send their high school bands to join the parade, and the evening becomes quite a wing-ding. But theatrewise it kills my business.

So this year I opened a candy stand in front of my theatre, stocked with our usual theatre brands I added cider at 10 cents a glass. And for added emphasis, I brought my pop corn machine outside and sold "hot" pop corn, with that wonderful smell of buttered corn filling the night air. People responded with some really healthy grosses, and during the parade itself I sent my ushers up and down the line selling boxes of popcorn. And all of this drew attention to my "playing now" and "coming attractions" sign work.

Before the big night, I had sold the Exchange Club on the idea of renting my theatre the following Saturday morning for a special show, passes for which would be given as a reward to every costumed child who marched in the parade. This clicked too—so everybody was satisfied.

There isn't much question that without such local cooperation we would have suffered, but good, that night. With it, we made a buck and found a waiting audience.

C. V. MITCHELL, Manager
State Theatre

EDITOR'S NOTE: There is a good example of heads-up showmanship. He might add to his slogan: "A quitter never wins, just as a winner never quits!"

From POUGHKEEPSIE, N.Y.

After devoting nine years to theatre management, I left the industry last April in order to pursue a formal education on up through law school.

However, I undoubtedly always will be grossly interested in the industry, and I often speak before P.T.A.'s and similar groups on motion picture censorship to which I am unalterably opposed. In fact, I write a column for a couple of area newspapers, and I just completed one on motion picture censorship. It was this that reminded me to write this letter.

I believe it was MOTION PICTURE EXHIBITOR which some time ago ran an editorial which vividly described the makeup of the Chicago censorship committee.

If you could send me an editorial tearsheet from this old issue, I would be most appreciative, as I'm sure I could benefit from the information it contained in some of my future talks and writings.

I am afraid the next few months will see renewed efforts to push censorship legislation through the state legislatures, and we must continue to prevent this wherever possible.

MEARL A. ROSE

EDITOR'S NOTE: We welcome Mr. Rose's assistance in the ever-widening battle against political censorship. We are happy to furnish him with all the ammunition at our disposal.

Texas Parents To Receive Classification Of All Films

TYLER, TEX.—Ray Hill, chairman of the Tyler Board of Review for Juvenile Readers, announced that parents will be furnished with a classification list on all motion pictures shown in local theatres starting immediately.

Printed lists of titles, dates to be shown, and classification as to whether the film is recommended for adults only, mature young people, or family will be distributed to parents through the city-wide council of the Parent-Teachers Association.

The service results from a long effort on the part of local groups who finally gained consent of all owners of theatres who are now giving full cooperation. The film ratings will come from three sources, the Legion of Decency, the Consumer's Guide, and from a group of Dallas church women who review pictures.

From WEST CHESTER, PA.

The annual Academy Award telecast will soon be with us again, and, if it is to be similar to those of the past, it will simply mean a couple of hours of delightful entertainment for the viewers and probably keep a great number of people away from the theatre that night.

True, a number of pictures, practically all of which have already played almost all of the theatres, are highly praised and one is greatly honored by being selected "the best picture of the year." That's fine—BUT, cannot this event, being viewed by millions of good folks nationally, be used to call to their attention some of the fine pictures currently in release or about to be released? This may "whet their appetites" and persuade them to visit their local theatre when these pictures are shown. We know the value of trailers on our theatre screens—why pass up the opportunity to put trailers on current or future releases on the TV screens in the homes?

The selection of which trailers are to be shown and from what companies could create a problem but surely our industry is big enough to overcome any objections on that score.

I'm giving the idea to you to "kick around" as I feel you can present it properly to those most interested in promoting anything to improve theatre attendance.

GEORGE J. RIESTER
Warner Theatre

EDITOR'S NOTE: We have editorialized on this subject in the past and certainly agree that something along the lines you suggest should be incorporated in the "Oscar" show. Perhaps if enough exhibitors voice the same wish, the Academy Award powers will take heed. It's worth a try.

From PETERSBURG, VA.

After almost 15 years in the motion picture business I have finally made a change, and am presently in charge of advertising for a chain of seven Retail Credit Jewelry stores.

There is one thing that I miss most of all, and that is your yearly BOOKING CALENDAR. If one that has departed from the business has the right to ask, I would appreciate a copy.

ALBERT BERNSTEIN

EDITOR'S NOTE: Glad to send it along. Copies are available until supplies are exhausted.

From ATLANTA, GA.

I would appreciate very much your forwarding me a reprint of the article "THE SLIDING SCALE METHOD" as it appeared in the April 15, 1959 issue of MOTION PICTURE EXHIBITOR.

J. E. HOBBS, Branch Manager
Allied Artists Southern Distributing Corp.

EDITOR'S NOTE: Sent! This service has been in demand since its publication, and copies will be furnished on request so long as our supply lasts.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A fourth child, **Nora Ruth,** was born to **Mr. and Mrs. Ben Halpern** at Lenox Hill Hospital, New York City. The father is with United Artists.

Mrs. Robert Pik gave birth to a six-pound son, **Robert Roger,** at LeRoy Hospital, New York City. The father is president of Robert Pik Organization, film distributors.

Obituaries

Murray Le Boss, 55, executive of Cinema Circuit Corporation and director of the Independent Theatre Owners Association, died last fortnight in New York City. A brother-in-law of **Max A. Cohen,** president, Cinema Circuit Corporation, he is survived by his widow, two children, and three sisters.

John Ollie (Skipper) Meyle, 77, "grand old man" of Charlotte theatres, died. He held a gold membership card in the Motion Picture Operators Union, Local 322, Charlotte.

Daniel Svigals, 79, father of **Ed Svigals,** vice-president of sales for Trans-Lux Distributing Corporation, died in New York City.

Samuel A. Wright, Jr., 42, New Orleans, exhibitor, died suddenly following a heart attack. He started his film career as a salesman for MGM, later joining M. A. Connett Theatres as office manager.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., DEC. 12

"WHERE THE BOYS ARE"

Colorful, confident Joe Pasternack has produced many films, with a large percentage of them boxoffice hits, but if Joe only produced this one his name would still go down as a great money producer.

This MGM film knocks in the head the old fashioned idea that comedies should not be seen in a projection room, where we saw it, and where hilarious laughter greeted it from several lovely ladies who were thrilled beyond words because their teen-age daughters had also viewed this picture which deals with teen-age problems.

Here, indeed, is a smart boxoffice hit that should do business everywhere without boxoffice names. The new faces should definitely be sold as future stars. Their performances assure their futures. Exhibitors who have been clamoring for new faces have an opportunity to back up their words with action.

The public will love this one for sure!

JAY EMANUEL

EDITOR'S NOTE: Copies of this week's issue of MOTION PICTURE EXHIBITOR may be reaching you a bit later than usual. At press time, heavy snows throughout the east, as well as in other parts of the nation, were playing havoc with our schedule. Blame old man Winter.

BROADWAY GROSSES

Snow Dampens Boxoffice

NEW YORK—Heavy snowfalls hurt weekend business in all situations as primarily holdover product reported below average grosses. According to usually reliable sources, the breakdown was as follows:

"NORTH TO ALASKA" (20th-Fox). Paramount reported $18,000 for the fifth and last week.

"THE SUNDOWNERS" (WB). Radio City Music Hall hit $113,000 Thursday through Sunday, with the first week estimated at $160,000. Stage show.

"BUTTERFIELD 8" (MGM). Capital reported $40,000 for the fourth week.

"BEN-HUR" (MGM). Loew's State anticipated $29,000 for the 55th week of the hard-ticket engagement.

"SPARTACUS" (U-I). DeMille tallied $25,000 for the ninth week of the hard-ticket engagement.

"G.I. BLUES" Paramount). Victoria reported $7,000 for the sixth and last week.

"INHERIT THE WIND" (UA). Astor garned $8,000 for the ninth week.

"LET NO MAN WRITE MY EPITAPH" (Columbia). Forum reported $10,000 in the fifth week.

"THE ALAMO" (UA). Rivoli announced the seventh week of the hard-ticket engagement would reach $26,000.

WORLD PREMIERE!
METRO-GOLDWYN-MAYER'S
CIMARRON
MIDWEST
WORLD PREMIERE MGMS
CIMARRON

Seen at the recent world premiere of MGM's "Cimarron" in Oklahoma City, were, top row, left to right, crowds outside the Midwest watching the stars arrive; the parade through downtown Oklahoma City in which the stars, bands, and crack military units marched and depicted the history of the state; arriving at the airport—Paul Townsent, city manager, Stanley Warner Theatres; Arthur Copeland, district manager, Stanley Warner Theatres; Harry Kalmine, vice-president and general manager, Stanley Warner Theatres; Robert Mochrie, MGM general sales manager; and John Allen, southwest division sales manager, MGM; and, bottom row, left to right, Herman Ripps, assistant general sales manager, MGM; Glenn Ford, star of the film, at the large Ranch Wagon Barbecue; star Maria Schell and Mochrie at the banquet sponsored by the Chamber of Commerce on the eve of the premiere; and star Anne Baxter, Governor Howard Edmondson of Oklahoma; Maria Schell; and producer Edmund Grainger. The epic outdoor film was to begin a series of hard-ticket engagements.

Court Slaps Industry Wrist On TV Sales

Block Booking Illegal, But Government Loses Battle To Renegotiate Contracts Already Set

NEW YORK—In an opinion handed down last fortnight, Federal Court Judge Archie O. Dawson applied provisions of the Sherman Anti-Trust Laws that prohibit the theatrical block-booking of films to the licensing of features to television stations.

He ruled that the defendants, Loew's Inc., now MGM; C&C Super Corporation, now Television Industries, Inc.; Screen Gems, Inc.; Associated Artists Productions, Inc., now inactive; National Telefilm Associates, Inc.; and United Artists Corporation had violated section one of the Sherman Act in their licensing of pre-1948 features to TV.

Furthermore, the court enjoined the defendants from refusing to license features to TV stations on a picture-by-picture, station by station basis. Judge Dawson, however, denied a Government motion that defendants be directed to offer to renegotiate existing contracts involving block booking.

The Court said that television stations can institute damage suits designed to recoup money and stated that this was an "adequate remedy."

The trial without jury lasted 36 court days and began last March 7.

The issues involved were whether the defendants had violated Section One of the Sherman Act in the distribution of motion picture films by licensing them to television stations for broadcast in groups or blocks.

Judge Dawson held that the defendants had a legal right to offer their films in blocks or groups, but not to condition a license of one or more films on that of others, too.

The Court found block booking to exist "only in those cases where the facts show refusal to license one or more films and show that such refusal constituted a condition . . . imposed . . . to compel the respective licensees to purchase other and additional films."

Judge Dawson noted that, with the post-1948 features about to be made available for TV licensing, "We would not want the defendants to follow certain of the procedures which they followed with reference to the pre-1948 films and which are found in this opinion to be violations of the anti-trust laws."

The Government has sought a decree holding that each defendant had restrained interstate trade and commerce in the distribution of features. Of that, Judge Dawson stated that "in view of the findings of fact and conclusions of law of the Court, such decree should certainly be entered. He also said that "an injunction should be granted" as the Government sought, to enjoin the defendants from refusing to license feature films to TV on individual film and station bases. However, he said, "the language set forth in the complaints is too broad."

Specifying that the anti-trust laws do not require every owner of a product to offer it to anyone interested in purchasing it, he further noted that neither the laws nor the Paramount decision prevent the owner of films from offering them in groups or blocks. "The law simply requires that a person may not condition the sale of one product upon the

(Continued on page 17)

Loew's Hotel Activities Spur New Assignments

NEW YORK—With the active entry of Loew's Theatres into the hotel field and the acceleration of plans for the opening of The Summit of New York in July, 1961, James Shanahan, assistant to Ernie Emerling, Loew's ad-publicity head, has been appointed director of publicity for Loew's Hotels. Emerling will supervise advertising and promotion for both the theatres and the hotels.

Russ Grant has been named assistant to Emerling in charge of advertising and publicity for Loew's out-of-town theatres, and Ted Arnow playing a similar role for Loew's theatres in the New York area, including the State and Capitol, on Broadway.

Ann Bontempo, who has been handling publicity and advertising for Loew's Theatres in New Jersey, has been assigned to hotel promotion.

UA Net Up Again In Nine-Month Span

NEW YORK—The net earnings for the first nine months of 1960 of United Artists Corporation, after provision for taxes of $1,893,000, were $2,987,000 compared with $2,885,000 for the comparable period of the previous year it was announced by Robert S. Benjamin, chairman of the board.

It was concurrently reported that the board of directors of United Artists Corporation declared a regular quarterly dividend of 40 cents per common share, payable Dec. 30 to stockholders of record Dec. 16.

UA's gross world-wide income for the first nine months of 1960 totalled $80,595,000, against $72,061,000 for the same period in 1959.

The nine-month net represents earnings of $1.79 per share compared with $1.73 per share for the first nine months of 1959. The above per share earnings were based on 1,664,218 shares outstanding on Oct. 1, 1960, and Oct. 3, 1959.

Byrne Back In Distribution

NEW YORK—J. P. (Jack) Byrne, a veteran in distribution and former MGM sales chief, is resuming activities, independently, in that field.

Roadshow Pix Boost Theatre Remodeling

NEW YORK—The large number of roadshow attractions in 70mm during the past year and in the offing is having a salutory effect upon the physical condition of theatres throughout the United States and Canada according to the recent findings of F.J.A McCarthy, Universal Pictures sales head for "Spartacus," and Jeff Livingston, executive coordinator of sales and advertising, who have inspected theatres in most key cities in connection with "Spartacus" bookings.

Rehabilitation of theatres in order to compete for roadshow product has ranged from the mere projection and sound equipment and new screens to the complete refurbishing of the theatres, generally long overdue, usually including a reduction in the number of seats and modernizing of the front of the house and lobby.

For "Spartacus" 70 mm showings alone, more than a third of the 18 theatres which will be playing the picture by Christmas will have been refurbished and remodeled. These include the DeMille, New York; RKO Pantages, Hollywood; and Madison, Detroit, where "Spartacus" is already playing; the newly-constructed Wometco's 163rd Street, Miami, which was built with 70 mm showings in mind; the Delman, Houston; Loew's Uptown, Toronto; and Music Box, Seattle, which start roadshow engagements of "Spartacus" on Dec. 22.

MPEAA Appoints Two

NEW YORK—Eric Johnston, president of the Motion Picture Export Association of America, announced two new assignments in the European area.

Leo D. Hochstetter moves to Rome from Frankfurt, Germany, as manager for the Mediterranean area (Italy, Spain, Greece and the Middle East), succeeding Frank Gervasi; and Stephen Beers, assistant to G. Griffith Johnson, MPEAA vice-president, European area, goes to Frankfurt where he will be responsible for Germany, Austria and Scandinavia.

Sinatra, UA In New Pact

NEW YORK—Arthur B. Krim, United Artists president, and Frank Sinatra, head, Essex Productions, announced the signing of a $15,000,000 deal.

General Drive-In Corporation recently held a division managers' meeting at the Boston home office. Seen, standing, left to right, are Harvey Elliott, Samuel Springer, Herschel McManus, Knud Lentz, James Collins, Joseph Saunders, C. Richard Darby, R. M. Daugherty, N. Lavidor, George Moffit, and Harry Broude. Seated, left to right, are Howard Spriess, Melvin R. Wintman, Richard A. Skith, Samuel Seletsky, Edward E. Lane, and Willard Alexander.

Pasternak Asks Exhib Aid In Star-Building

CLEVELAND—"You asked for new young talent—now help us," said Joe Pasternak, producer of MGM's "Where the Boys Are," at an invitational luncheon attended by press, radio, television, exhibitors, and civic leaders in Cleveland's Carter Hotel.

"MGM listened to you," continued the producer, now celebrating his 25th year of movie making, "and invested close to $2,000,000 in a production that sparkles with talented young people who are already slated for other major roles owing to their wonderful performances in 'Where the Boys Are.' They have already won enthusiastic acceptance at sneak previews in all parts of the country. We tell you frankly it's a mutual responsibility to promote this picture, to tell the public about our new young talent, to encourage MGM and other companies to build the box office names of tomorrow."

Mayor Anthony J. Celebrezze, at an office welcome said: "I'll lead the parade for th eopening day of 'Where the Boys Are.' " An additional welcome was officially given also by City Council President Jack P. Russell. The MGM tour in behalf of its holiday attraction commanded state-wide attention in Cleveland on radio and television interviews, in the press, and in public appearances. The new young talent, accompanied by Pasternak and Si Seadler, MGM's eastern advertising manager, are Paul Prentiss, Jim Hutton, and Maggie Pierce.

The present tour, which will take the group to nine cities, represents the first in a new MGM plan integrating theatre merchandising with personal publicity. The promotion presentation for "Where the Boys Are" is being planned step by step on the scene with Arnold Gate, manager of Loew's State, where the picture will open Dec. 30, and Frank Murphy, Loew's division manager.

Johnston Dinner Planned

NEW YORK—The dinner being sponsored by COMPO in observance of Eric Johnston's 15th anniversary as president of the MPAA will be held April 10 in the grand ballroom of the Waldorf Astoria Hotel, it was announced by Russell Downing, chairman of the general dinner committee.

Further preliminary plans for the affair were discussed by the committee, which consists of Mort Sunshine, Al Floersheimer, C. Elmer Nolte, Jr., of Baltimore, Martin Quigley, Jr., D. John Phillips, Kenneth Clark, and Charles E. McCarthy, with Downing chairman. Herman Schleier and Charles Hacker were added to the committee.

Now It's Pathe-American

LOS ANGELES—Pathe-Alpha Distributing Co. has changed its name to Pathe-American Distributing Co., it was announced by Budd Rogers, president. The new name incorporates names of The America Corporation and its subsidiary, Pathe Laboratories, Inc. Pathe-America recently announced a 12-picture annual schedule which it will make under TOA and other exhibitor sponsorship.

Extra Dividend For U-I

NEW YORK—The board of directors of Universal declared a quarterly dividend of 25 cents per share and an extra dividend of 25 cents per share on the common stock of the company, payable on Dec. 28 to stockholders of record on Dec. 19.

SW Gross Up, Net Down As Theatre Business Suffers From Film Lack

NEW YORK—The gross revenues of Stanley Warner Corporation and its subsidiaries reached a new high in the fiscal year ended Aug. 27, it was announced by S. H. Fabian, president. Theatre admissions, merchandise sales, and other income totaled $132,153,700 which compares with $123,877,700 for the prior year.

Net operating income, although lower than that of the previous fiscal year, was the third highest in the history of Stanley Warner. The consolidated net income, after all charges, for the fiscal year was $3,513,800, equivalent to $1.73 per share on the outstanding common stock. This compares with net income for the 1959 year of $4,812,000, equal to $2.38 per share.

Certain unusual operating expenses were incurred in the 1960 fiscal year arising from the introduction of new styles of foundation garments and large promotional expenses for the Playtex, Isodine, and Betadine products. The operating profit for the last half of the year was lower than had been anticipated owing to a decline in theatre receipts occasioned, in part, by the reduction in the number of releases of motion pictures. Production by the studios was materially curtailed by a 21 week strike of the writers and by a six week strike of actors.

In commenting on the prospects for the current year, Fabian said, "We expect our earnings for the year which will end in August, 1961, to be materially better than those for 1960."

Fabian also pointed out that Stanley Warner was in a strong financial position. "Current assets totaling $45,566,800," he said, "were $7,000,000 greater than the total indebtedness of the company, represented by current liabilities, long term debt, and all other liabilities."

Sales of properties and the termination of leases in the 1960 fiscal year resulted in a loss of $653,700 whereas the sale of Cinerama assets brought a profit of $348,000. The net extraordinary non-operating loss was $305,700 of which $175,000, equivalent to the saving in federal income taxes which would have been payable except for such loss, was charged to net income for the year and the balance of $130,700 was charged to earned surplus. In the prior year the non-operating loss was $3,791,100 of which $2,150,000, equivalent to the saving in federal income taxes, was charged to net income and $1,641,100 was charged to earned surplus.

Box office receipts of comparable Stanley Warner theatres were higher during the first six months of the 1960 year than for the same period during the prior year. Then from the middle of March until the end of July, box office receipts declined caused by the reduction in the number and the lower quality of motion pictures released. Conditions subsequently improved and box office receipts increased in August and September. In October and November, box office receipts have been approximately the same as those for one year ago.

"Exhibitors are hurt by Hollywood's policy of producing fewer pictures than it did before the divorcement of theatres from production and distribution," said Fabian. "Stanley Warner has been one of the leaders in seeking a remedy. Within the past few months, plans for the organization of a new production company to be sponsored by exhibitors, large and small, have been formulated. We are confident that all exhibitors including Stanley Warner will benefit, not only through the pictures to be produced by the new company but also as a result of the stimulus this will give to the production plans of existing producers."

Fabian described the theatre modernization program under way, citing major improvements completed during the past few months at the Stanley, Philadelphia; Cathaum, State College, Pa.; and the Warner, Beverly Hills, Calif. Work will commence shortly on extensive improvements to the Strand, Albany.

In the last 15 months, three changes have taken place in the diversified activities of Stanley Warner. Its Cinerama assets were sold in September, 1959. It acquired Sarong Inc., a manufacturer and distributor of fabric girdles and bras in February, 1960. And in September, 1960, after the close of the fiscal year, SW purchased Southern Latex Corporation, a company engaged in the business of compounding synthetic latices and similar chemicals for the textile industry.

The NEW YORK Scene

By Mel Konecoff

INDUSTRY LEADERS gathered last week at the Hotel Astor to witness the installation of Leslie R. Schwartz, president of Century Theatres, as the eighth president of the Metropolitan Motion Picture Theatres Association, succeeding Sol A. Schwartz, president of RKO Theatres, who became chairman of the board.

The latter, in his farewell address, hoped that all branches of the industry would sit down regularly to plan, research, and devise ways and means to help the industry.

The new chief executive of the organization agreed with this hope, believing that it was very important for all segments of the business to work together. His continued confidence in the future of the industry was evidenced by the continued expansion of his own circuit and by the plans for its future.

Eric Johnston, president of the Motion Picture Association of America, was the keynote speaker, and he warned his listeners that the new year will see 40 state legislatures seeking ways and means to restrict films via censorship.At present, films are faced with varying restrictions in four states and a handful of cities.

He noted that "the entire thesis of censorship is based on a lack of respect for the decency of the average American and the intelligence of the American parent. I am tired of frightened Americans who want to impose censorship on motion pictures—or any of our media of free

(*Continued on page 12*)

The Exciting TRUE Story of the

"A SURE BOX OFFICE WINNER!"

Film Daily

"Will net a tidy profit!"

Daily Variety

"U-I has another winner!"

Exhibitor

"Should do good business everywhere!"

M. P. Daily

"Should do very well, indeed!"

M. P. Herald

"Wide appeal!"

Hollywood Reporter

GREAT CAMPAIGN TO SELL "THE GREAT IMPOSTOR"!

A great U-I world premiere showmanship campaign will launch "The Great Impostor" in a New England saturation beginning February 16th at the RKO Memorial Theatre in Boston and in over 100 situations throughout the territory.

Saturation advertising campaign in TV, radio, Sunday supplements, magazines and newspapers, and an all-out promotion campaign with personality tours, special TV and newspaper contests and special events, will pre-sell "The Great Impostor" for great boxoffice results.

Watch for special "Impostor" plan for your territory!

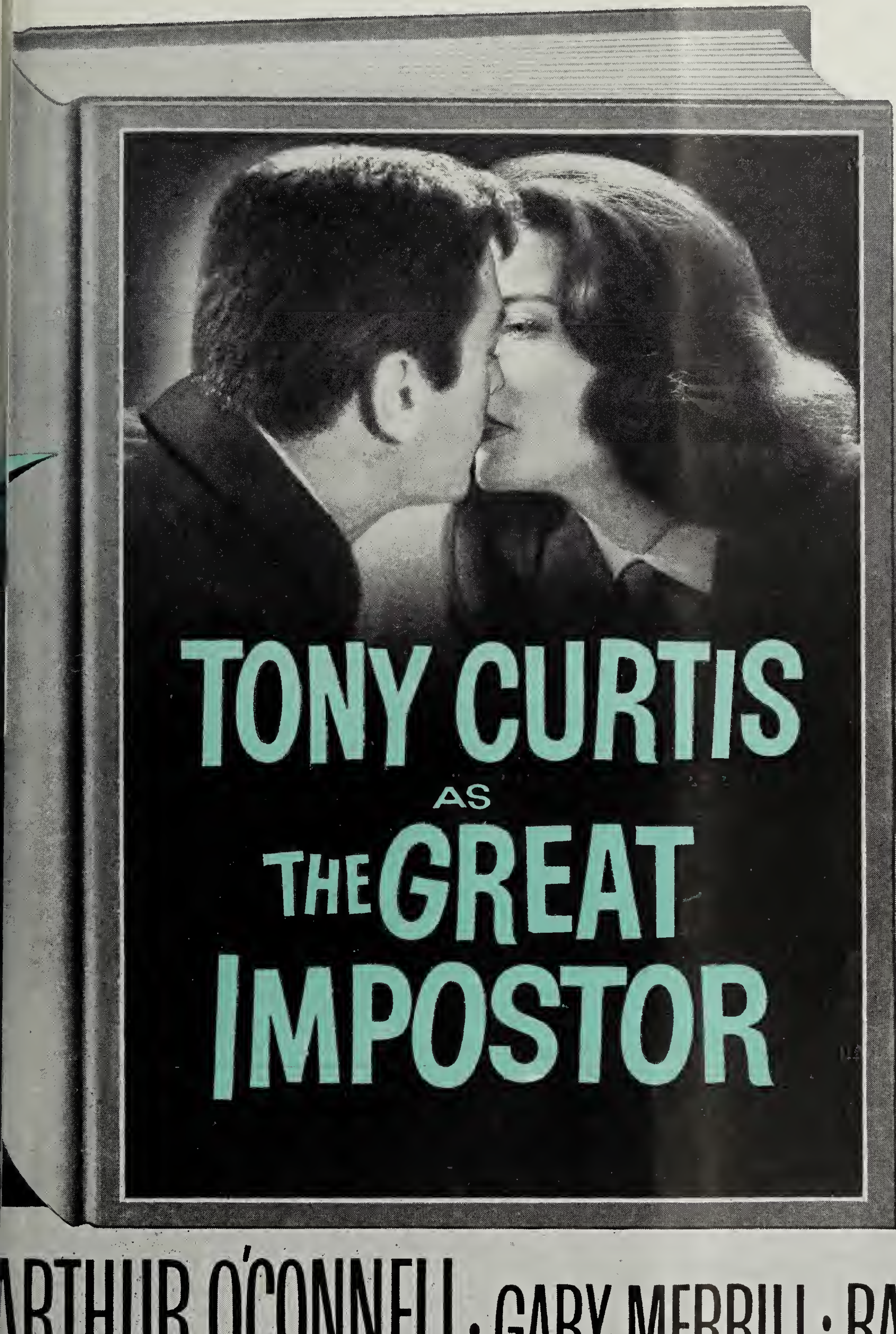
co-starring

EDMOND O'BRIE

JOAN BLACKMA

Screenplay by LIAM O'BRI

World's Most Fabulous Impostor



Based on the incredible facts of the sensational best-seller about the master masquerader... Fred Demara!

...The man whose amazing escapades were featured THREE *different times in* **LIFE**

TONY CURTIS

AS

THE GREAT IMPOSTOR

ARTHUR O'CONNELL · GARY MERRILL · RAYMOND MASSEY

ROBERT MIDDLETON and co-starring **KARL MALDEN** as "Father Devlin"

With the
EXCITING MUSIC OF
HENRY MANCINI
composer of America's best-selling albums!

irected by ROBERT MULLIGAN · Produced by ROBERT ARTHUR · A UNIVERSAL-INTERNATIONAL PICTURE

Mirisch Firm Slates 15 For '61-62, At Total Investment Of $55 Million

NEW YORK—The Mirisch Company, in an unprecedented display of confidence in the future of the motion picture industry, will produce 15 films in 1961 and 1962, representing an investment of approximately $55,000,000. The production schedule, which includes only definite commitments, was announced by Harold J. Mirisch and Marvin Mirisch, president and vice-president, respectively, of the independent company, which releases through United Artists.

They announced that currently in production for release in 1961 are three films: "West Side Story," starring Natalie Wood with Richard Beymer, Russ Tamblyn, Rita Moreno, and George Chakiris, and produced by Robert Wise and co-directed by Wise and Jerome Robbins and choreographed by Robbins; "By Love Possessed," starring Lana Turner, Efrem Zimbalist, Jr., and Jason Robards, Jr., produced by Walter Mirisch and directed by John Sturges; and "Town Without Pity," starring Kirk Douglas and produced and directed by Gottfried Reinhardt.

Slated to go before the cameras in the next two years, they said, are "Hawaii," to be produced and directed by Fred Zinnemann; "Toys In The Attic," starring Dean Martin; "Irma La Douce," to be produced and directed by Billy Wilder, with Shirley MacLaine and Charles Laughton starred; "The Children's Hour," to be produced and directed by William Wyler with Audrey Hepburn and Miss MacLaine starred; Billy Wilder's film version of Ferenc Molnar's "One, Two Three"; "Two For The Seesaw," starring Miss MacLaine, from William Gibson's Broadway hit; "Pioneer, Go Home!" starring Elvis Presley, and a second major film to star Presley.

Also, "A Rage To Live," from John O'Hara's best-seller; "Roman Candle," starring Miss MacLaine; "The Haunting of Hill House," to be produced and directed by Robert Wise; "The Great Escape," produced and directed by John Sturges; "Battle," produced and directed by Robert Wise; "The Bridge at Remagen," and "633 Squadron."

The Mirisches emphasized that their schedule included pictures that have been definitely set and that additions might be forthcoming. The films listed represented approximately a $2,750,000 investment for acquisition alone.

"Hawaii," it was reported, will probably go before the cameras in the spring of 1962. Fred Zinnemann, who is producing and directing the novel, reports for work on Feb. 1. Current plans call for the filming of the entire book, which has been a national top ranked best-seller for 54 weeks, virtually since the date of publication. Filming of "Hawaii" is a four-year project.

"West Side Story," "By Love Possessed," and "Two For the Seesaw" are being produced in association with Seven Arts Productions.

Harold Mirisch underscored the advantages of his company's system of producing films independently and releasing through UA. It enables the organization, he said, to put more of its budget into the actual production of the film, and accordingly to cut overall costs. A second advantage is the unusual degree of artistic freedom for the producer-director, who can concentrate on film-making and avoid red-tape entanglements.

Others at the press conference were Leon Roth, Mirisch Company vice-president and executive assistant to Harold Mirisch; Roger H. Lewis, United Artists vice-president in charge of advertising, publicity, and exploitation; Gabe Sumner, UA publicity manager; Guy Biondi, eastern advertising and publicity manager for Mirisch; and David "Skip" Weshner, sales representative for Mirisch.

KONECOFF *(Continued from page 9)*

communication. What most of them really want is to escape from freedom and its responsibilities . . . and its privileges.

"As we in our industry call for freedom from censorship, let us also call on ourselves to exercise clearly, forcefully, and emphatically our responsibility to that freedom.

"This is not the job of any one segment of the industry. We cannot say that one segment must assume all the responsibility and all others can avoid the obligation. This responsibility must be exercised by producers, distributors, and exhibitors alike—by everyone associated with the industry."

Russell Downing, chairman of the luncheon, welcomed the assemblage and presented the outgoing president with a scroll paying tribute to him and his administration.

PRODUCTION DEPARTMENT: Richard Attenborough, co-producer and co-star of "The Angry Silence," arrived from Britain last week to help in the promotion of the film, a Valiant release. He reported at a press conference that the trend in Britain is towards more independent production to make up for the slackening off by the big organizations, and more and more stars are entering into the production end. There is no great advantage for them taxwise under the British corporate setup, says he.

He opined that recent times have seen improvement in reception to British films here, with possibly improvement in accent being partially responsible and with better entertainment also responsible. He thought that British films made a mistake several years ago when they tried to bulldoze their way onto the larger circuits.

Incidentally, the fall in quality of TV has boosted film attendance in Britain, and as a result business is up about four per cent in theatres there in the last six months. Pictures have to have a firm viewpoint, said he, or the theatre screens into large-sized TV screens. Of course, they also have to entertain. The bigger pictures are doing very well there while the fair pictures are grossing very little. The reaction to adult films has been terrific.

Some of the better ones named were "Room At The Top," "Look Back in Anger," "The Millionairess," "I'm Alright Jack," and from America, such high grossers as "Ben Hur," "The Apartment," ""The Nun's Story," "South Pacific," etc. There has been no adverse criticism of any of these because of the British system of classification which limits audiences to adults.

The London exhibition pattern seems to be undergoing changes, what with the American roadshow entry, and films are beginning to hold as long as they do business, which makes sense to Attenborough. There are about 120 theatres in the London area from which about 40 per cent of the total income is derived.

Zanuck Buys Rights To Film D-Day Epic

NEW YORK—Darryl F. Zanuck, president, DFZ Productions, Inc., revealed at the 20th Century-Fox home office that he had acquired motion picture rights to Cornelius Ryan's best selling non-fiction work, "The Longest Day," and would devote a full two years to production on the largest scale he ever attempted.

ZANUCK

This "most ambitious" undertaking, Zanuck said, would take a full year of preparation and a full year for filming. "It is one great book dealing with D-Day, June 6, 1944, minute by minute as seen by people who participated from privates to generals," he said at the press conference.

The film will present the story of that day as seen by four armies who took part and will be told by four directors Zanuck will hire, one British, one French, one American, and one German. "Never before has this been done," declared Zanuck, "and it is being done to present attitudes represented by the diverse nationalities involved."

Zanuck told the conference that Ryan spent 10 years on the work and personally interviewed 7,000 people on all four sides. He worked under a $250,000 grant from Readers Digest, who published a condensation of the book. The theme of the film, Zanuck declared, "will be the stupidity of war. We Allies made every conceivable physical mistake but fortunately for us the Germans made more."

"I have been assured of the complete cooperation of NATO and the individual governments involved," Zanuck said, adding, "I will use no stock film or newsreel shots, but will reproduce the day exactly as it happened. This film will hate war but will be fair about it."

"I would like to get the help of Bernhard Vicki, German director, who did "The Bridge"; General Keeney, who was in command of the French forces; Admiral Mountbatten, for the English side; and General Lang, who was Adjutant Lt. General to Rommel, who was on the scene and who also talked at length to the book's author.

"This will be a mammoth undertaking," Zanuck stated, "and no one knows what the cost will be—although it will be in the millions. It will be cast in a new pattern using

(Continued on page 16)

Richard Attenborough, left, co-producer and co-star of "The Angry Silence," is seen at a New York trade-press reception with Sig Shore, who is co-presenting the prize-winning British motion picture in the U.S. The film has its American premiere at the Sutton.

#53 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

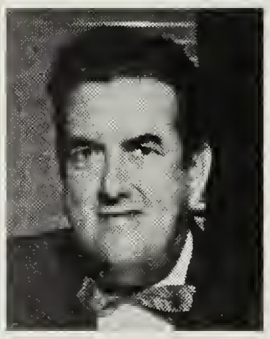
"How I Would Sell . . .

THE WACKIEST SHIP IN THE ARMY

Columbia's Happy Laugh-Action Entry For Young And Old

An Exclusive **SHOWMANALYSIS** *Prepared by—*

GIL GREEN, Supervisor of Theatre Operations, United Detroit and Northio Theatres, Detroit Mich.



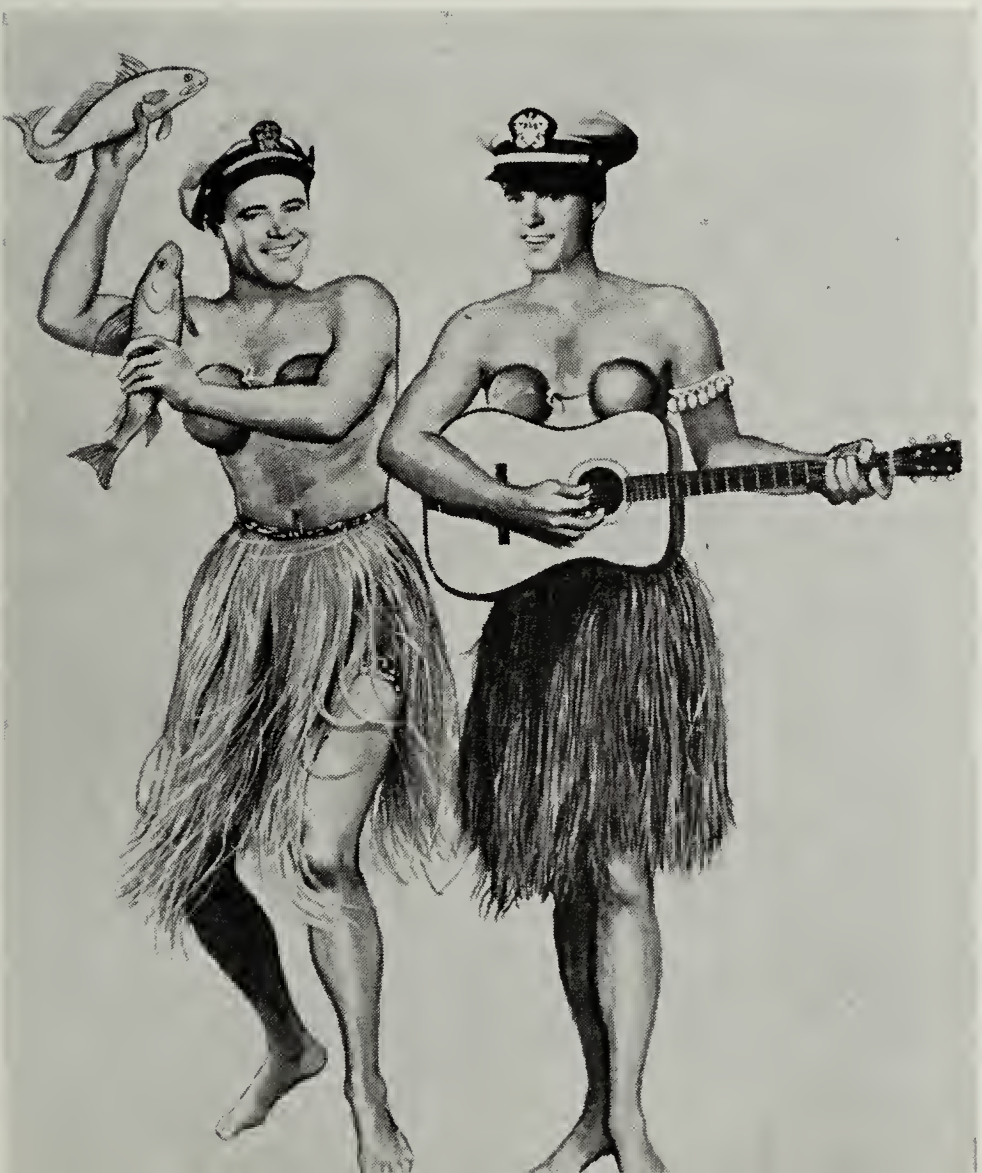
ABOUT THE AUTHOR • Gil Green, supervisor of theatre operations for United Detroit and Northio Theatres, has been in exhibition for over 30 years. Starting as an usher at the Redford Theatre, a Detroit suburban house, Gil moved through the normal channels of assistant manager, manager of various United Detroit Theatres, including managing director of UDT's flagship, the Michigan Theatre. In 1951, he was moved from the Michigan to assistant supervisor of United Detroit and operational supervisor of Northio Theatres. Approximately a year later, he became supervisor of United Detroit Theatres and Northio Theatres under the guidance of the late Harold H. Brown. Gil is holding this position at the present time under the leadership of Woody Praught, president of United Detroit Theatres. Gil Green is married and has three children and two grandchildren. His hobbies are photography and fishing.

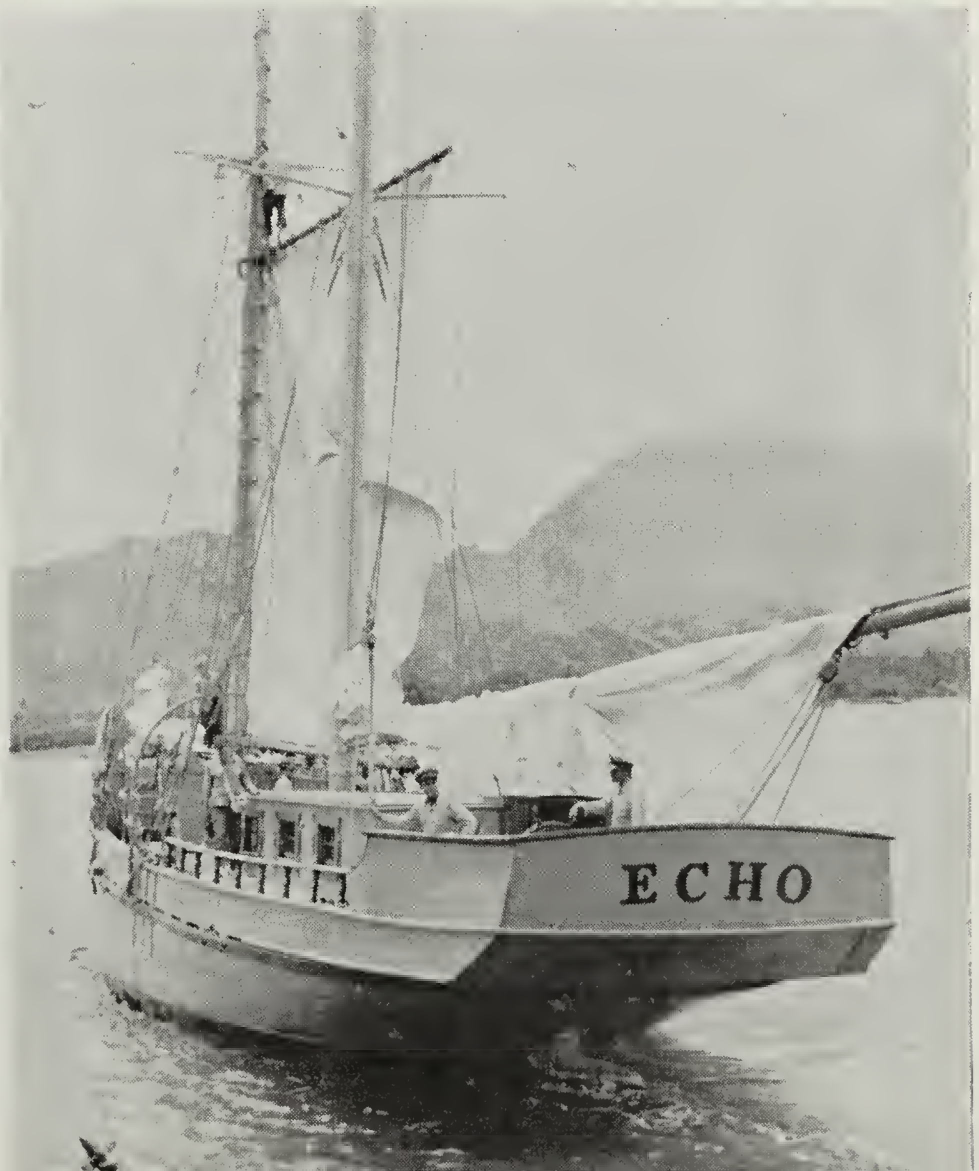
1. **RICKY NELSON RECORD PROMOTION TIE-UP**—Full advantage should be taken of the Imperial Record Company tie-up for which Ricky Nelson records. Obtain a window display with the music stores, featuring Ricky Nelson records along with material on the picture, theatre name and playdate.

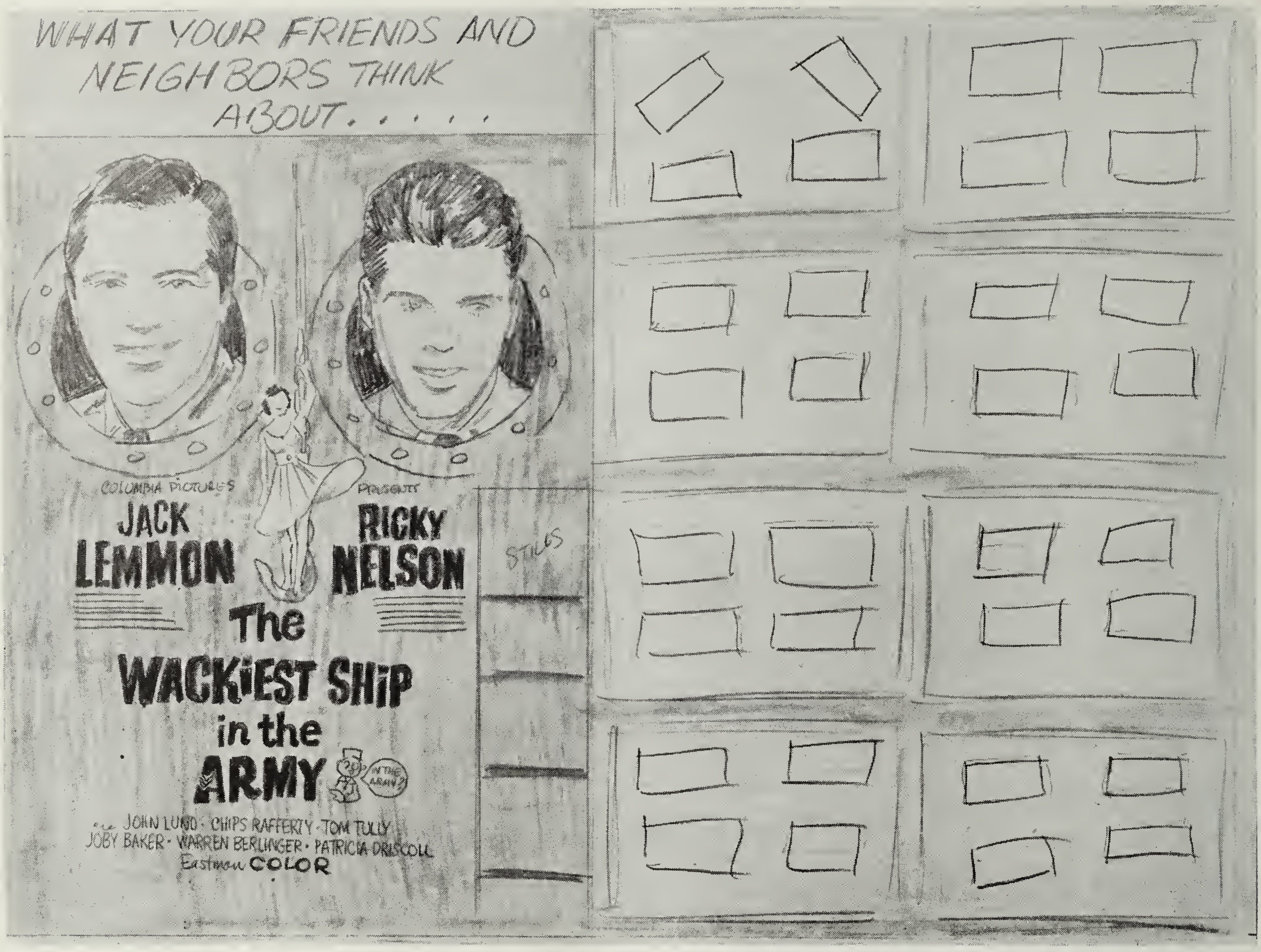
A Ricky Nelson Record and Theatre Ticket Package could be formed to work as follows. On certain days, at certain hours, primarily directed at teenagers, a special certificate may be issued with each ticket purchased, which upon presentation at the music store would entitle the bearer to purchase any Ricky Nelson record for a substantial discount. All local Ricky Nelson Fan Clubs should be notified of this arrangement. The package should be advertised in the window displays, the theatre lobby and through newspapers and top teenage Disc Jockeys.

Local Disc Jockeys may be contacted to make arrangements to heavily plug Nelson's records along with equal time to the picture.

BLOW UP the still, left, and mount it on a sailboat which has been placed in turn on a flat-bed truck. Theatre and playdate copy on the sail and the Lemmon-Nelson blowup make a highly effective traveling promotion piece. Stencil the name "ECHO" on the hull of the ship, and send it around to schools and other areas where people congregate.






WHAT YOUR FRIENDS AND NEIGHBORS THINK ABOUT.....
COLUMBIA PICTURES
PRESENTS
JACK LEMMON
RICKY NELSON
The WACKIEST SHIP in the ARMY
IN THE ARMY?
JOHN LUND · CHIPS RAFFERTY · TOM TULLY
JOBY BAKER · WARREN BERLINGER · PATRICIA DRISCOLL
Eastman COLOR
STILLS

SONGS BY RICKY

ABOVE, a lobby display featuring preview cards on the film and headed, "What your neighbors think." Advance screenings are sure to generate favorable word of mouth.
LEFT, one of the many Ricky Nelson record albums which guarantee teen interest.

2. **SPECIAL DRINK**—Contact leading drug stores and arrange a tie-up for a special "Lemmon-Rickey" soda. Counter cards displayed at each soda bar should advertise the "Lemmon-Rickey" soda along with picture title, theatre name and playdate.

3. **OUTSIDE ADVERTISING**—Work with the Navy to cover territory with posters. In return for the outside Navy posters, a lobby display, furnished by the Naval Department, could be set up consisting of small models of the latest Naval ships, submarines, and aircraft, plus a Naval enlistment poster. Material on the picture should be tied in with the display. The entire display should be up two weeks in advance of opening.

To bolster interest and thus encourage kid business, hold a Model Ship Building Contest for children from nine to 14 years of age. The model ships are to be submitted by a certain date and then judged by a three man panel, consisting of three Naval officers from the local Naval Department. First prize might consist of $10; second prize, $5; and free admission tickets to a given number of runner-ups. Break the local papers with a picture of the award winners and presentation by the three Naval officers. This stunt should be successful at the boxoffice to kid business.

Obtain, from the Navy, pennants and signal flags for use in decorating the theatre front.

Street Ballyhoo—Beg, borrow or steal a broken down sail boat. Paint the side in large letters "ECHO." On the sail, paint suitable copy in reference to your theatre, picture, and playdate. A blowup of Still CPC8533-40 or 88Art3 can be placed in or next to the boat. Place the entire set up on a flat truck and tour the city. Be sure to instruct the driver to make all schools at dismissal times as the kids will love this one.

4. NEWSPAPERS—Teaser ads 205, 204, 206, and 207 used in advance of opening and ad 209 used on the day before and opening day. Take full advantage in ads mentioning Jack Lemmon's past comedy hits such as "SOME LIKE IT HOT" and "THE APARTMENT," and his Academy Award performance as Ensign Pulver in "MR. ROBERTS."

Include in teaser ads copy, *"First 100 ex-sailors with tattoos admitted free opening day."* (Arrange for a tattooed ex-sailor to arrive at a certain time. Persuade the newspapers to take an unusual picture of same. This should be good for free space.)

5. RADIO—Open end spot announcements used for a six day period, including four days in advance of opening. Schedule spots to reach a cross section of your audience. The Ricky Nelson type audience should be amply covered and produce good results.

Arrange with a radio station to work out a co-op using the following announcement or something similiar.

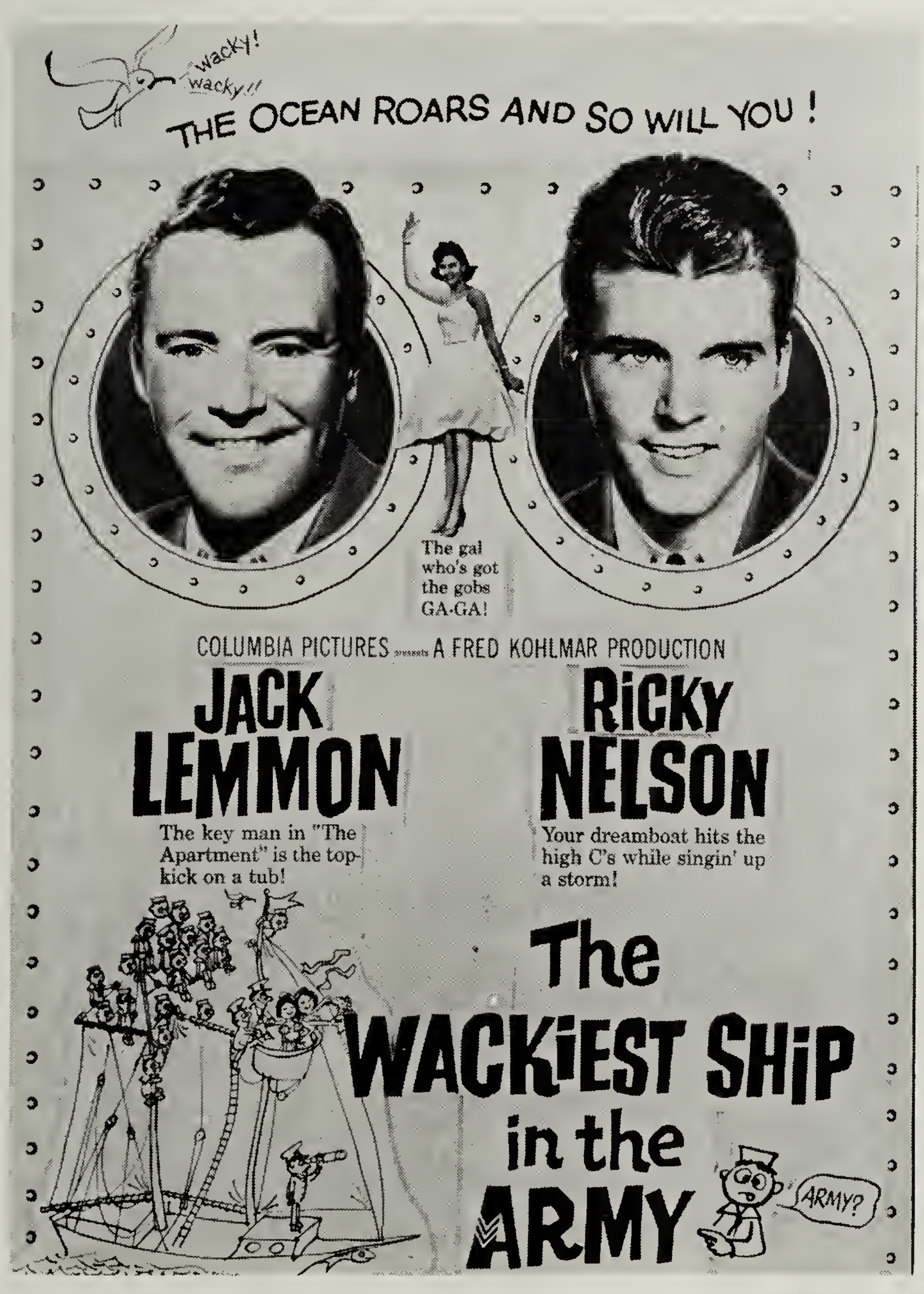
COMING . . . in the issue of Dec. 21
JOHN G. OSBORNE, Managing Executive
West Virginia Theatrical Enterprises, Inc., Wheeling, W.Va.
tells how he would sell . . .
Universal's
"THE GRASS IS GREENER"

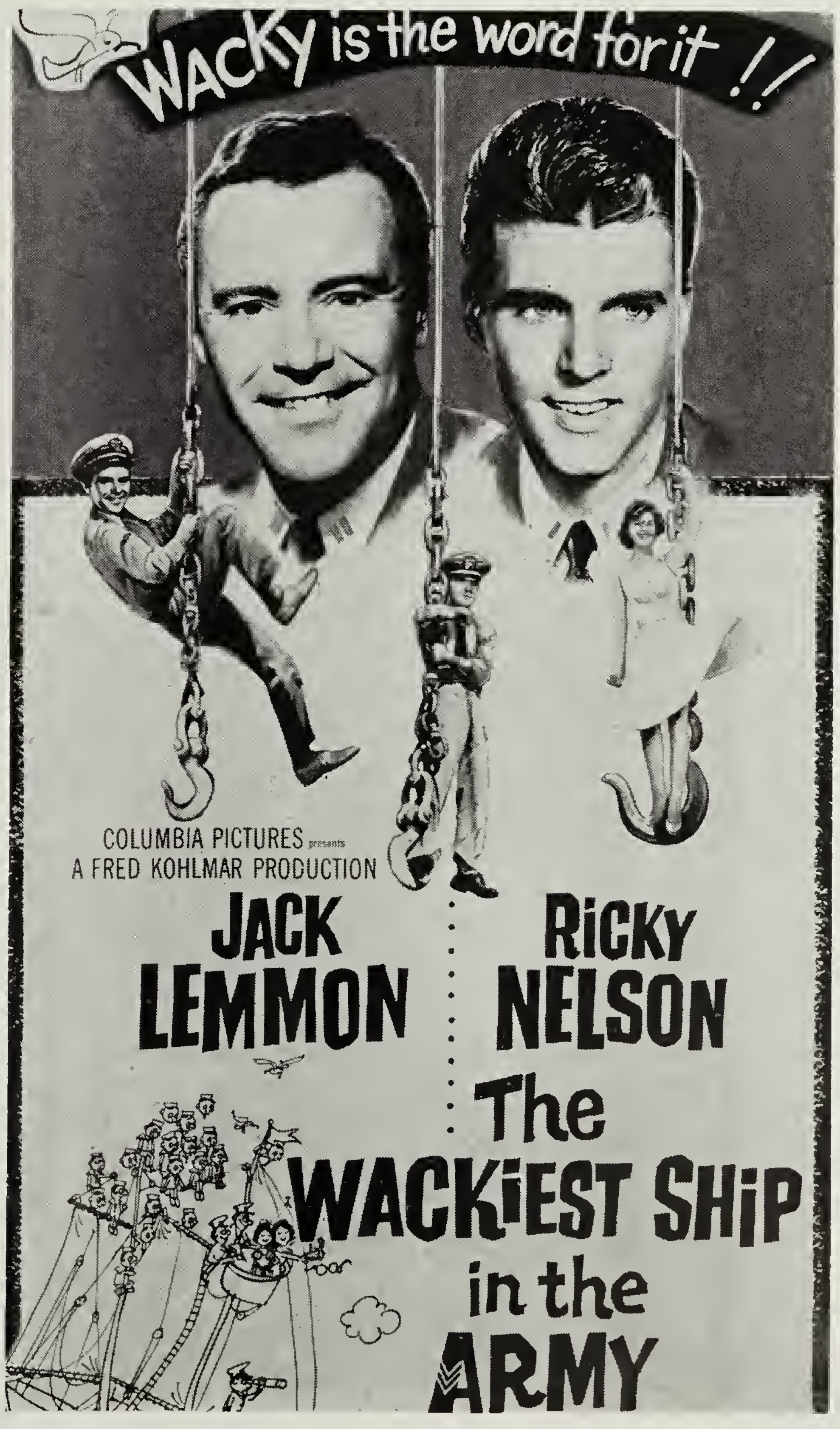
> *"ATTENTION SAILORS!*
>
> *Navy Men, Merchant Men, Coast Guard, Marines—and GI Sea Dogs! DO YOU THINK YOUR SHIP WAS CRAZY? Wait til you see THE WACKIEST SHIP IN THE ARMY. Send in your letter relating your Wackiest experience to Radio Station ——— and a special WACKIEST SHIP IN THE ARMY Preview Invitation will be sent out to the writers of 200 of the wackiest letters received."*

The above should be worked out on a no-cost basis.

6. LOBBY PREVIEW CARD—Set up advance Sneak Preview and ask for patrons' comments using same for display purposes. For art work on set piece, use blowup of girl from ad Still A, Lemmon and Nelson heads, blowup of art work Still 8533Art2.

TWO PRESSBOOK ads for "Wackiest Ship" calling attention to the comedy elements of the show and some of the other comedy hits Lemmon has been associated with. Concentrate on the laughs and the action in your campaign and aim at the family audience with the bally.


wacky!
wacky!!
THE OCEAN ROARS AND SO WILL YOU!
The gal who's got the gobs GA-GA!
COLUMBIA PICTURES presents A FRED KOHLMAR PRODUCTION
JACK LEMMON
The key man in "The Apartment" is the top-kick on a tub!
RICKY NELSON
Your dreamboat hits the high C's while singin' up a storm!
The WACKIEST SHIP in the ARMY
ARMY?


WACKY is the word for it!!
COLUMBIA PICTURES presents
A FRED KOHLMAR PRODUCTION
JACK LEMMON
RICKY NELSON
The WACKIEST SHIP in the ARMY

LONDON Observations

by Jock MacGregor

NO DECISION has yet been reached on "Cleopatra." Sympathy goes to those British artists and technicians who at Christmas find themselves out of work or at the best out of work through no fault of their own. One thing certain, this production is going to play havoc with film financing. Lloyds of London underwriters, through whom most film insurance goes, have suffered severely through the death or illness of stars in "Solomon and Sheba" and "The World of Suzy Wong," and have been watching this particular project closely.

They are initiating drastic new policies. Covers will no longer be automatic and some premiums will rise steeply. Each production will be carefully checked and assessed accordingly. Budgets, schedules, and even scripts will be scrutinised and more than current medical certificates will be required for key personnel. Individuals' records will be studied. Some stars, if not actually uninsurable, will require premiums that can price them out of work. They will learn that they must be as acceptable to the broker as the banker, and that temperament does not impress those at Lloyds.

This will add considerably to the burden of producers setting up pictures. What has most shaken the underwriters is that a project of the magnitude of "Cleo" was embarked on with only one actress acceptable for the lead. The trouble stems from the fact that since divorcement, few majors have made much effort to develop stars. In consequence, the established names now dictate to producers.

ONE PRODUCER who does not suffer unduly at the hands of these new dictators is Milton H. Rackmil, U-I president, who has been visiting London for the royal premiere of "Spartacus." Though U-I has cut down on production, he has continued to develop exciting new personalities and has managed to organize the "exposure" needed to create names. Now he has high hopes of Sandra Dee and John Gavin following in the footsteps of Tony Curtis, Rock Hudson, and Janet Leigh.

Milton claims that U-I is the most efficient organization at the lowest cost in the industry. For the first time it has no bank loan, and with a big backlog of product, boasts its highest dollar inventory. He has little time for the exhibitors who shout about product shortages. "Why," he mused over a drink at the Savoy, "when we had the product they did not book it. We have had to change our policy to compete for the leisure time as much as the leisure dollar. The public has become more selective. Now through better and fewer pictures which enjoy extended playing time, our profits are bigger."

"Spartacus" may take two to four years to recoup its investment, for Milton is seeking the release pattern to give the fullest rather than the quickest return. He believes that the budget is decided only by the potential return. A cheap picture without the right ingredients can be a poor financial risk compared to the expensive one with real appeal.

Recalling the years when U-I put out 34-36 pictures, he gives an involuntary shudder. Allowing for star and story shortages, he does not believe that today it is possible to make that number and sell them. In the same reasoning, he claims that only pictures with outstanding stories and casts which lend themselves to the treatment should be road shown. He feels it is bad for the industry for people to pay more, expect more, and not be happy.

To mark the very happy relationship which exists between the two organizations, John Davis presented him with a magnificent gold desk set combining the Rank Gong and the U-I Globe trade mark. A world clock, barometer, and heaven knows what else are included in this remarkable piece of craftsmanship.

Profit Report Shows MGM At 12-Year High

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer Inc., reported that the company had established a 12-year record high in the fiscal year ended Aug. 31, earning a net profit of $9,595,000 or $3.83 per share. This is a 25 per cent increase over $7,699,000 or $2.91 per share earned during fiscal 1959.

"The 1960 profit," Vogel said, "represents one of the best years in the entire 40-year history of the company and was achieved despite the actors and writers strike in the motion picture industry and even though the earnings of Loew's Theatres, now a separate and independent company, were included during all but the past three years."

Vogel said that he was confident that earnings for fiscal 1961 would substantially exceed the 1960 figure.

Vogel pointed out that each division of the Company continued to operate profitably during the year just concluded. Gross revenues from film production-distribution operations amounted to $102,625,000 during 1960. They were slightly higher than those of the previous year while net income before interest and income taxes from these operations amounted to $10,212,000, an increase of approximately $3,800,000 over the previous year. The favorable trend reflects the power of "Ben-Hur," which had opened in 84 theatres by Aug. 31.

The annual report noted that the company had working capital of $81,866,000, including $40,520,000 of cash and U. S. Government securities. After payments totaling $9,800,000, including dividends of approximately $3,000,000 and reductions in long-term debt and purchases of company's stock in the sum of $6,800,000, working capital increased by $900,000 during the year.

In his letter to stockholders, Vogel wrote, "Since the close of the 1960 fiscal year, the company has taken an important step in its long range growth program. It acquired the profitable Verve Records, Inc., in an all-cash transaction. This acquisition will add more than 30 per cent to the volume of our record sales."

During the year, licensing of pre-1949 features and short subjects to television continued satisfactorily and by Aug. 31, licensing contracts totaled $58,351,000, of which $21,766,000 remains to be earned.

Loew's Predicts Quick Profit From Hotels

NEW YORK—Loew's Theatres, Inc., expects to see immediate profits from its new hotels as soon as they open, Laurence A. Tisch, chairman of the board of directors, told shareholders at the company's annual meeting at Loew's State Theatre. Unlike in manufacturing and many other industries, no breaking-in period is required for hotels, he explained.

Pre-opening expenses of the Summit Hotel at East 51st Street and Lexington Avenue and the Americana of New York rising at Seventh Avenue between 52nd and 53rd Streets, are being written off in their entirety against current income, he added.

"I can say," Tisch declared, "that we are looking for a return from these hotels of at least 20 per cent on our cash outlay although I honestly believe that it will be much more than that."

Construction is on schedule and costs are "well within" original construction budgets with the Summit expected to open this coming July and the Americana of New York due for completion in the spring of 1962, Mr. Tisch said.

Continued improvement in theatre operations was forecast by Tisch, who pointed out that seats for "Ben-Hur" are still in demand at increased prices after more than a year of exhibition. A number of other recent films have also done well.

ZANUCK *(Continued from page 12)*

Germans for Germans, French for French, British for British, and Americans for Americans; and there will be 27 speaking roles with stars of the highest calibre from each country. It will be in color and CinemaScope, and may run over three hours. "I will either make the greatest film ever made or go broke," the producer said, adding that he paid $175,000 for the property and that he had the first draft script and treatment which he did himself.

The producer also said he was in town to help Richard Zanuck, who produced "Sanctuary" for DFZ Productions, edit the film. He said he anticipated no problems with the Code for the film compilation of three William Faulkner works, "Sanctuary," "Requiem For A Nun," and "The Story Of Temple Drake." "It's violent," he said, "but has a great moral and religious meaning. Our script was approved by the Production Code and we expect no trouble with the film itself."

Zanuck also remarked that he had recently returned from Africa, where "The Big Gamble" was filmed. "We have a very entertaining film here and with no message," he said.

The producer said he was planning to put into production in February his property, "The Day Christ Died," from the book by Jim Bishop.

Zanuck introduced his associate, John Shepridge, who he said may direct and produce this film. This led to inquiries whether he thought of introducing other producers into his independent company and Zanuck replied he had thought of it and Shepridge might be the first.

He also said Richard Zanuck would put "The Chapman Report," Irving Wallace's best seller, into production in Hollywood in February. About other properties, Zanuck said he had finished the script for "Ballad Of Red Rock" by Meyer Levin; finished the script for "Short Cut," which Jules Dassin wanted to direct; and that he recently purchased film rights to "Incense To Idols."

COURT (*Continued from page 8*)

purchase of another product, or the licensing of one television film on the licensing of another television film. Any injunction to that effect would be appropriate. The necessity for such an injunction flows from the facts of the case and present state of licensing of feature films to the television industry," the Judge asserted.

In connection with the Government's request that he enter a decree directing the defendants to offer to renegotiate existing contracts between them and the U.S. TV stations, giving the latter an opportunity to license features on a picture-by-picture and station-by-station basis, Judge Dawson said, "Such a decree would be without legal foundation." There is no authority in the Sherman Act requiring a defendant in a Government anti-trust case to refund what it has received, even under an illegal contract, and to pay that amount to a private party not involved in the action, the Judge noted. "Furthermore, it should be pointed out that the trial of this injunction action was not such as clearly to define the respective rights of the television stations and the defendants as to the damages which might be sought.

"If the television stations are entitled to recoup some money they have an adequate remedy for damages in a suit, before a jury, specifically for that purpose," Judge Dawson held, noting that the Government had never before sought, in an injunction proceeding, to require the defendants to reimburse third parties for injuries they allegedly suffered as a result of anti-trust violations.

Judge Dawson found that Loew's, Inc. (MGM) in certain negotiations, apparently conditioned licensing of some films on the licensing of others; C & C Super Corporation was committed to a policy of block booking, but did not determine which contracts were so booked; there was sufficient evidence of conditioning and block-booking in certain Screen Gems negotiations; the policy of Associated Artists was to sell in blocks, if possible, and that certain contracts were block booked; NTA in certain negotiations refused to comply with station requests to license fewer films than were contained in the proposed package, and each refusal was designed to require licensing of films not requested as a condition; United Artists in certain negotiations refused to consider selectivity, and conditioned the sale of any of the films on the purchase of the entire package.

Defendants in the suit termed the decision a "victory" and the decree "a gentle slap on the wrist."

It was indicated that the company defendants might appeal on "legalisms" used in the decree. Otherwise, it was said the Government, which lost its motion for renegotiation, might have more cause for appealing.

More Talk On Pay-TV

WASHINGTON—The Broadcast Bureau of the Federal Communications Commission officially advised the Commission that it saw "no objections" to the request of Marcus Cohn, attorney for the exhibitors, for a final round of oral argument in the hearings of Hartford Phonevision's application for a three-year pay TV trial.

The Commission was said to be considering Cohn's request.

It was believed that a final decision will be forthcoming on the Hartford application before President-elect Kennedy takes office on Jan. 20.

Automation Hits Theatre Boxoffice As Vendaticket Bows In N.Y. Theatre

NEW YORK—Vendaticket, the first self-service theatre ticket selling machine to be installed in New York—or anywhere else—began doing business last week at Loew's 175th st. Theatre.

The significance of this advance step, far reaching in its influence throughout the entertainment admission field, was emphasized by the presence of the heads of all companies concerned in the new device.

Miss Jinx Falkenburg, whose successful career began in motion pictures, bought the first ticket.

Next to purchase tickets were Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc.; and Louis Chesler and M. Mac Schwebel, chairman of the board and president, respectively, of Universal Controls, Inc., which developed and built Vendaticket. Also present was Frank Prince, chairman of the executive committee of Universal Match Co., which manufactures the change making device used in Vendaticket.

"Depending on the success of this first installation," Schwebel declared, "I have every confidence that the motion picture theatre industry will adopt Vendaticket universally as an important ally to effect more efficiency and operating economies."

Theatre executives who have witnessed Vendaticket in private demonstrations predicted that within five years it would be installed in a great number of the country's 11,335 roofed-over moving picture theatres. Vendaticket would replace the manually operated Automaticket, which has been supplied for more than 30 years to movie theatres by General Register Corp., a Universal Controls subsidiary.

Vendaticket is the world's first completely automated box office. It identifies and accepts coin and paper currency in any combination up to a total of $9, issues the tickets called for and returns the exact change—at the pressure of a button.

At Loew's 175th st., Vendaticket is located in the lobby. The device appears as a metal cabinet, slightly larger than a telephone booth with the needed directions, buttons, and openings for intake and delivery spaced about the front panel. It is a complete unit, immediately responsive to the eye and finger of the ticket purchaser as he inserts his payment for tickets. Within the integrated mechanism are combined the functions of the electronic currency identifier, automatic ticket issuer and electro-mechanical change-maker.

Separate groups of buttons provide for the different prices of seats, afternoon and evening, balcony, orchestra or loge. As a simple example, for a ticket costing 99 cents, the machine accepts with equal readiness the full amount in coins, or bills of $1, or $5 denomination and gives change accurately. It will deliver as many tickets as are demanded. When change is indicated in currency, Vendaticket delivers it in separate $1 bills, individually rolled into cigarette-like form.

CANADIAN Highlights

By Harry Allen, Jr.

THE TOUGHEST FIGHT that the motion picture industry has probably had to face—outside of taxes and a sagging boxoffice—was won with the success of a plebiscite on Sunday films in eight Ontario cities and towns. Two communities, Newmarket and Kitchener, rejected the idea, however. The win is seen as an important boost to the cause of Sunday films in this country where Sunday showings are only permitted in the Province of Quebec. Approval was given in Toronto, Brantford, Oakville, Cornwall, Windsor, Oshawa, Niagara Falls, Stamford Township, with votes still to be taken in three other communities, St. Catharines, Kapuskasing, and Cochrane.

The plebiscites accompanied ballots for the municipal elections and only asked the public whether it was in favor of the films, plays, and concerts on Sundays. No hours were set. In many communities, Sunday sports between 1:30 p.m. and 6 p.m. has already been approved, for example, Toronto. Under 1950 provincial legislation, Sunday sports are permitted by local bylaw. Movies, however, would not be legal without an enabling act of Legislature, and Monday's plebiscites were held merely to register electoral opinion.

The move to obtain approval started with the film projectionists who obtained support from the labor colleagues. The projectionists realized their jobs were going out the window unless something was done to bolster sagging theatre receipts. A request to the various city councils was forwarded by the various labor councils, and the council under some pressure from the exhibitors put the issue to ballot. Peculiarly enough, the opposition of the church groups received support from the Film Exchange Employees Union, who saw an end to their present five-day week. The union sent out letters opposing Sunday films.

An industry committee was set up composed of E. G. Forsythe, Charles Mason and James R. Nairn. In some communities, hard sell was used with the distribution of handbills, window cards, and posters, and the use of trailers. In some cases, the newspapers opposed the idea, yet in Toronto all three newspapers were in favor of Sunday films. After the first move was taken in Toronto, the pressure was taken off because it was thought there would be a shoo-in for the idea. Continuation of the sell would have worked to the detriment of the exhibitor groups.

The vote indicates a growing feeling, undoubtedly, in support of an open Sunday. Much of the credit for the success of the campaign which has been underway quietly for nearly four years belongs to the individual theatre managers who collared their patrons in search of support. There were some funny results of the vote. In one community, a church took up a collection to support the opposition. The plate reached a theatre circuit executive who dipped in his pocket to show an empty pocket.

ALBANY

Warners completed the demolition of the recently-purchased corner building which will be the site of the new lobby at the SW Strand. . . . SW district manager Alfred G. Swett now occupies part of the former United Artists office on the second floor of the theatre building, with UA moving to the RTA Building. . . . Sheila Ruth Gabrilove, daughter of Harold Gabrilove, former chief barker of the local Variety Club and one-time manager for a theatre circuit, was married to Ronald Ira Richardson, of Forest Hills, N. Y. . . . MGM's "Ben-Hur", SW Ritz, has played to a reported 60,000 admissions, 10 per cent of them school children. . . . A proud mother saw her son's screencraft at the new Hellman when Warners' "Sunrise At Campobello" was premiered under the auspices of Albany County Chapter, National Foundation (March Of Dimes). Mrs. Julian B. Donehu, whose son, Vincent J. Donehu, directed the film version as he had the stage edition, missed the New York City opening because she was recuperating from major surgery at Albany Hospital. . . . The local Variety Club decided to retain its three-story brick building on State Street west of the Capitol, rather than to sell.

ATLANTA

A WOMPI board meeting was held at the local Variety Club. . . . D. Housley, Dixie Lee, Lenoir City, Tenn., has been released from a local hospital after an illness. . . . Melvin A. Brown, Art, Atlanta, returned from Elizabeth, N. J., where he attended funeral services for his father. . . . Charles McCormack has closed his Brundidge, Brundidge, Ala. . . . A remodeling program estimated to cost more than $10,000 will soon start at the State, Chattanooga, Tenn. . . . A pre-dawn fire destroyed the Allen, North Wilkesboro, N. C., in the heart of the town. Owned by George G. Johnson and T. H. Walker, the theatre has been in operation for many years. . . . Crescent Amusement Company, Nashville, Tenn., has appointed Bill Graves manager of the Roxy, Decatur, Ala. He was formerly assistant manager at the Polk, Columbia, Tenn. . . . Woody Sherrill is now branch manager at MGM, succeeding William Zoellner, resigned. Sherrill has been with the company for 21 years and comes here from the Chicago office, where he was sales representative.

BOSTON

More than 500 youngsters stormed the novel Columbia "Christmas in November" party for "The 3 Worlds of Gulliver" pre-opening at the Mayflower. . . . Governor Foster Fuculo of Massachusetts has presented an inscribed Paul Revere Bowl to Joseph E. Levine, president of Embassy Pictures Corp., in recognition of the "aggressive and successful advertising methods he has contributed to the progress of the motion picture industry.". . . "The Alamo" will be the Christmas week attraction at Ben Sack's Gary and at his Beacon Hill, he has Alec Guinness' "Tunes of Glory" as the holiday week attraction. . . . Phil Engel, 20th Century Fox exploitation chief, is celebrating his 51st birthday. . . . G. Sheldon Ballock, president of Boston based Dickinson Films, has gone to London, Madrid, and Israel to start film production of "Mili Spies" in Israel, Turkey, London. . . . Norman Prescott, former WBZ disk jockey, has set up Lincoln Productions Inc. at 1088 Boylston St. in Boston, and has flown to Zurich to start production of an animated full length feature cartoon. Plans are to make one a year for the next three years. The officers of Lincoln Productions, Inc., are Prescott, president, Allan Curhan, vice-president; Sidney Cohen, secretary-treasurer.

PROVIDENCE, R.I., NEWS—Boston's Warner Brothers exploiteer Floyd Fitzsimmons was the main speaker before the Warwick, Rhode Island, Junior Chamber of Commerce dinner with an estimated 800 in attendance. He spoke on exploitation, publicity in the movies. Loew's Theatre manager Bill Trambukis acted as master of ceremonies and moderator.

BUFFALO

Frank Arena is in Buffalo from Loew's in Cleveland supervising the operation of the Loew-Shea circuit in Buffalo and Niagara Falls during Edward F. Meade's vacation. . . . Lewis J. Leiser and his Allied Artists exchange staff moved from 505 Pearl street to space in the Universal-International branch building at 301 Franklin street. . . . Clint Young, Geneva, has sold his Strand, Seneca Falls, to that village's board of trustees for use as a recreation center. The theatre will continue to operate as a motion picture house for about a month before remodeling for the recreation spot. . . . Mannie A. Brown and Associates have taken on the distribution in the Buffalo and Albany exchange areas of Citation Pictures. . . . Michael F. Ellis, Jr., vice-president, Ellis Advertising Company, has been elected chief barker of Tent 7, Variety Club of Buffalo. He succeeds Alfred E. Anscombe. Other new officers named for 1961 are James J. Hayes, manager, Cinema, first assistant chief barker; Nathan Dickman, B&D Film Distributors Company, second assistant chief barker; Thomas Fenno, WKBW sales staff, property master; and Myron Gross, Cooperative Theatres, dough guy. . . . Arthur Krolick, district manager, AB-PT, Buffalo and Rochester; Charles B. Taylor, director of advertising and publicity; and Francis Anderson, city manager, Rochester, will attend the meeting of AB-PT affiliates, Dec. 15 and 16 at the Concord Hotel, Kiamesha Lake, N.Y., at which time Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, will issue a new release schedule for the first six months of 1961 in his continuing campaign for orderly distribution of quality product.

Film Exchange and Dealer Listing for the

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• *Film Distributors*

ALLIED ARTISTS, 254 E. First South St.—ELgin 9-7651
Br. Mgr.: Dan V. Tibbs. Office Mgr. and Booker: Frank Smith, Jr. Sales: Graham Susman. Cashier: Betty Thornwall. Sectys.: Marian Draper, Judith Anderson. Emerg. Phone: AXtel 5-2706.

AMERICAN INTERNATIONAL, ENCORE, 252 E. First South St.—DAvis 2-3601
Br. Mgr.: Fred C. Palosky. Asst.: Grace McIntash. Emerg. Phone: CRestwood 7-4763.

BUENA VISTA (Disney), 139 S. Second East St.—DAvis 2-1255
Br. Mgr.: Thomas A. McMahon. Office Mgr. and Booker: Stephanie Hall. Emerg. Phone: CRestwood 7-9280.

COLUMBIA, 206 E. First South St.—DAvis 2-3476
Br. Mgr.: S. S. McFadden. Office Mgr.: Dee Keener. Sales: George Berryman, John Dahl, Bob Steed. Booker: Lou Sorensen. Cashier: Arva Shiner. Emerg. Phone: INgersol 7-1637.

METRO-GOLDWYN-MAYER, 123 S. Second East St.—ELgin 5-2953
Br. Mgr.: Carl P. Nedley. Office Mgr.: George A. Derrick. Sales: Stanley Ennis, Howard Godfrey, John Moore. Booker: Robert Mandrake. Emerg. Phone: EMpire 3-2857.

PARAMOUNT, 270 E. First South St.—DAvis 2-0457
Br. Mgr.: W. D. Foster. Office Mgr. and Booker: Bob Loftis. Sales: A. L. Campbell, Harry Swanson. Booker: George Alley. Cashier: Merrilyn Storrs. Emerg. Phone: HUnter 4-7308.

20TH CENTURY-FOX, 216 E. First South St., P. O. Box 1106—EMpire 3-3908
Br. Mgr.: K. O. Lloyd. Sales: Ray Pickerell, J. L. Tidwell, Vern Fletcher. Head Booker: Al Hemingway. Cashier: Sara C. Anderson. Emerg. Phone: HUnter 4-7308.

UNITED ARTISTS, 210 E. First South St.—EMpire 3-6736
Br. Mgr.: W. W. McKendrick. Office Mgr.: John C. Swanson. Sales: Joe Salaman, Glendale Larsan. Field Exp.: William Pross. Emerg. Phones: HUnter 5-2585, AMhurst 6-9107, ELgin 5-4923.

UNIVERSAL-INTERNATIONAL, 208 E. First South St.—DAvis 2-3561
Br. Mgr.: C. R. Wade. Office Mgr.: Dale Haslam. Sales: Tom Philibin. Booker: Don McMurdie. Cashier: LaFern Beckstead. Emerg. Phone: EMpire 4-5179.

WARNER BROS., 214 E. First South St.—EMpire 4-1897
Br. Mgr.: Keith Pack. Office Mgr. and Head Booker: David W. Adamson. Sales: Perry B. Brown, Richard Iba. Cashier: Mrs. Girzy Ayres. Booking Clerk: Virginia Watts. Emerg. Phones: INgersol 7-4747, HUnter 6-6105.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 246 E. First South St.—DAvis 2-0745
Br. Mgr.: Kenneth Friedman. Office Mgr.: Wilma Marrissay. Sales: Clare Swanson. Booker: Juanita Snyder Despain. Emerg. Phone: ELgin 5-7482.

• *Supply Dealers*

INTERMOUNTAIN THEATRE SUPPLY, 264 E. First South St.—EMpire 4-7821
Emerg. Phones: INgersol 6-1532, HUnter 5-9817.

NATIONAL THEATRE SUPPLY, 256 E. First South St.—DAvis 8-8515

WESTERN SOUND & EQUIP. CO., 262 E. First South St.—EMpire 3-9974
Mgr.: Richard J. Gerber. Emerg. Phone: INgersol 7-4145.

• *Signs, Advertising and Printing*

FILM SERVICE, 146 S. Main St.—DAvis 2-0557

NATIONAL SCREEN SERVICE, 246 E. First South St.—DAvis 2-0745

• *Film Delivery Services*

WYCOFF CO., 346 W. Sixth South St.—DAvis 2-1361
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CHICAGO

Lawrence Whittaker, manager, Valencia, Evanston, Ill., recently became a grandfather with the birth of a baby boy to his daughter and son-in-law Mr. and Mrs. Patrick Brown. Whittaker was formerly manager of the Tivoli and Howard here. . . . Mr. and Mrs. Harold Ramage, owners, Gem, Villa Grove, Ill., announced the recent birth of a girl. They have two other children. . . . Charles Einfeld, vice president, 20th Century-Fox, and his wife were in town celebrating the birth of a granddaughter to Mr. and Mrs. John Hirsch. . . . Jean Macdonald, local correspondent, MOTION PICTURE EXHIBITOR, and her husband, James M. Macdonald, announced the marriage of their daughter, Jeanette, to Edward Raymond Frye at Calvary Baptist Church, Evanston, Ill. . . . James R. Blumenfield, son-in-law of Charlie Goldman, well known exhibitor, died. His wife and two children survive. . . . James Joban, veteran film distributor and owner of the Monroe, celebrated his 40th anniversary in the industry. . . . Al Weinstein, local projectionist, died. . . . Warners' "Sunrise At Campobello", State-Lake is playing on a continuous run basis although Warners requested B and K to clear the house after each performance. . . . Alliance Amusement Company closed a half dozen drive-ins for the winter. . . . Mrs. Harry Pitner, owner, Strand, Fairfield, Ill., was in the Fairfield Hospital for a checkup. . . . J. and J. Cooney are the new owners of the Biograph. . . . The Kimbark and the Ogden have closed. . . . Y and W Management Corporation have reopened the Tivoli, Gary, Ind. . . . The Convent on North Clark Street is being torn down and will become a parking lot. . . . Clark Film Service was reported negotiating for distribution for Paramount. . . . Arthur B. Schaefer has been named general manager of Consolidated Foods Corporation's institution sales. The company also includes theatres. He was former manager of the Kansas City branch and in his new appointment succeeds Arthur G. Ender, retired.

CINCINNATI

Valiant Films Corp. and Continental Distributing have moved to larger quarters at 1716 Logan st. New secretaries are Marcella Ollis at Valiant, and Bertha Lauter at Continental. . . . Grant Frazee, southwestern Ohio district manager, Chakeres Circuit, Springfield, O., has been promoted to assistant general manager, and William Canter, manager, Starlight Drive-In, Danville, Ky., now closed for the winter, is managing the Fairborn, Fairborn, O., a Chakeres House. . . . TOC is now booking and buying for the Price, High Hat, Ky., Helen Tackett, owner, and Tri-State Theatre Service is booking and buying for R. A. Boley new owner, Grand, War, W. Va., formerly owned by Newbold-Keesling Circuit, Bramwell, W. Va. . . . Recent Cincinnati deaths have included Carroll Vic Coffel, former manager, art Esquire; Mrs. Willis H. Vance, wife of an exhibitor; and the fathers of Ann Gray, UA booker's secretary, and Rebecca Greer, secretary to Don Wirtz, managing director, Capitol. . . . National Theatre Supply is installing In-A-Kar heaters at Ramona Drive-In, Hamilton, O., Shor Circuit, owner. . . . George C. Porter, owner, Beckley, and New Lyric, Beckley, W. Va., was elected a representative in the State's House of Delegates in the recent election. . . . Branch manager William A. Meier, observed his 25th anniversary with Paramount. . . . James Neff, dean of Film Row bookers, recently retired, was honor guest at a dinner in the Variety clubrooms.

CLEVELAND

Warner Bros. moved their offices to room 815 of the Film Building. . . . Julian Wolf, father-in-law of Ray Schertz, branch manager of Fox, died suddenly while visiting with friends. . . . Jerry Lipow was honored by film salesmen on his recent appointment to the post of district manager of Valiant Films Corp. . . . Jack McGuire has been hired by Paramount as salesman. . . . Perry Carter was reelected as business agent of the Operators Union. . . . The Little Flower Drive-In, Ottowa, O., has installed heaters and is resuming operations for the winter season. . . . Manny Stutz and Aaron Moses reopened the Astor (formerly the Allen) in Akron. . . . Paul Vogel owner, Midway Drive-In, Canton-Ravenna, reopened the Liberty, Wellsville. . . . U-I's Duke Hickey and Leo Zabelin are handling publicity campaigns for "Spartacus" which opens at the Palace on Dec. 22. The film will play 10 performances per week, matinees scheduled for Wednesday, Saturday, and Sunday. I. J. Mitnick is handling group sales for the area. . . . The annual Leonard Greenberger Memorial Dinner, where the Showman of the Year will be announced, will be held on Jan. 24, 1961. The Variety Club's entertainment committee is in the process of selecting quarters for the event. . . . Eddie Modie, well known exhibitor, reopened his State in Barnsville on Nov. 21, after a six month closing.

DALLAS

Dallas actress Anne Neyland, who recently appeared on "Ocean's 11", was married here to Steve Ede, real estate operator in Los Angeles. . . . Mrs. Margaret Raney Sachs, wife of Sol M. Sachs, died here in a local hospital following a lengthy illness. He is manager of Lopert Films here and was manager of the RKO film exchange. . . . Fay Branton has been named new office manager of Don Kay Enterprises. Mrs. Branton will replace Bobby Wilkes, who has held the post of office manager for the past two years and is planning on going into business for himself. . . . Services were held here for the wife of Leroy Bickle. Mrs. Bickle was head of the MGM contract department for many years. He was manager of the exchange at the time of his retirement several years ago. . . . Carl Sims, a booker at the Warner Bros. exchange, was married here to Mary Jenkins, employed at the United Artists exchange.

DES MOINES

Roy Metcalfe has opened the new World Playhouse, formerly the State, as a first-run house at Cedar Rapids, Ia. The house, completely remodeled, was opened with MGM's "Ben-Hur." Metcalfe also operated the suburban Times. Tri-States, former operator of the theatre, closed the house in April 1959 . . . The Eastown theatre, closed in Des Moines since 1958, has been reopened by Richard W. Glenn, Jr. The Glenn family also operates theatres in Madrid and Onawa, Ia. . . . The Paramount and Iowa, Cedar Rapids, Ia., have started a ticket-discount plan which will be in effect on shopping nights. Downtown stores will issue coupons on Monday and Friday nights providing for a reduced rate at the theatres after 9 p.m.

DETROIT

Weighing six pounds and eight ounces, Scott Norman is being proudly presented by his parents, Norman Ladouceur, managing director of the Family, and Mrs. Ladouceur, managing director of the family. . . . Brightening the Michigan scene are the reopenings of the Kent, Cedar Springs, and the Kearsley, Flint. The former is being operated by owner Dale Franks, the latter by a new lessee, Another Amusement Co., of which George Daly is both president and manager. . . . The Gem, St. Louis, Mich., operated by Russell J. Kortes is now being serviced by Clark Theatre Service, buyers and bookers, which likewise handles the reopened houses. . . . The Palms, Lansing, has been renamed the Paradise.

HOUSTON

Transformation of the Delman, Houston's first neighborhood movie house, into a Todd-AO theatre for the Texas premiere of the $12,000,000 spectacular production, "Spartacus," on Dec. 22, was announced by owner I. B. Adelman of Dallas. The Delman closed on Nov. 20, according to Ellis Ford, manager, to permit remodeling. A 45 foot deeply curved Todd-AO screen will be installed, along with new sound equipment and projectors. The Delman will be given a complete face lifting. . . . The Al-Ray Theatres have announced plans to reopen the Rainbow, which has been closed for a year, and the South Houston, which has been closed for seven months. Albert Zarana, one of the co-owners, revealed that the 550 seat Rainbow would be opened on Christmas Day following remodeling. It will play continuous run performances seven days a week. It previously played to a mixed Negro-Latin American audience. The South Houston, also a 550 seater, will be operated weekends only, as are the circuit's Venus and Galena Park.

JACKSONVILLE

WOMPI members were highly elated over winning the $100 first place prize for November in the Community Clubs Awards contest sponsored by Radio Station WMBR. The Film Row ladies bested 29 other women's organizations in winning the prize which has been earmarked for WOMPI charity activities. . . . "Bud" Paxon has been selected to replace Ed Tanney as head of the Paramount shipping department when the latter retires. . . . Dave Harris, formerly on R. Cam Price's staff at Capitol Releasing, is now working under Fred Mathis, Paramount branch manager. Charley King, an independent booker here for many years, is now booking at Capitol.

NEW HAVEN

Attorney Steven E. Perakos, counsel for Perakos Theatre Associates, has been unanimously elected president of Elpis Chapter 117, Order of AHEPA, Greek organization. . . . Robert L. Howell, resident manager for Stanley Warner at the first-run Palace, Norwich, Conn., has been experimenting with a Ladies Night plan on Wednesdays, offering lady patrons free admission when accompanied by a ticket-buying adult. . . . James Tobin, Stanley Warner western Connecticut district manager, has announced appointment of Mrs. Heleena Kopper as acting manager of the first-run Warner, Torrington, Conn., succeeding Leonard Kupstas, who resigned to become manager of Perakos Theatre Associates' State, Jewett City, Conn. Jack Hoddy, who has been managing the latter house, has left the circuit.

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Theatre Installations and Maintenance

NEW ORLEANS

The U Drive-In and the Meridian, Miss., Drive-In, are now open weekends only. . . . Mrs. Anne Long closed the Parkway Drive-In, Winfield, La., until next spring. . . . The local WOMPI launched their initial Christmas party for the youngsters of needy families of Greater New Orleans at the Famous. Like the previous parties, there was a visit from St. Nick, who distributed toys and goodies. . . . F. F. Goodrow has severed his connection with Valiant as distributor in the local exchange territory. His connections with Howco now take up most of his time. . . . Mrs. Harold Scallon, former billing clerk at NSS, gave birth to a son. . . . M. A. Connett, head, Connett Theatres, Newton, Miss., is up and about again after hospitalization. . . . St. Mary Drive-In, Derwick, La. is now on weekend operation. . . . Citronelle Drive-In, Citronelle, Ala., is also now on week-end operation. . . . Mrs. James Fitzhugh closed the Crosby, Crosby, Miss., indefinitely.

PHILADELPHIA

Variety Club, Tent 13, will hold its installation dinner at the Bellevue-Stratford Hotel on Jan. 16 in honor of incoming chief barker Lester H. Wurtele; and outgoing chief barker Martin B. Ellis. . . . The Women's Auxiliary of the Tent will hold a deluxe dinner in the Burgundy Room of the Bellevue at the same time that the men are holding their stag affair in the main ballroom. . . . Variety Club Tent 13 will hold it's New Year's eve party on Dec. 31 in the clubrooms. . . . A Christmas party for the Tent's Children Campers will be held in the clubrooms on Dec. 17 with Santa Claus personally handing out gifts. . . . Columbia branch manager Lester Wurtele is recuperating nicely at home following his recent hospitalization. . . . It was reported that the Clearfield is to be sold for non-theatrical use by Lew Rovner.

PITTSBURGH

"Ben-Hur" engagement at the Warner was extended an additional four days, closing on Dec. 23, instead of the 18th, as originally announced. The MGM epic will be followed by "The Alamo," John Wayne production released through United Artists. Contrary to expectations, "Alamo" will not be road-shown, but will play continuous performances at advanced prices. . . . Melrose Carrick, was reopened after extensive redecorating by the Warren Brothers, Floyd, Marty, and Ernie, area drive-in operators. House had been closed for several years, and was last operated by Stanley Warner circuit. . . . Karl Krug, former drama and movie editor on the Sun-Telegraph, absorbed through merger with the Post-Gazette some months ago, has added a movie-host chore to his Channel 11 duties. . . . Bill Finkel, former theatre owner and one-time Variety Club chief barker, died following a heart attack. He was a brother of Morris Finkel, owner, Mt. Oliver and Arcade, and father of TV producer-director Bob Finkel. . . . Josie Costa and Johnny Costa, TV favorites of KDKA-TV's "Funsville" program, appeared in person at a special holiday kiddie show staged by Whitehall-Brentwood Merchants' Association and the Whitehall theatre, managed by Bob Suits. . . . Tony Coutsoumbis scheduled an advance Saturday morning preview of Columbia's "3 Worlds of Gulliver" at the downtown Harris, with admission a toy for an under-privileged child.

ST. LOUIS

B. Gerald Cantor, president of National Theatres, arrived in St. Louis to attend the Major League baseball meetings being held at the Hotel Chase. Accompanied by Eugene Kein, vice-president of NTA, Cantor was at the meetings in an attempt to get an American League franchise in Los Angeles. . . . Perry, Perry, Ill. will reopen after the first of the year under the ownership of the local American Legion. Steve Durbin will manage the theatre. . . . Odrey, Bluff, Ill., closed for a few weeks, and plans to reopen for Christmas. . . . Palace, Johnston City, Ill., Cluster Circuit, will reopen soon. . . . The Holiday Drive-In, St. Louis, will not close as planned but will remain open weekends. . . . Canna, Gillespie, Ill., reopened after remodeling. . . . With the exception of the Airway and Manchester, all St. Louis drive-ins are down to weekend operations. . . . The Ford, Griggsville Ill., has been taken over by Robert Kopps.

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SAN ANTONIO

Burglars took nearly $1,000 in merchandise and equipment from the Lackland Drive-In concession stand. . . . Gregoray Morales has announced that he is closing the State, Sierra Blanca, Tex., and will move to Arizona. . . . G. R. Garza has taken over operation of the Buccaneer Drive-In, Corpus Christi, Tex. Garza has been long time manager of the drive-in. Arnulfo Gonzalez, the former owner will devote his attention to his interests in the Laredo, Tex., area where he resides. . . . The Elk Drive-In, Friona, Tex., was levelled by a tornado recently, suffering damage estimated at $65,000 to $70,000 by owner W. E. McGloughlan. . . .The Aztec will hold a special cartoon showing on Saturday, Dec. 17 starting at 10 a.m. with admission being one toy. "Capt. Gus," local TV personality, will appear on stage and award one girl and one boy bicycle. . . . Mr. and Mrs. Joe Cuevas celebrated their 50th wedding anniversary with an open house. He is a projectionist here with the Interstate Theatre Circuit. . . . George Whaley has been named manager of the Joy. . . . A contract has been entered into by Azteca Films, Inc., and Clasa-Mohme, under which Azteca will physically distribute the Clasa-Mohme Spanish language films in this area. Gordon Dunlap, who has been manager for Clasa-Mohme, has been employed in a similar capacity by Azteca. Jewell Truez has been moved by Azteca to its Los Angeles office. . . . The Texas, Knox City, Tex., was destroyed by fire which also gutted several other nearby business stores. . . . The Plaza, Laredo, Tex., is receiving additional boxoffice results with their gifts of dinnerware on Wednesday and Thursday nights. . . . A big and costly fire gutted the Venus, Victoria, Tex., which is owned by Frels Theatres. It took several fire fighting units more than three hours to control the fire. Damage was estimated at $450,000.

SEATTLE

Variety Club held a theatre party preview at the Neptune Theatre. . . . Allied Artists moved closer to the film exchanges. Their new address of 2401 Second Avenue is that of Universal with whom they are sharing a split office. . . . Don Conley, Buena Vista district manager, was in town from Los Angeles. . . . Sam Davis, Metro branch manager, has recuperated from his recent illness to the extent that he now comes to the office daily for short hours.

WASHINGTON, D.C.

The following closings have been reported: Bakers Air Park Drive-In, Burlington, W. Va.; Cavalier Drive-In, Elkton, Va.; Culpeper Drive-In, Culpeper, Va.; Emporia Drive-In, Emporia, Va.; Kilmarnock Drive-In Kilmarnock, Va.; Midway Drive-In, Rehoboth Beach, Del.; Pitts Drive-In, Front Royal, Va.; Pitts Warrenton Drive-n, Warrenton, Va.; Rex Petersburg, Va.; Sky Vue Drive-In, Martinsburg, West Va.; Starlite Drive-In, Cumberland, Md.; Super 113 Drive-In, Milford, Del.; 219 Drive-In, Deer Park, Md;. Village Drive-In, Village, Va.; York Drive-In, Tabbs, Va.; Ruckersville Drive-In, Ruckersville, Va.; Highland Drive-In, Blue Grass, Va.; Skyline Drive-In, Waynesboro, Va.; Manassas Drive-In, Manassas, Va.; and Page Drive-In, Luray, Va. . . . The Center, Centerville, Md., reopened. . . . The Clarko, Berryville, Va., has reopened and renamed Opera House Theatre. It is being operated by the Blue Ridge Playhouse, Inc.

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Extra Profit Tips *Page PE-8*
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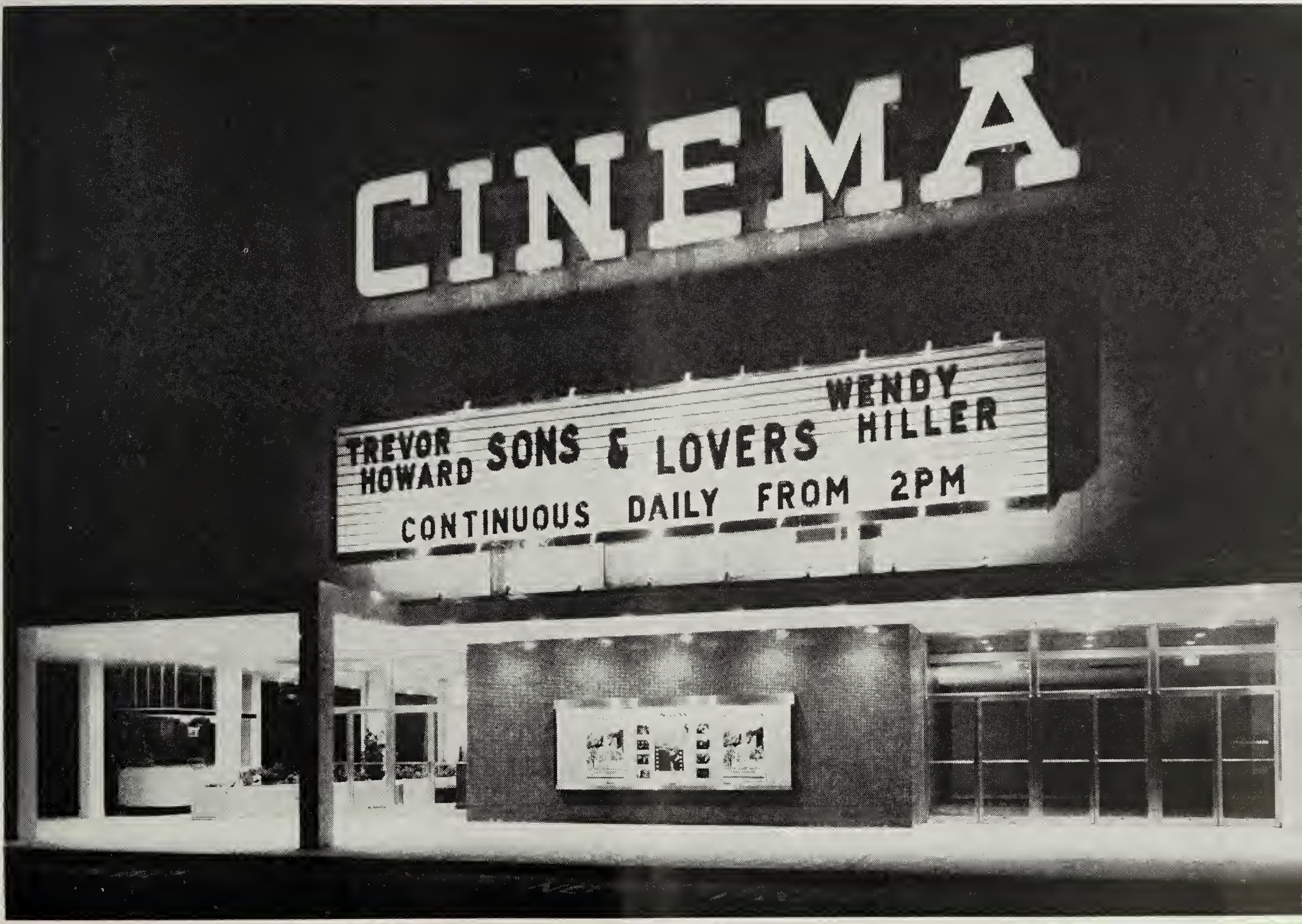
PHYSICAL THEATRE

•

EXTRA PROFITS



COVER PHOTO shows exterior of General Drive-In Corporation's new Shopper's Haven Cinema, located in Pompano Beach, Florida. The Theatre is an outstanding example of contemporary design and features unusual continental-type seating, a maskless screen, attractive art gallery, and courts and gardens. The house, designed by Wm. Riseman Associates, blends with the rest of the shopping center architecture.

Volume 15 **Number 12**
December 14, 1960

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and management.

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EDITORIAL

Taking The Plunge

Just a few short months ago, Albert M. Pickus, president of TOA, wrote in an article prepared on occasion of the TESMA, TEDA, and TOA Convention and Trade Show "that the regular commercial theatre needs research so badly . . . here is where we are remiss for not calling in the experts and the men of vision to tell us how, within our means, we can make our theatres more exciting."

We feel that Mr. Pickus will be delighted with some innovations found in Generals' Pompano Cinema, recently opened in Pompano Beach, Fla. This shopping center house certainly rates editorial space, and a good look at some of its features, as covered by the PHYSICAL THEATRE report in this issue, will tell you why.

Its approach to the basic problems in modern theatre design are direct and effective, such as the use of long-rowed continental seating and the novel treatment of its maskless screen that sweeps into the auditorium.

The imaginative ideas of Wm. Riseman Associates, designers of the theatre, are certainly refreshing and make the house an outstanding example of contemporary theatre design. Among the many novel features found in the theatre are: an art gallery, and attractive courts and gardens for intermission and before-the-show gatherings.

We are aware that the operator of the "regular commercial theatre" of which Mr. Pickus spoke, cannot afford to completely gut his theatre, to remodel its exterior; however, some of the ideas found in this theatre, and other outstanding houses this publication brings to your attention, can be adapted to the most inexpensive remodeling programs.

In the final analysis, it is up to the individual exhibitor whether he will actively compete for the share of the entertainment market that drifted away from him some ten years ago.
The gloomy house of the twenties, with its Victorian decor and defective projection equipment that has managed to survive the brutal post war years should make up its mind whether or not it wants to stay in the movie business now, and come to the realization that the hot properties got that way because their owners were optimistic enough to spend a little money to make money.

We do not suggest that every theatreman can breathe new life into a third-rate, marginal operation simply by laying out cash for refurbishing. But if careful analysis reveals that your location has the latent potential of becoming a first run house, the only thing holding you back is a dislike for bigger profits.

PHYSICAL THEATRE • EXTRA PROFITS • **Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.** **All contents copyrighted and all reprint rights reserved.**

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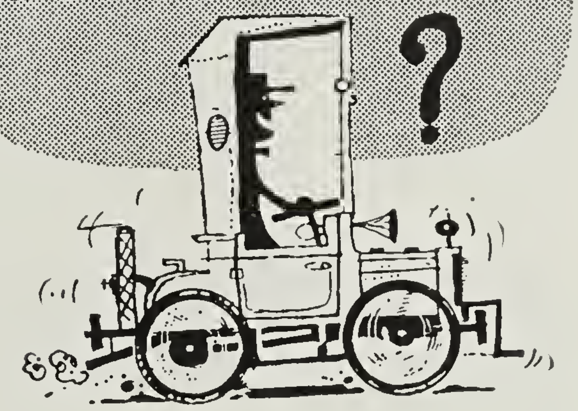

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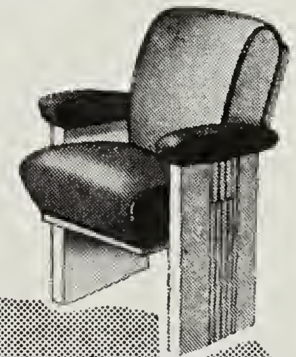

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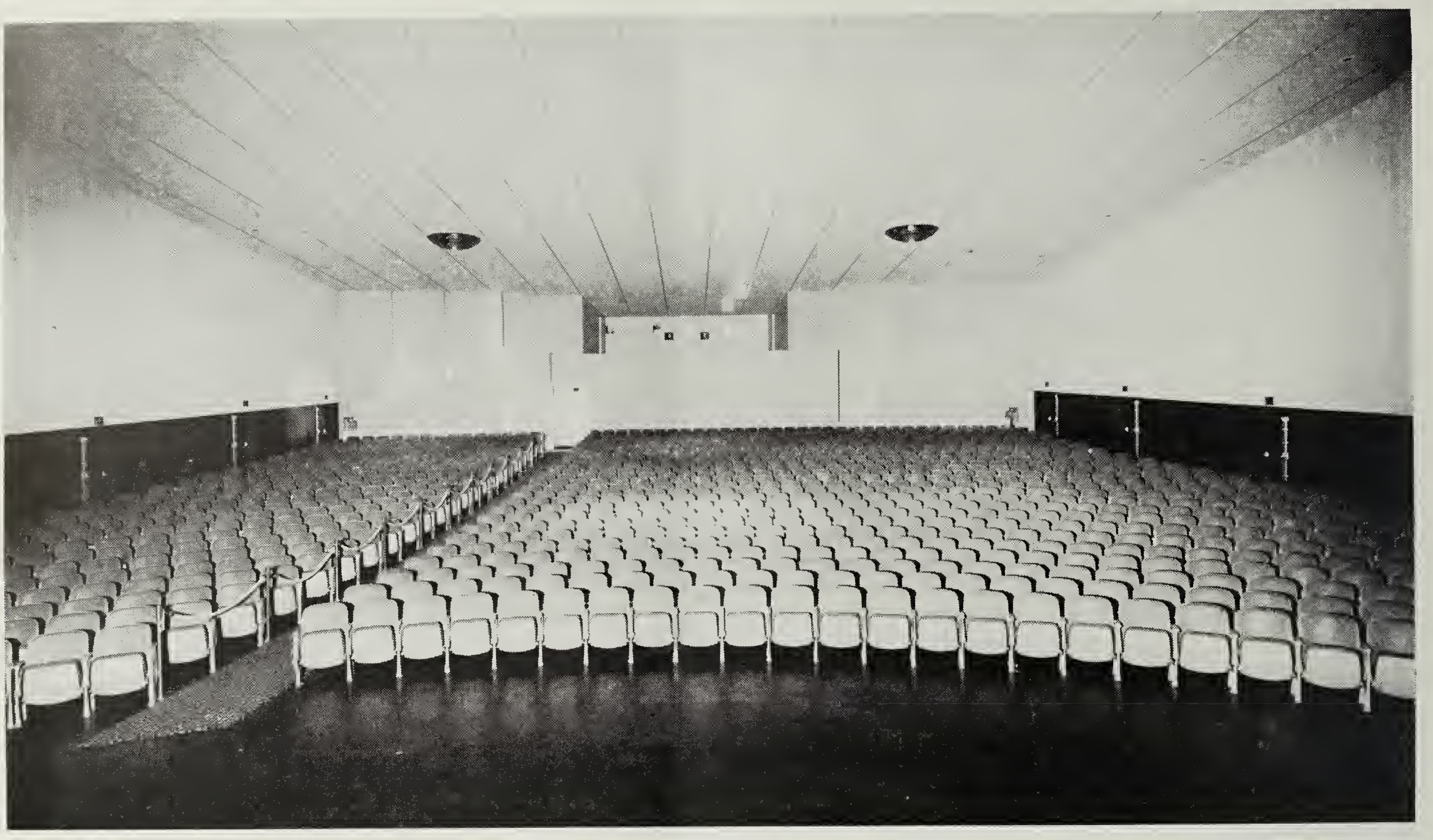


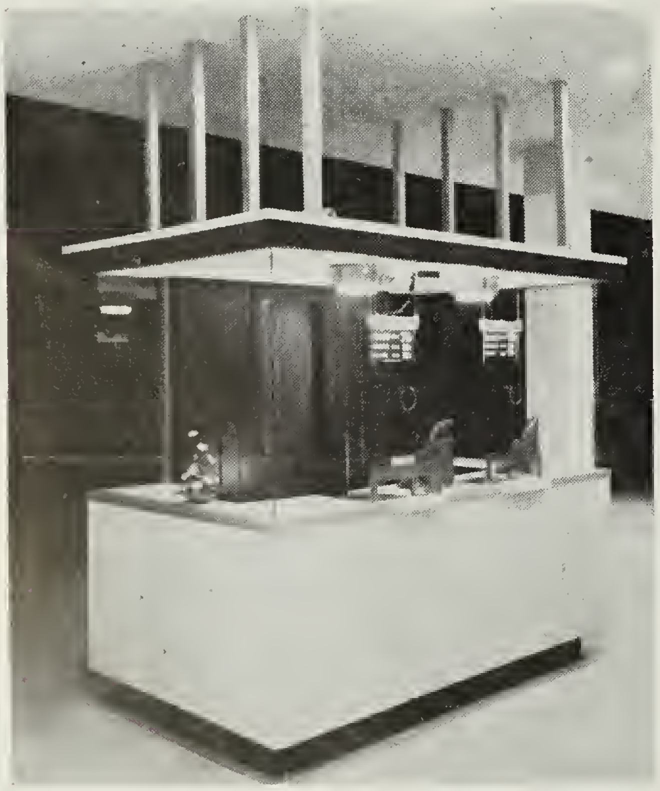
PHYSICAL THEATRE REPORTS ON:

General's Pompano Cinema

Some of the most modern and unique features in interior theatre design have been incorporated in the recently opened Shoppers Haven Cinema in Pompano Beach, Florida.

The Pompano, one of the first theatres in the United States to employ continental seating, is owned by the General Drive-In Corporation, and supervised by the Smith Management Company.

Wm. Riseman Associates, designers of the theatre, blended its exterior with existing shopping center architecture, though some individuality was achieved by using a subdued, soft blue hue in the concrete block stucco walls.



The above photo shows designer Riseman's treatment of the Cinema box office, giving the illusion of a suspended roof.

Ben Schlanger was consulting engineer on the Cinema, located in Shoppers Haven Shopping Center, on a Federal Highway passing through Pompano.

The Cinema is one of the first theatres in the United States to employ continental seating throughout. The auditorium has an orchestra floor only, with 1,157 American Seating Company deluxe Retractor chairs spaced at 40 inches back to back. These chairs are upholstered in a cherry red breathable U.S. Rubber Naugaweave Flare Pattern and nylon fabric over foam rubber in seat bottoms.

Seat standards, pans, back panels and maple arm rests are finished in gray beige enamel, harmonizing with other interior appointments.

The seating layout varies from a strict continental layout arrangement in that the 26 rows may be entered from an aisle 13 feet to the right of theatre center, as well as from both outside aisles. The number of seats varies from 30 in the front, which is located 32 feet from the screen, to 47 chairs in the back rows.

"Squirming Irma", a machine that closely approximates the gyrations of an over-active theatre patron enjoying an exciting movie, was employed to test the new Bodiform seats.

The 65 foot screen has no masking, the surrounding walls being an extension of the screen itself. This extension, leaving the

(Continued on Next Page)

PHYSICAL THEATRE

Vol. 15, No. 12 **December 14, 1960**

Refreshments

Photo shows modern concession area and stand in the lobby of the Cinema, adjoining a spacious lounge and art gallery.

screen completely unframed, represents a departure from existing designs. The image spills out into the large auditorium creating an impression of envelopment within the image.

The design of the auditorium heightens the impression. Auditorium walls are painted in shades of gray, and lack ornamentation or distracting elements. Perfect acoustical results have been obtained by using corrugated, perforated aluminum, backed up by three inches of fiber glass.

The remaining interior area of the theatre is devoted to a spacious lobby, lounge, and art gallery. The decor in this area is in startling contrast with the gray of the auditorium. Oyster white walls scarlet carpeting, colorful lighting fixtures, highly contemporary furniture, tropical planters and a decorative screen highlight the area. The space in this area is unbroken except for the screen.

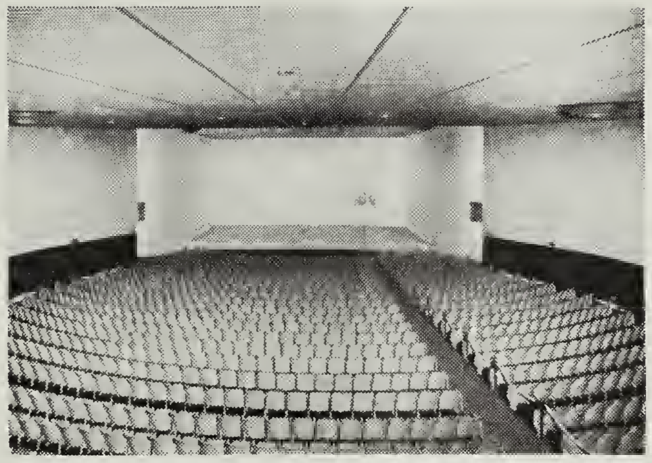
The theatre has a well conceived concession stand, used in conjunction with the recessed vending machine shown in accompanying photos.

Exterior landscaped courts and gardens have been provided for patrons during intermission and waiting periods.

The building is of concrete block stucco design with poured structural reinforcing columns as required by engineering design. Roof structure is of 100 foot longspan steel bar joists some five feet in girth supporting steel corruform roof decking with 2½ inches of lightweight concrete poured into place.

The building has ten sets of exit doors located every 20 feet on either side of the building allowing emergency emptying in minutes. The complete interior partition structure is made up of steel studs covered by metal lathe, making the building completely impervious to fire hazards.

Shown is highly contemporary lounge opposite concession area.



The above photo shows the Cinema's maskless 65 ft. screen.

The screen area has been constructed with radial and sloping smooth-finished plaster for effective sound reverbration. The Cinema has its own emergency lighting system, operated by gas engine driven generator, as well as complete rheostat controlled dimmer equipment throughout.

The air conditioning and heating system in the Cinema is composed of two separate 40-ton compressors units for auditorium cooling and one individual ten ton unit for lobby cooling. The system was designed so that failure of any one unit will not completely destroy the use of the air conditioning system throughout the theatre.

The projection booth is equipped with the latest type RCA four-channel optical and magnetic sound equipment, also used for an RCA public address and three speed record system.

The equipment was designed so that it could easily be expanded into a seven channel, 70mm system by the addition of power amps and pre amps.

Lamphouse equipment is Ashcraft Super Cinex 165 amp lamps with Bausch and Lomb Balcold reflectors, 12 phase Selinium rectifiers and A.C. water recirculators.

The projector, a Century Model HHW with curved gate and water cooled traps, uses B&L Super Cinephor and Cinemascope lenses. Projection and sound equipment was furnished by Capitol Motion Picture Supply Co., N. Y. RCA Service Co., working in conjunction with Capitol, engineered and installed the projection and sound systems.

(Continued on Page PE-14)

85th Street Cinema-Cafe

Designer David Barrett is to be credited with embodying in the 540 seat Trans-Lux 85th Street Cinema-Cafe some of the most distinctive and unique effects achieved in indoor theatre design.

Work was completed in mid-October on this replica of a Parisian street cafe, which specializes in First run specialty and quality type shows in New York City.

The theatre, playing to upper east side apartment and town house dwellers, is the first to purvey wines and liquers, according to Richard P. Brandt, president of Trans-Lux Theatres Corporation.

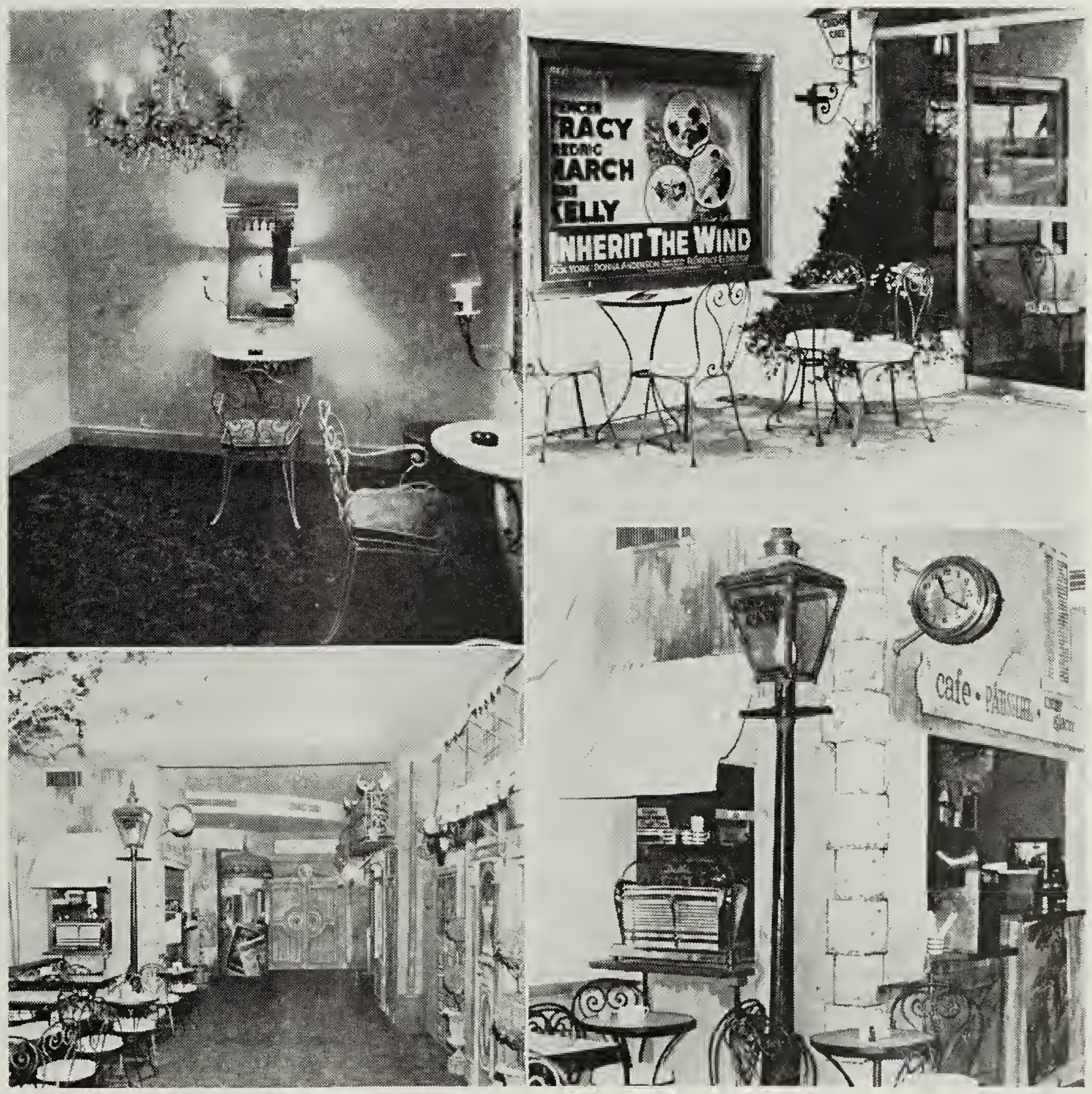
The interior of this novel house holds many surprises, one of them being a typical French weathered brick wall, some 70 feet long, that runs the entire length of the lobby with a mural simulating the River Seine as a background. From behind the riverbank, real trees and other foliage sprout along with the distinctive Parisian bookstalls.

The lobby of the theatre also houses a Parisian cafe with cobblestone flooring, which serves wines and liquers along with French pastries, tea sandwiches, bon-bons, coffees, and other beverages.

A complete row of shop windows, scaled life-size, occupy the wall facing the cafe. A patisserie, a perfumery, millinery and other shops display their goods, also for sale, in windows along the wall.

The distinctive French street lamps shown

(Continued on Page PE-13)



Transistorized Sound System Announced By Cinerama

Cinerama, Inc. announced today the development of a completely transistorized Cinerama sound system. Nicolas Reisini, president of the company, stated that Dr. D. Hare, head of The Grass Valley Group of California, had developed transistorized units to Cinerama's requirements that achieve the finest reproduction of sound ever attained. "This revolutionary new sound system entirely eliminates vacuum tubes and transformers," said Mr. Reisini.

He also announced that they have placed orders amounting to $2,250,000 for 70 complete Cinerama installations.

The new all-transistor sound system accomplishes three main objectives, Mr. Reisini noted:

1) It provides great savings in terms of space and weight over all previous, bulkier sound systems.

2) It reduces to a bare minimum the amount of power loss compared with that ordinarily dissipated in heat by vacuum tubes, while at the same time reducing maintenance and increasing reliability.

3) The audio quality is vastly improved over previous systems. The new equipment uses no transformers and is capable of handling high peak power levels without the usual overload characteristics.

Mr. Reisini said the development, exclusively for Cinerama use, means that theater installations costs for the giant screen process will be reduced materially, and the new installations will be far superior in terms of maintenance and reliability.

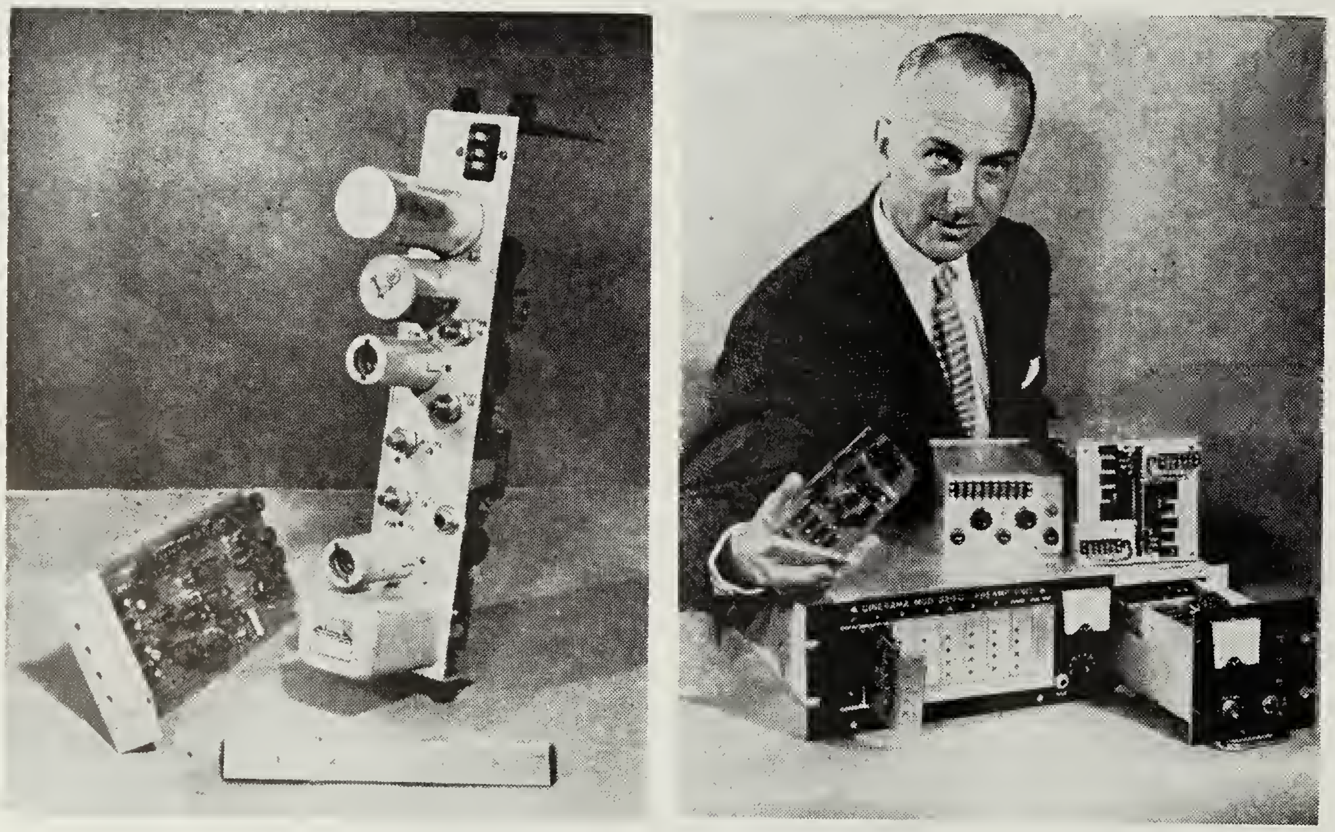
The heart of the system, as detailed by Wentworth D. Fling, Cinerama engineering V.P., is the all-transistor power amplifier. The new amplifiers will deliver the same total audio power to the theater speakers (about 450 watts) as was previously realized from the vacuum tube amplifiers. The development of the special transistor circuits for the new Cinerama system has required several years of intensive work and incorporates the many years of experience that Dr. Hare's group has had in this field. Their efforts in the transistor and allied solid state fields date back to shortly after the invention of the transistor at Bell Laboratories—in fact, the predecessor of the Grass Valley Group, The D.G.C. Hare Company of New Canaan, Connecticut, was awarded one of the first contracts on transistor circuit development by the Armed Services in 1952.

The clarity of sound definition produced with the new process is remarkable, Mr. Fling reported. "The separation of various sources of sound is highly accented, intermodulation distortion is down considerably, and the ability to reproduce transients (sharp sounds) without distortion is much better than in previous efforts."

Commenting on the technical achievements connected with the complete elimination of transformers from the system, Mr. Fling explained that even the cross-over networks to the loudspeakers have been eliminated; the high-and-low-frequency speakers are driven by separate amplifiers and cross-over is done electronically in the amplifiers themselves.

Cinerama was the first to use magnetic sound in a theater, in 1952. It employs a seven-track sound system; the new system with its improved amplifiers and more highly developed reproducing system goes far beyond current Cinerama sound, acknowledged as the most advanced sound system in the exhibition field.

A number of companies worked with Cinerama and The Grass Valley Group in the development of the new system. Special power output transistors, normally the limiting factor in high power audio systems with wide frequency range, were furnished to particular specification by the Semi-Conductor Division of the Motorola Company. Altec Lansing Corporation provided 50 complete sets of speakers without networks (equivalent to more than 250 normal theater installations). Harvey Aluminum Sales of Torrance, California cooperated in the design and provided the special extrusions for the power amplifiers. The Westrex Company produced the special sound film transports. Century Projector is building new projector mechanisms for Cinerama installations and the C. S. Ashcraft Company is making special lamphouses and rectifiers for the new projectors to be used in conjunction with the sound system.



A completely transistorized pre-amplifier (left) from Cinerama's new sound system is compared with the old vacuum tube pre-amplifier with transformers (right). The new unit is 1/5th the size and weight of the previous unit.

In photo at right, all of the transistorized units that go into a complete Cinerama sound system are pointed out by Wentworth D. Fling, Cinerama V.P. for Engineering. He is holding a pre-amplifier card, one of 7 contained in the 5¼" panel on the table which replaces the obsolete 6 foot high, 250 pound rack. The panel in this picture contains 7 pre-amplifiers, a monitor amplifier, 3 power supplies and all the metering equipment. On top of the panel is one of the eight transistorized power amplifiers-with-power supply used in the complete system.

TESMA Research Aimed At Exhibitor Problems

An aggressive technical research program, to be maintained and furthered through the cooperation of all industry technical groups, is about to be launched by Theatre Equipment and Supply Manufacturers Association, it was announced.

To fill the vacuum caused by the dissolution of the Motion Picture Research Council, TESMA has determined to work closely with exhibitors and manufacturers, producers' engineering staffs, laboratories and others interested in establishing and maintaining a good screen image and good sound in theatres.

The TESMA project, according to Larry Davee, president, will establish liason between all interested groups such as the Society of Motion Picture and Television Engineers, manufacturer's engineering staffs, etc., to solve everyday technical problems connected directly with the operation of motion picture theatres.

Davee was authorized by the Tesma Board of Directors at a recent meeting to establish a committee to determine how best to accomplish the ends desired so that any theatre owner then can call upon a disinterested engineering group to tell him how to solve his technical problems relating to projection and sound.

The TESMA resolution establishing the new project was passed at a meeting of the newly elected TESMA Board.

ABC Vending Acquires Full Interest in Tri-State

ABC Vending Corp. has acquired the remaining fifty per cent interest in Tri-State Automatic Candy Corp. to make the former affiliate a wholly owned subsidiary, Benjamin Sherman, chairman of the board, announced today. Purchase price was not disclosed.

With headquarters in Buffalo, N. Y., Tri-State Automatic Candy Corp. is engaged in the concession-vending business principally in New York, Pennsylvania and West Virginia.

In 1959, Tri-State and its subsidiary had sales of close to 3 million dollars. At seasonal peaks the company has more than 400 employees.

Melvyn Berman will continue as General Manager of Tri-State, Mr. Sherman announced. Mr. Berman was elected a director of ABC in Oct.

With headquarters in Long Island City and nationwide facilities, ABC is one of America's largest concessionaires and operators of automatic vending machines. In 1959, the company had sales of $66,094,057.

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AL DEPROSPERO, Editor **December 14, 1960**

Refreshment Tips

from the

NAC Trade Show, Convention

NAC
Confections Cli

Newly elected officers, left to right: Augie J. Schmitt, executive VP; Spiro J. Papas, president; Edwin Gage, 1st VP; and Harold Chesler, 2nd VP.

Operators of concessions in theatres are missing an excellent opportunity for merchandising candy by not featuring it to audiences as they leave the theatres or amusement places.

That was the report of Gordon Winkler, vice president, Theodore R. Sills & Company, before the annual meeting of the N.A.C. in Chicago. Sills & Company is the public relations firm retained by the Candy, Chocolate and Confectionery Institute to implement the forthcoming industry-wide public relations program for the candy industry.

In describing the program for concessionaires, Winkler said there will be many ways in which concession operators can tie-in with the national publicity campaign, soon to be launched.

He pointed out that a study of movie concessions — both indoor and drive-ins — revealed that "in the majority of cases one potential point of sale is almost completely overlooked. As a customer is leaving the theatre he is still on the premises but is virtually forgotten."

He stated this violates one of the essentials of retailing—to give the potential consumer every possible opportunity to buy merchandise. Winkler said the candy publicity pro-

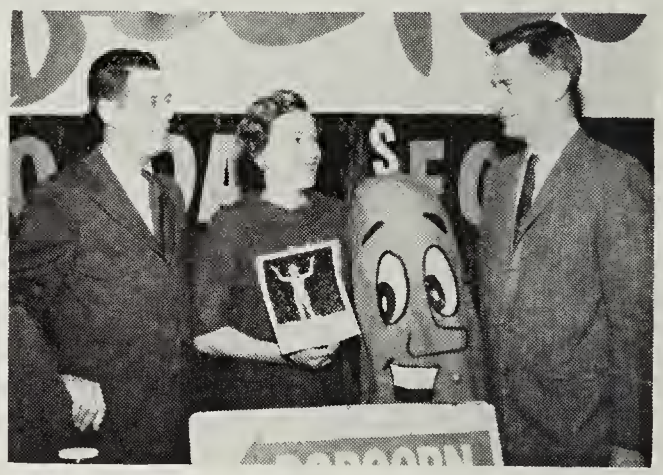
(*Continued on Page PE-12*)

The hot dog is still the heart of the concession business, said Robert Lawrence, Shopsy's Foods Ltd., Toronto, to the Concessionaires at Chicago. Since the hot dog is so important to your business, let's take a moment to consider how you can improve and increase your hot dog sales.

Over the past few years our industry has been down-graded by the questionable practices of "near-sighted" concessionaires. These men usually operate in what we call in the industry, "fenced-in outlets." He knows that in such places as ball parks, race tracks, and the other amusement centres, the public has no other means of refreshment. This is the man who places his own gain ahead of customer satisfaction and takes advantage of the situation to provide inferior services or merchandise improperly prepared.

He reasons that if a person is hungry enough, or thirsty enough, he will consume food or drinks served in any condition. What he overlooks, of course, is the *repeat sales* he would derive from the same customer. Mr. John Public is nobody's fool when it comes to refreshments. He not only knows what he wants—but more important, he has an appreciation for quality merchandise and ex-

(*Continued on Page PE-9*)



Guest speakers at "Pitchman's Forum," left to right: Gordon Winkler, Theodore Sills Co.; Phillis Haeger, The Popcorn Institute; and David Johnstone, Theodore R. Sills Co.

Participants in the "Pitchman's Forum" by trade show exhibitors at the annual meeting of the N.A.C. Standing left to right: Joseph Mullen, AMF, Adalkin Div.; J. E. Herrell, Royal Crown Cola Co.; Don Nunamaker, Castleberry's Food Co.; Ken Tiffany, Pressweld, Inc.; Ben Combs, Dr Pepper Co.; Roy Baunach, Electroware Corp.

Tips on Selling Dogs

(Continued From Page PE-8)

pects good value for his money.

So, when this all important person in our lives—the customer—steps up to the stand and orders refreshments, he looks for and expects good value. Naturally when he receives a poorly prepared dog, served in an unappetizing manner, he becomes annoyed and angry.

The unfortunate part of it is that to the general public, a concession is a concession. He doesn't know the particular concessionaire he's dealing with, so his anger becomes objective, and the image created in his mind is that all concessionaires operate the same way.

The good concessionaire makes sure that his staff is thoroughly trained in the proper usage of the equipment and the preparation of the product. Your staff should be neat, clean in appearance and have a pleasant expression and friendly voice. An improperly trained staff can turn your quality products into unacceptable products that will cause you to lose customer confidence and repeat sales.

We all realize that the best way to serve a hot dog is to take the weiner from the grill or steamer and place it in a warm bun, then wrap the hot dog in a serviette or insert it into a paper bag. This assures the customer that it is the way he likes it—piping hot. However, for those who have only a few precious sales minutes during the intermission, this method is slow and impractical. Such an operation has to operate with the maximum of sales and a minimum of effort to be profitable.

To help achieve maximum sales during intermission an insulated foil bag has been introduced to the concession business. It's simple, easy to handle and assures your customer satisfaction. Let me explain how it works: *Simply place a steamed or grilled weiner in a bun, put it into our specially insulated foil bag, place it in a steamer for about 30 minutes before serving time, and presto, the perfect hot dog, delicious, steaming hot, the way the customer likes it!*

But that's not all. With the foil bag you can prepare any number you wish to take care of your peak volume, without fear of the weiner becoming tired or the bun too soggy. The foil bag saves much valuable time in serving if you follow two simple steps. First, place the steamers within easy reach of the attendant to save time running back and forth, and second, place the mustard and relish on tables away from the stand to prevent congestion.

Century Announces Sale Of 280 Projectors

The Century Projector Corp. has announced the sale of 280 Century projectors for use in new Cinerama theatres. It is believed that this is the largest single order ever given for motion picture projection equipment.

Century has also completed several installations of their new, all transistorized sound system for motion pictures. Notable among these is the installation of multiple channel 70/35 mm magnetic and optical transistorized sound system at the Hillendale Theatre, Baltimore, Md.

ABC Vending Corporation Elects Director

Melvyn Berman, vice president of Tri-State Automatic Candy Corporation with headquarters in Buffalo, N. Y. has been elected a director of ABC Vending Corporation, Benjamin Sherman, Board Chairman, announced.

DRIVE-INS

...need more light

...need better definition

...need bigger film area

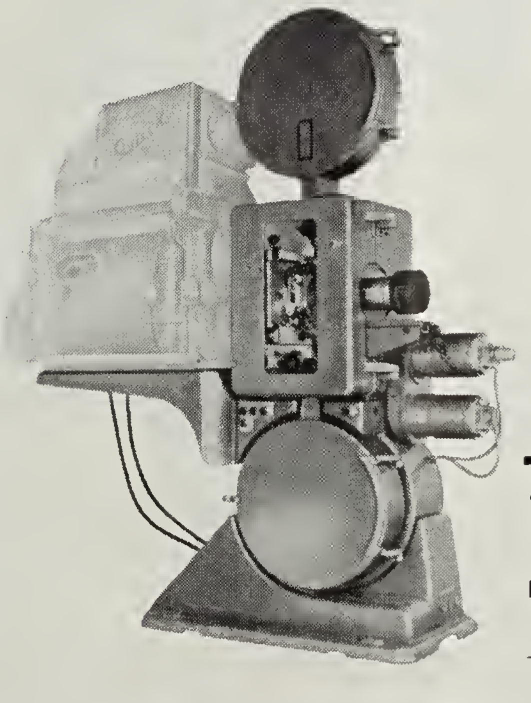
DRIVE-INS NEED 70mm

Pity the poor little 35mm film that has to provide a picture on an 80 to 150 foot wide screen from a booth 300 to 500 feet and more away! No matter what anybody says... it just can't be done *well.*

In contrast, 70mm film only has to be blown up ¼ to ⅓ as much... the picture is twice as sharp! And the aperture is 3 to 4 times as large! Result?... a dazzling sharp projected image on the screen!

That's why every truly modern drive-in theatre should be equipped with Norelco Universal 70/35mm projectors using the single blade high-efficiency shutter... the time-tested and proven 70/35 that's used in more theatres than all other makes of 70mm projectors combined! With almost all the great boxoffice attractions being produced in the 70mm size... the sooner you can show these pictures, the sooner you can profit from them.

If you are planning to build a new drive-in or re-equip an existing one, look into 70mm. See your favorite theatre supply dealer for Norelco equipment—now!



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NEW PRODUCTS
...that have Theatre interest

Cretors' Mixer Solves Old Caramelcorn Problems

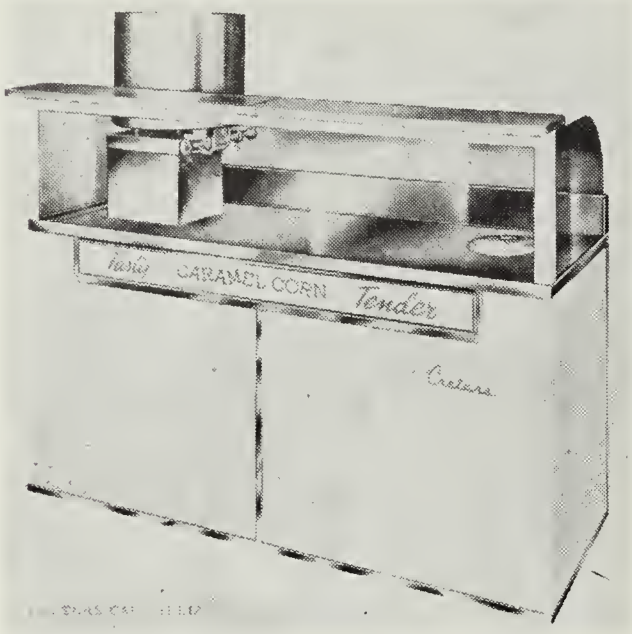


Photo shows new automatic electric carmelcorn mixer, the Carmelizer, by Cretors. Unit is 62 in. wide by 24 in. deep and has adequate working and storage space.

Cretor's new electric caramelcorn Mixer cooks and mixes approximately 25 pounds of finished caramelcorn per hour. An outstanding feature of this unit is that it eliminates about 90% of the labor required for making caramelcorn when the old style copper kettle and mixing paddle are used.

Cretors has also developed, after three years of testing, a very special pure caramelcorn mix.

The mix comes packed in 2 lb. 14 oz. poly bags, containing 4 ounces of creamery butter per bag, has a shelf life of over a year, is not subject to rancidity and does not have to be refrigerated.

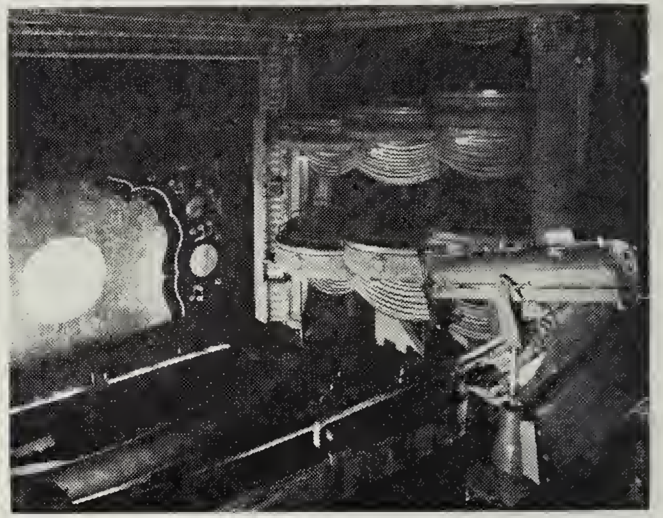
This mix also eliminates waste and shortages of butter, sugar and other ingredients using the old method, and assures an easier and more accurate inventory control.

In the past, caramelcorn operators had problems with the old type formula sticking to the inside of the copper kettles and mixing vats.

Cretors has developed a product called Non Stik which prevents the caramel from sticking to the mixer and at the same time aids separation of the kernels.

By using the automatic Caramelizer and the special mix a caramelcorn operation can be set up quickly, efficiently and with a reasonable investment. In addition, as the Cretors machines are electrically operated, the stand is cooler and cleaner than the methods formerly used.

Stage Lighting Problem Met by Strong Spotlight



Above photo shows Town Hall, Toledo, installation of Strong Electric Corp.'s Trouper Spotlight.

The demand for more brilliant lighting of stage attractions is prompting a large percentage of theatres to install the stronger arc follow spotlights as a replacement for mazda spots.

Where the projection booth does not accommodate the arc spots, they are being installed in the front of the balcony as in the case of Town Hall Theatre, Toledo, where a Strong Trouper spotlight is being used.

Heide Announces New Design For Jujyfruit Box

Henry Heide, Inc. recently announced the introduction of a brand new package design for its famous Jujyfruits candy. The new package was designed by Egmont Arens, one of America's best known food package designers.

It is now being introduced in the 5-cent size, 10-cent size and the 11-ounce window box.

The new Jujyfruits package is yellow with a red band bearing the name Jujyfruits in the style of letters already associated with this candy.

Individual Jujyfruits are also shown on the package in their natural colors. The familiar Heide "diamond" trademark is also included in the design. This identification of the 93-year-old manufacturer of Jujyfruits, with its connotation of quality, is an added sales factor.

JUJYFRUITS

The 5¢ size boxes are packed in a new carton which opens to form a self-display unit. Its deep blue color provides an eye-catching frame for the red and yellow candy boxes.

The initial reaction from expert merchandisers in the trade indicates that the new design has great visual and taste appeal.

Ballantyne

TONE Quality
Unsurpassed
TOUGHEST CONSTRUCTION EVER!

Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series

New BALLANTYNE "Z" Series DUB'L-CONE

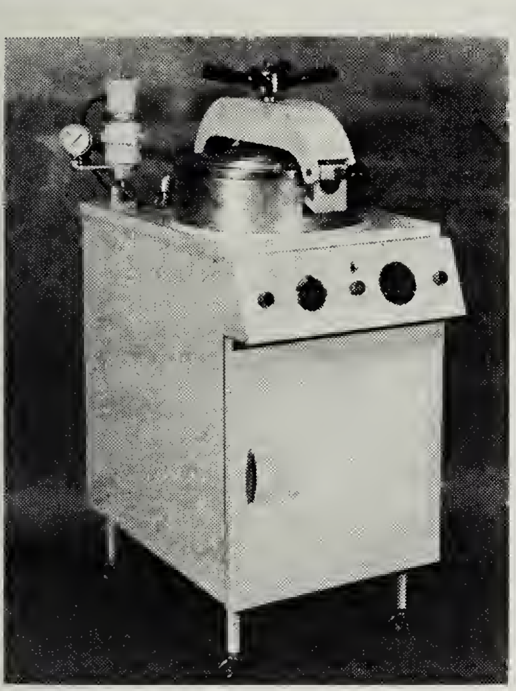
Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

Ballantyne Company
1712 JACKSON ST. OMAHA, NEBRASKA

Ballantyne Distributes New Deep Fat Fryer

With the Ballantyne Co.'s Flavor-Crisp Pressure Fryer, deep frying is an efficient and easy operation. The unit is trouble-free, dependable and easily cleaned. Being fully automatic, its operation is quite simple.

The Dual Purpose Flavor-Crisp Fryer is designed for both open and pressure cooking, although time cycles for pressure cooking are much less than for open frying. For example, with the Flavor-Crisp Pressure Fryer, depending upon weight raw chicken can be completely fried in just 6 to 8 minutes, hamburgers in 1 to 2 minutes, and fish in 2 to 3 minutes.



Shown above is the Ballantyne Co.'s new, all aluminum "Flavor Crisp" deep fat fryer, for open or pressure frying of French fries, hamburgers, fish, etc.

The fryer kettle is of heavy cast aluminum alloy and has four heavy-duty heat elements. Kettle capacity is 45 lbs., or approximately 5 gallons.

The one-piece cabinet top is constructed of cast aluminum with a drip-proof design. The cabinet is available both in baked enamel or stainless steel and is easily cleaned.

The Flavor-Crisp Pressure Fryer is thermostatically controlled by a precision-made thermostat with only 2-degree differential. Colored jewel lights indicate operation. The main toggle switch is at center top, thermostat at the left, and automatic timer at the right of the control panel.

Further information on the fryer may be had by writing to the Ballantyne Co., 1712 Jackson, Omaha 2, Nebr.

A Dallas dixieland jazz band provides the sound track for a new "Snack Bar" theatre trailer currently being produced for Dr Pepper Company by Keitz & Herndon, Inc., Dallas.

New Dr Pepper Trailer Available Next Month

A new "Snack Bar" film trailer, animated in full color with a Dixieland jazz band theme, is currently being produced for the Dr Pepper Co. by Keitz & Herndon, Inc., both of Dallas.

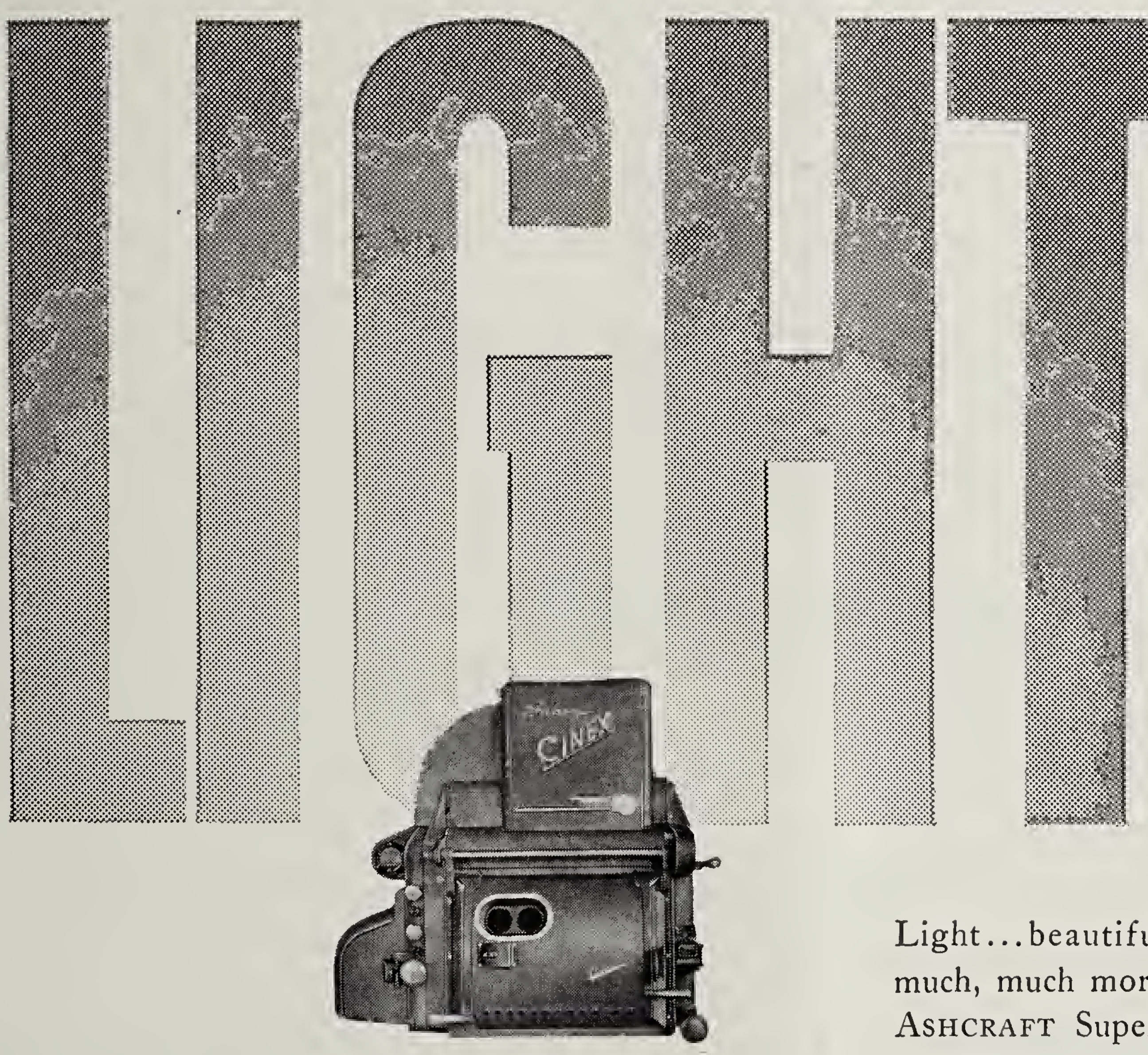
Popcorn, hot dogs, hamburgers, ice cream, candies and frosty cold Dr Pepper are featured in the entertaining trailer, which will be available to theatre operators in 90-second and 60-second versions, according to Bob Stone, Dr Pepper's vice president for the fountain division.

Prints will be distributed nationally, shortly after Jan. 1, Mr. Stone said.

This is the fourth concessions trailer produced for Dr Pepper since 1956 by Keitz & Herndon, Inc., a firm specializing in animated and live trailers, business films and TV commercials. Previous Dr Pepper snack bar shorts have been widely acclaimed for their persuasive selling powers and entertainment values.

Reporting the success of a previous Dr Pepper short. a Tennessee drive-in operator said "that trailer actually opens the car doors and brings them into the snack bar!"

Mortie Marks, concessions manager of Jefferson Amusement Co., with about 74 theatres wrote: "Not only has the film increased Dr Pepper sales, but it has also increased our concession stand gross considerably. Its entertainment value is as high as its commercial value."



Light...beautiful, brilliant, dazzling light...and much, much more of it...is provided by the great ASHCRAFT Super Cinex projection lamp. Today's magnificent features demand it. And so do almost all the fine theatres in the world...theatres that can afford any lamp at any price!

ASHCRAFT
35 70 Super CINEX®

C. S. ASHCRAFT MANUFACTURING CO., INC. 36-32 38th STREET, LONG ISLAND CITY 1, N. Y.

National Carbon President Honored by Theatre Owners

Los Angeles—The Theatre Owners of America, at their recent national convention here, presented a gold life-time pass to J. R. Johnstone, president of National Carbon Company, Division of Union Carbide Corporation.

In making the presentation, John H. Rowley, master of ceremonies and president of Rowley United Theatres of Dallas, said in part, "One of the reasons for the success of TOA's conventions is the support we get year after year from a small group of companies. One of these is National Carbon Company. Head man in our long dealings with National Carbon is J. R. Johnstone, who so many of us know personally as "Rod." The cumulative results of all his efforts are so great that we would now like to say thanks in a little different way."

The gold pass Mr. Johnstone is shown accepting reads, "In grateful appreciation for your friendship and cooperation, TOA presents to J. "Rod" Johnstone, president, National Carbon Company, a gold life-time pass for the theatres of the United States."

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- ☐ **CARBONS, INC.** Lorraine Carbons
- ☐ **CENTURY PROJECTOR CORP.** All-Transistor Sound Systems
- ☐ **COCA-COLA CO., THE,** Coca-Cola
- ☐ **HEYWOOD-WAKEFIELD,** "Futura" Theatre Chairs
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL CARBON CO.,** "National" Projector Carbons
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Sound systems
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco 70/35mm Projectors
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The FUTURA

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The "Futura's" modern, streamlined appearance is a new departure in theatre chair design. The graceful, sloping standards are heavy gauge, ovalized steel. Maximum comfort is provided by massive arm rests and by the heavily padded, deeply curved back and coil or arch spring seat with formed rubber or rubberized hair cover.

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THERE'S PLENTY FOR YOU AT CENTURY!

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*Increased reliability, less maintenance.

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*No vacuum tubes, no photoelectric cells.

*** and the only American-made 70 mm 35 theatre projection systems**

. . . . for bigger, brighter projection.

SEE YOUR CENTURY DEALER

CENTURY PROJECTOR CORP.

New York 19, N. Y.

CANDY MERCHANDISING

(Continued From Page PE-8)

gram will help stimulate additional candy sales to audiences leaving theatres through a national Operation Candy Alert promotion which will orient consumers throughout the country to think of candy as an aid in keeping alert while driving.

The Candy, Chocolate and Confectionery Institute will make available to concessionaires screen trailers to be shown at the end of film performances and which will suggest "one for the road" meaning, of course, candy. These trailers will point out that candy helps you keep alert for the drive home and adds the final touch to an enjoyable evening. The trailers will merchandise the fact that candy is available on the premises.

Winkler suggested strategically placed vending machines or a candy girl at the exit. Another possibility would be a candy girl with a portable selection of candy to sell to motorists as they wait in line to leave drive-ins.

Theatre audiences, it was pointed out, have a very real need for high energy foods at the movies because they use a considerable amount of energy in reacting to the film. Virtually all of the concession purchases are made either as the movie-goer enters the theatre or during the intermission. By the time he has seen the entire show, the movie-goer has dissipated much of the energy provided him by his earlier purchase.

Pepsi Distributes Displays

To assist the motion picture theatreman in creating a cheerful holiday atmosphere, the Pepsi-Cola Company has created colorful merchandising aids for Christmas and New Years use. The displays have been distributed to more than 3,000 theatre owners already, with the holidays drawing close. The display, shown in the photograph to the right, is a three dimensional cut out in bright color, which the theatre operators place on the back bars of their concession stands, said Norm Wasser, manager, theatre sales of Pepsi-Cola.

seasons greetings
Pepsi-Cola
Be Sociable Have a Pepsi
happy holidays

Kodak Directors Elect Two Assistant V.P.s

Two Eastman Kodak execs were made vice-presidents at a meeting of the Kodak board of directors in Rochester, N.Y., recently.

They are Joseph R. Allendorf, director of sales promotion, and A. Dexter Johnson, advertising manager. Both will retain their present responsibilities.

Allendorf, a sales exec associated with Kodak since 1926, has been in charge of sales promotion for the company since 1959.

Johnson, who joined Kodak in 1934, was appointed advertising manager in 1957. He has been responsible for the general working operations of the advertising department.

CINEMA-CAFE

(Continued From Page PE-5)

in the accompanying photos are placed in front of the street and along the mural riverbank. A miniature art gallery, with paintings for sale to theatergoers and cafe-patrons alike is found in the lounge. Local residents can browse along the shop lined street and stop at the cafe as the boxoffice, in the form of an imported French kiosk (light ornamental structures used as newsstands, display stands, etc.), is situated at the very end of the street which leads into the theatre.

The exterior is livened by imported French street lamps, with surrounding plantings of real foliage. A vividly hued canopy leads from the curb to the theatre.

Downstairs, the ample lounge is decorated in the motif of a circular French room looking out on formal gardens surrounding a lovely fountain.

CORRECTION

The photograph of the new Bausch and Lomb lens shown on page PE-22 of the November 2 Physical Theatre section incorrectly identified the lens as a 35mm lens system used in the West Coast premiere of Bryna's "Spartacus." Actually the photo was a new Bausch and Lomb integrated optical system designed for 35mm projection and used at the world premiere of "Sunrise at Campobello" at the Palace Theatre in New York.

Bausch and Lomb has also developed a new lens system that was designed for 70mm projection and was used at the West Coast premiere of "Spartacus" at the RKO Pantages.

Century Names Wil-Kin As Atlanta Distributor

Century Projector Corporation announced the appointment of the Wil-Kin Theatre Supply Co. as exclusive disributors in the Atlanta, Georgia film territory of Century American-made 70/35mm projectors and transistorized magnetic-optical sound systems and Century standard 35mm line of theatre projectors and transistorized sound systems.

State In Chattanooga To Undergo Remodeling

The State Theatre, Chattanooga, Tenn., will shortly undergo a remodeling program expected to cost more than $10,000, Ben S. Landress, manager, announced.

The refurbishing will include new carpeting throughout the auditorium and lobby, reworking the concession stand and equipment, and extensive redecorating.

Simplex
X-L
...the finest projector mechanism ever built!

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CURVED FILM GATE
...solves the problem of film buckle!

The right combination for Perfect Projection!

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Free Test Samples

Lorraine ORLUX Carbons

CARBONS INC., BOONTON, N. J.

- STEADIER LIGHT
- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart

Harold Newcomb (left), treasurer of ABC Vending Corporation, accepts Bronze Oscar for winning First Prize in the Financial World Magazine's 1959 Annual Report Competition. Presenting the award is Richard J. Anderson (right), editor and publisher of Financial World.

The 1959 ABC Vending Corporation annual report was judged first in the "Restaurants-Vending Machines" Industry.

Presentation of the award was made at a dinner sponsored by the Financial World on October 24, and attended by 800 business and financial leaders.

Pepsi-Cola Co. Earnings Effected by Cool Summer

The effect of the unusually cool summer on the income of Pepsi-Cola Co. was reflected today in an interim report of the Company, which reveals that earnings for the first nine-months period were slightly under those of the similar period of last year.

For the nine-months period ending September 30, 1960, President Herbert L. Barnet reported today that consolidated net earnings after all provisions for federal and foreign income taxes and after reserve for foreign activities amounted to $10,750,000 or $1.66 a share, as compared with $11,000,000 or $1.73 a share during the parallel period of 1959.

POMPANO CINEMA

(Continued From Page PE-5)

Phillip Smith, president of Smith Management Co., indicated that the success of the Pompano Beach theatre (played to a record 10,000 for a gross of $7,500 in its first four days) has speeded up work on the contemplated 10 theatre chain of shopping center houses similar to this one.

Smith said that the new shopping center theatre represents a fresh approach to indoor theatre design and operation, combining the parking convenience of the drive-in, with the comforts and appointments of the indoor house.

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Lower Costs!
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....Spot & Flood Lights
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....Transformers

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....Film Reels
....Film Rewinders
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....Projector Parts
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....Ticket Machines
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... Turnstiles

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....Admission Control Systems
....Attraction Lights
....Benches
....Directional Lights
....Dust Control Systems
....Fences
....Fireworks
....Floodlights
....Insect Controls
....Flares, Light
....Heater, In-Car
....Miniature Trains
....Paint
....Picnic Table
....Playground Equipment, Rides
....Pools, Swimming
....Post Lights
... Quarter Midget Racers
... Ramp Lights
... Screen Facing
... Screen Paint
... Screen Towers
... Seats, Walk-In Patron
... Speakers, In-Car
....Speaker Cords
....Speaker Cover
....Speaker Posts
.. Speaker Repair
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Check items, fill in coupons, tear off on dotted line and mail to

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
THE SHOWMEN'S TRADE REVIEW

DECEMBER 14, 1960 SECTION TWO
VOL. 65, NO. 3

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers
HELL TO ETERNITY—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
HEROD THE GREAT—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergorac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans
6919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade
6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half
6010 **TORMENTED**—MD-Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

COMING FEATURES IN ORDER OF RELEASE

Oct. **BLOODY BROOD**—Barbara Lord, Jack Bett
Oct. **SERENGETI SHALL NOT DIE**—(EC)—African Documentary
Oct. **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Nov. **HEROES DIE YOUNG**—Erika Peters, Scott Borland
Nov. **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made

COMING

BIG BANKROLL, THE—David Janssen, Mickey Rooney, Dianne Foster
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BRIDGE, THE—Volker Bonnet, Wolfgang Stumpf—German-Made
DONDI—David Janssen, Patti Page
LOOK IN ANY WINDOW—Paul Anka, Ruth Roman, Alex Nicol

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
GOLIATH AND THE BARBARIANS—MD-88m.—(EC; Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

BLACK SUNDAY—Barbara Steele, John Richardson
GOLIATH AND THE DRAGON—(C)—Mark Forrest
HAND, THE—Derek Bond
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MASTER OF THE WORLD—(C)—Vincent Price
PORTRAIT OF A SINNER—Nadja Tiller, Tony Britten
REPTILICUS—(C)—Bodil Miller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable In Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures of Huckleberry Finn..	A1	MGM
Alamo..................................	A1	UA
•All In A Night's Work...........		Par.
All The Fine Young Cannibals....	A3	MGM
All the Young Men...............	A2	Col.
Amazing Transparent Man.......		A-I
And Quiet Flows The Don.......	B	UA
•Angel Baby.........................	B	Col.
Angel Wore Red, The............	A3	MGM
Angry Island........................		For.
Angry Red Planet..................	A2	A-I
Aparajito.............................	A1	For.
Apartment, The....................	A3	UA
Aren't We Wonderful............		For.
As The Sea Rages.................	A2	Col.
•Atlantis, The Lost Continent.....		MGM
Atomic Submarine................	A2	AA

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
•Back Street		U-I
Barefoot Mailman, The—RE	A1	Col.
•Battle At Austerlitz		Fox
Battle In Outer Space	A1	Col.
Battle of Blood Island		Misc.
Battle Of The Sexes, The	A2	For.
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
Bellboy, The	A2	Par.
Belles And Ballets		For.
Bells Are Ringing	A2	MGM
Between Time and Eternity	B	U-I
Beyond The Time Barrier		A-I
•Big Bankroll, The		AA
Big Chief, The		For.
Big Deal On Madonna Street, The		For.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
•Big Wave, The		AA
•Black Sunday		A-I
Block Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
•Bloody Brood		AA
Bluebeard's Ten Honeymoons	B	AA
•Blueprint For Robbery		Par.
Bobbikins	A1	Fox
Boy and the Pirates, The	A1	UA
Boy Who Stole A Million, The	A1	Par.
Bramble Bush, The	B	WB
•Breakfast At Tiffany's		Par.
Breakout		For.
Breath of Scandal, A	B	Par.
Bridal Path, The—(Mating Time)	A2	For.
•Bridge, The		AA
Brides Of Dracula, The	A2	U-I
Brink Of Life		For.
Broth Of A Boy	A1	For.
Butterfield 8	B	MGM

C

Cage Of Evil	A2	UA
Caltiki, The Immortal Monster		AA
Can-Can	B	Fox
•Canadians, The		Fox
Captain's Table	A3	Fox
Career Girl		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For.
Cash McCall	A3	WB
Chance Meeting	A3	Par.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
Cimarron	A1	MGM
Cinderella	A1	Par.
Circus of Horrors	B	A-I
•Circle of Deception		Fox
Circus Stars (U.S.S.R.)	A1	Par.
•Cleopatra		Fox
Code Of Silence		Misc.
College Confidential	A3	U-I
•Colossus Of Rhodes, The		MGM
Comanche Station	A1	Col.
Come Back Africa		Misc.
Come Dance With Me	C	For.
•Come September		U-I
Confess, Dr. Corda	C	For.
Conspiracy Of Hearts	A1	Par.
Cossacks, The	A1	U-I
Counterfeit Traitor, The		Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack In the Mirror	B	Fox
Cranes Are Flying, The	A3	WB
Crowded Sky, The	A3	WB
Crowning Experience, The	SP	Misc.
•Cry For Happy		Col.

D

Dark At The Top Of The Stairs, The	A3	WB
David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
Day They Robbed the Bank of England	A1	MGM
•Desert Attack	A1	Fox
Desire In The Dust	B	Fox
•Devil At 4 O'clock, The		Col.
Dinosaurus	A1	U-I
Dog, A Mouse and A Sputnick, A		For.
•Dondi		AA
Dog of Flanders, A	A1	Fox
•Double Trouble		Fox
Dreams		For.
Dog's Best Friend, A	A1	UA
Drunken Angel, The		For.

E

Electronic Monster, The	B	Col.
Elmer Gantry	B	UA
End of Innocence	A3	For.
Enemy General, The	A2	Col.
Entertainer, The	B	For.
Esther And The King	B	Fox
Expresso Bongo	C	For.
•Exodus	A3	UA

F

Facts Of Life, The	A3	UA

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names
508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad
423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue
430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target
422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers
507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves
416 **FLYING FONTAINES, THE**—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces
418 **GENE KRUPA STORY, THE**—D-100m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England
512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited
515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England
519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English
426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles
424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Coleen Dewhurst—4693 (4-13-60)—Good spy yarn
429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy
510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue
421 **ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
420 **OUR MAN IN HAVANA**—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England
511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies
427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
417 **SUDDENLY, LAST SUMMER**—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy
470 **SWAN LAKE**—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
415 **1001 ARABIAN NIGHTS**—CAR-76m.—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
THREE WORLDS OF GULLIVER, THE—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal
431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half
WACKIEST SHIP IN THE ARMY, THE—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy
418 **WHO WAS THAT LADY?**—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

COMING FEATURES IN ORDER OF RELEASE

Jan. **HAND IN HAND**—John Gregson, Sybil Thorndike
Jan. **SWORD OF SHERWOOD FOREST**—(C)—Richard Greene, Peter Cushing

COMING

ANGEL BABY—Salome Jens, George Hamilton, Mercedes McCambridge
CRY FOR HAPPY—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
DEVIL AT 4 O'CLOCK, THE—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna
GIDGET GOES HAWAIIAN—(CS; C)—James Darren, Deborah Walley
GREENGAGE SUMMER, THE—(C)—Kenneth More, Danielle Darrieux—French-made
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HOMICIDAL—Glenn Corbett, Patricia Breslin
MAD DOG COLL—John Chandler, Kay Doubleday
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
TASTE OF FEAR—Susan Strasberg, Ronald Lewis
TWO RODE TOGETHER—(C)—James Stewart, Shirley Jones
UNDERWORLD, U.S.A.—Cliff Robertson, Dolores Dorn
VISA TO CANTON—Richard Basehart
WARRIOR EMPRESS, THE—(CS; C)—Kerwin Mathews, Tina Louise

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences
20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent
101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results
17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical
106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)—Absorbing drama for adults seems headed for bettor business
CIMARRON-WSP—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-60)—Highly entertaining entry
19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks inaction for the program
9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novol science fiction programmer
VILLAGE OF THE DAMNED—MD-78m.—(MC)—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England
WHERE THE BOYS ARE—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12-7-60)—Highly entertaining entry about today's college youngsters
104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Dec. **MAGIC BOY**—(EC)—Japanese Animated Cartoon
Jan. **GORGO**—(Automotion; TC)—William Travers, Vincent Winters—England

COMING

ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
COLOSSUS OF RHODES, THE—(CS; C)—Rory Calhoun, Lea Massari
GREEN HELMET, THE—Bill Travers, Nancy Walters
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
GO NAKED IN THE WORLD—(CS; MC)—Gina Lollobrigida, Ernest Borgnine
INVASION QUARTET—Bill Travers, Gregoire Aslan
KING OF KINGS—(TECH. 70; TC)—Jeff Hunter, Siobhan McKenna
RING OF FIRE—(MC)—David Janssen, Joyce Taylor
SILENT PARTNER—Stewart Granger, Haya Harareet
SPINSTER—(CS; C)—Shirley MacLaine, Laurence Harvey
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Soain
6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
6007 **CINDERFELLA**—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11-23-60)—Fair Jerry Lewis entry should please his fans
5913 **CIRCUS STARS**—NOV-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-rending drama—English
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
6005 **G. I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis. Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare
6008 **WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

COMING FEATURES IN ORDER OF RELEASE

Jan. **BLUEPRINT FOR ROBBERY**—Jay Barney, Sherwood Price

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
COUNTERFEIT TRAITOR—(TC)—William Holden. Lilli Palmer
HATARI—(TC)—John Wayne, Valentine DeVargas, Red Buttons
LADIES' MAN—(TC)—Jerry Lewis, Helen Traubel
MY GEISHA—(TC; Panavision)—Shirley MacLaine, Yves Montand
ON THE DOUBLE—(TC; Panavision)—Danny Kaye, Dana Wynter
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(TC)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—(TC)—Laurence Harvey, Geraldine Page

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CARCK IN THE MIRROR**—D-97m.—(CS)—Orson Wellos, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
DESIRE IN THE DUST—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
011 **DOG OF FLANDERS, A**—D-96m.—(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
ESTHER AND THE KING—D-109m.—(CS; DC)—Joan Collins, Richard Egan—4769 (11-23-60)—Interesting costume drama
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
FRECKLES—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
GODDESS OF LOVE, THE—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made in Italy)
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed in English; made in Italy)
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
MARRIAGE-GO-ROUND, THE—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.—(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made Interesting gangland tale
NORTH TO ALASKA—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4766 (11-9-60)—Comedy has angles
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
SECRET OF THE PURPLE REEF, THE—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer
025 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English

•Fanny		WB
Fast and Sexy	A3	Col.
Female Fiends		Misc
•Ferry to Hong Kong		Fox
•Fever In The Blood, A		WB
•Fiercest Heart, Tne		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
Flame Over India	A1	Fox
•Flaming Star		Fox
Flying Fontaines, The	A2	Col.
For the Love Of Mike	A1	Fox
For Members Only		For.
•Four Horsemen Of The Apocalypse		MGM
Freckles	A1	Fox
•Francis of Assisi		Fox
From The Terrace	B	Fox
Fugitive Kind ,The	B	VA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
Gazebo, The	A2	MGM
Gene Krupa Story. The	B	Col.
•Gidget Goes Hawaiian		Col.
G. I. Blues	B	Par.
Giant of Marathon, The	A2	MGM
Girl in Lovers' Lane, The		Misc.
Girl Of The Night	SP	WB
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
Goddess of Love, The	B	Fox
•Gold Of The Seven Saints		WB
Goliath and the Barbarians	A3	A-I
•Goliath and the Dragon	A2	A-I
Good Girls Beware		For.
•Goodbye Again		UA
•Gorgo		MGM
Grass Is Greener, The	A3	U-I
Great Imposter, The		U-I
Greatest Show On Earth, The—RE	B	Par.
•Green Helmet, The		MGM
•Greengage Summer, The		Col.
Green Carnation. The—See The Trials of Oscar Wilde		
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA

H

•Hand, The		A-I
•Hand In Hand	A1	Col.
Hannibal	A2	WB
•Hatari		Par.
Head of a Tyrant	B	U-I
Heaven On Earth		For.
Hell Bent for Leather	A2	U-I
Heller in Pink Tights	A3	Par.
Hell Is A City	A3	Col.
Hell To Eternity	B	AA
Hercules Unchained	B	WB
Herod, The Great	B	AA
•Heroes Die Young	A3	AA
Hidden Fortress, The		For.
Hideout In The Sun		Misc.
High-Powered Rifle	A2	Fox
High Time	A1	Fox
Hiroshima, Mon Amour	B	For.
Home from the Hill	A3	MGM
•Homicidal		Col.
•Hoodlum Priest, The		UA
Hound That Thought He Was A Racoon, The	A1	Misc.
House Of Usher, The	A2	A-I
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

I Aim At the Stars	A2	Col.
I Passed for White	A3	AA
Ice Palace	A2	WB
Idiot, The	A3	Fox
11 Generale Della Rovere		For.
I'm All Right, Jack	A3	Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
Inherit the Wind	A3	UA
•Invasion Quartet		MGM
It Happened In Broad Daylight		For.
•It Happened In Athens		Fox
It Started in Naples	A3	Par
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The	A2	AI
Jazz Boat	B	Col.
Jazz On A Summer's Day		Misc.
•Jet Over the Atlantic		Misc.
Journey Into Danger		Fox
Journey to the Center of the Earth, A	A1	Fox
Journey To The Lost City	A2	A-I
Jungle Cat	A1	Misc.
Justice and Caryl Chessman		Misc.

K

Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
•King Of Kings, The		MGM
•Konga		A-I

L

•Ladies' Man		Par.
Last Days Of Pompeii, The	A1	UA
Last Voyage, The	A1	MGM
Leech Woman, The	B	U-I
Left, Right and Center		For.
Legions Of The Nile	B	Fox
Lesson in Love, A		For.
Let No Man Write My Epitaph	A3	Col.
Let's Make Love	B	Fox
•Lion Of Sparta		Fox
•Little Shepherd of Kingdom Come, The		Fox
•Long Rope, The		Fox
•Look in Any Window		AA
Lost World, The	A1	Fox
Lotna		For.
Love Specialist, The		For.
Love Game, The	C	For.
•Lover Come Back		U-I
•Loves Of Salammbo, The		Fox

M

Ma Barker's Killer Brood		Misc.
Macumba Love	B	UA
•Mad Dog Coll		Col.
•Madison Avenue		Fox
Magdalena	C	For.
•Magic Boy, The	A1	MGM
Magnificent Seven, The	A2	UA
Man in A Cocked Hat	A2	For.
Man on a String	A1	Col.
Marie Octobre		For.
Marriage-Go-Round		Fox
•Master of the World		A-I
Masters of the Congo Jungle	A1	Fox
Mating Time—See the Bridal Path		
•Matter Of Conviction, A		UA
Michael Strogoff	A1	For.
Midnight Lace	A2	U-I
•Millionairess, The		Fox
•Misfits, The		UA
•Misty		Fox
Model For Murder		For.
Morals Squad		Misc.
Mountain Road, The	A2	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
My Dog, Buddy	A1	Col.
•My Geisha		Par.
•Mysterious Island		Col.

N

•Naked Edge, The		UA
Natchez Trace		Misc.
Nature's Paradise		For.
Never On Sunday	C	For.
Never So Few	B	MGM
Next To No Time		For.
Nightfighters, The	A2	UA
Nights Of Lucretia Borgia, The	B	Col.
No Morals		For.
Non-Scheduled Train, A		For.
Noose For A Gunman	A1	UA
North To Alaska	A3	Fox
Nude In A White Car	A3	For.

O

Ocean's Eleven	A3	WB
Oklahoma Territory	A1	UA
•On The Double		Par.
On The Waterfront—RE	A2	Col.
Once More with Feeling	A3	Col.

035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7–2–60)—Interesting, offbeat tale of English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6–22–60)—Good Biblical drama can be sold
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1–6–60)—Highly interesting murder entry
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2–17–60)—Cute comedy is lots of fun—Dubbed In English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2–3–60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3–30–60)—Lower half dualler
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8–3–60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8–3–60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6–8–60)—Okay programmer
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4–27–60)—Okay lower half entry
WALK TALL—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3–30–60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3–16–60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6–8–60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2–17–60)—Well-made love story should appeal to femmes—England
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8–17–60)—Lower half western

COMING FEATURES IN ORDER OF RELEASE

Oct. **SQUAD CAR**—Vicki Raaf, Paul Bryar
Oct. **BATTLE AT AUSTERLITZ**—(DC; DC)—Leslie Caron, Rossano Brazzi, Martine Carol
Nov. **DOUBLE TROUBLE**—(CS; DC)—Tommy Noonan, Pete Marshall
Nov. **TESS OF THE STORM COUNTRY**—(CS; C)—Diane Baker, Lee Philips
Nov. **DESERT ATTACK**—John Mills, Sylvia Syms—England

COMING

BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
CANADIANS, THE—(CS; DC)—Robert Ryan, John Dehner
CIRCLE OF DECEPTION—(CS)—Bradford Dillman, Suzy Parker
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FIERCEST HEART, THE—(CS; DC)—Stuart Whitman, Juliet Prowse
FLAMING STAR—(CS; DC)—Elvis Presley, Dolores Del Rio
FRANCIS OF ASSISI—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
JOURNEY INTO DANGER—(CS; DC)—Stuart Whitman, Juliet Prowse
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LITTLE SHEPHERD OF KINGDOM COME, THE—(CS; DC)—Jimmie Rodgers, Luana Patten
LONG ROPE, THE—(CS)—Hugh Marlowe, Lisa Montell
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
MILLIONAIRESS, THE—(CS; C)—Sophia Loren, Peter Sellers
MISTY—(CS; DC)—David Ladd, Anne Seymour
QUEEN'S GUARD, THE—(CS)—Raymond Massey, Robert Stevens—England
RIGHT APPROACH, THE—(CS)—Martha Hyer, Frankie Vaughan
SANCTUARY—(CS)—Lee Remick, Yves Montand
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England
WILD IN THE COUNTRY—(CS, DC)—Elvis Presley, Hope Lang
WIZARD OF BAGHDAD—(CS; DC)—Dick Shawn, Barry Coe

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALAMO, THE—D-190m.—(Todd-AC; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
AND QUIET FLOWS THE DON—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5–25–60)—High rating entry—Mirisch
6011 **BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3–30–60)—Pirate yarn for juvenile trade—Gordon
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7–2–60)—Okay programmer—Zenith
5937 **DOG'S BEST FRIEND, A**—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1–20–60)—Boy and dog tale for duallers—Premium
6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7–2–60)—Highly interesting entry headed for better returns
FACTS OF LIFE, THE—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P
6012 **FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4–13–60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5–11–60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
6004 **GUNFIGHTERS OF ABILENE**—W-67m.—Buster Crabbe, Judith Ames—4670 (1–20–60)—Western for half lower—Vogue
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7–2–60)—High-rating filmization of hit play—(Kramer)
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6–22–60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5–11–60)—Exploitable adventure meller—Fowley
MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10–12–60)—Quality action entry—Mirisch
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5–11–60)—Familiar crime meller for duallers—Premium
6013 **NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4–13–60)—Satisfactory western for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9–14–60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
6007 **OKLAHOMA TERRITORY**—W-67m.—Bill Williams, Gloria Talbot—4678 (2–17–60)—For the lower half—Premium
6006 **PUSHER, THE**—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1–6–60)—Okay dope racket meller for duallers—Milford-Katz-Storper
6005 **SOLOMON AND SHEBA**—D-139m. (Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1–6–60)—Mighty spectacle loaded with boxoffice power—Small
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8–3–60)—Book notoriety should help sell interesting film—Longridge
6008 **TAKE A GIANT STEP**—D-100m.—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12–16–59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
6009 **THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3–30–60)—For the lower half—Premium
6010 **UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3–30–60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6002 **VICE RAID**—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1–6–60)—Satisfactory programmer has angles—Imperial
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8–17–60)—Fair lower half entry—Zenith

COMING FEATURES IN ORDER OF RELEASE

Dec. **EXODUS**—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
Dec. **POLICE DOG STORY** —James Brown—Zenith

COMING

GOODBYE AGAIN—Ingrid Bergman, Yves Montand—Argus
HOODLUM PRIEST, THE—Don Murray, Cindi Wood—Murray-Wood
MATTER OF CONVICTION, A—Burt Lancaster, Shelley Winters—Contemporary
MISFITS, THE—Clark Gable, Marilyn Monroe—Seven Arts
NAKED EDGE, THE—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
PARIS BLUES—Paul Newman, Joanne Woodward—Pennebaker
REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
SEASON OF PASSION—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmond Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
6104 **GREAT IMPOSTER, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4963 (10-26-60)—Lush, name-filled suspense drama looks like box-office winner
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4757 (10-12-60)—Very good western
6017 **S. O. S PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
SPARTACUS—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

Nov. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England
Dec. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren

COMING

BACK STREET—(C)—Susan Hayward, John Gavin, Vera Miles
COME SEPTEMBER—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore
POSSE FROM HELL—(C)—Audie Murphy, Zohra Lampert
ROMANOFF AND JULIET—(C)—Peter Ustinov, Sandra Dee, John Gavin
SECRET WAYS, THE—Richard Widmark, Sonja Ziemann
SIXTH MAN, THE—Tony Curtis, Miriam Colon
TAMMY TELL ME TRUE—(C)—Sandra Dee, John Gavin
TOMBOY AND THE CHAMP—(EC)—Candy Moore, Ben Johnson

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
940 **CRANES ARE FLYING, THE**—D-94m.—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

COMING

Jan. **FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Angie Dickinson

COMING FEATURES IN ORDER OF RELEASE

FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
GOLD OF THE SEVEN SAINTS—Clint Walker, Leticia Roman
PARRISH—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
SINS OF RACHEL CADE, THE—(TC)—Peter Finch, Angie Dickinson
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty
SUSAN SLADE—(TC)—Troy Donahue, Connie Stevens, Dorothy McGuire

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedv—4698 (4-27-60)—Lower half war meller—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjul—Int.
BEHIND THE GREAT WALL—DOC-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
CAREER GIRL—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half meller Sterling World Dist.
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
GIRL IN LOVERS' LANE, THE—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
HIDEOUT IN THE SUN—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
HOUND THAT THOUGHT HE WAS A RACOON, THE—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
JAZZ ON A SUMMER'S DAY—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter-Continent
JUNGLE CAT—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m.—(TC)—Peter Finch, James MacArthur—4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitale gangster meller—Filmservice Dist.
MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice meller—Brenner
NATCHEZ TRACE—MD-80m—Zachary Scott, Marcia Henderson—4764 (12-26-60)—Okay historical action meller—Panorama
POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4965 (4-13-60)—High rated family entry—Buena Vista
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

•One-Eyed Jacks		Par.
One Foot In Hell	A3	Fox
Operation Amsterdam	A1	Fox
Oscar Wilde	C	For.
Ostrich Has Two Eggs, The		For.
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

•Paris Blues		UA
•Parrish		WB
Pay or Die	A2	AA
Payoff With Love		For.
•Pepe		Col.
•Pharaoh's Woman		U-I
Platinum High School	B	MGM
Please Turn Over	A3	Col.
•Pleasure of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Plunderers, The	A3	AA
Poacher's Daughter, The	A1	For.
•Police Dog Story		UA
Pollyanna	A1	Misc.
Portrait in Black	A3	U-I
•Portrait Of A Sinner		A-I
•Posse From Hell		U-I
Pretty Boy Floyd	B	Misc.
Prime Time, The		Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
•Private Lives of Adam and Eve, The	B	U-I
Psycho	B	Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

Q

•Queen's Guard, The		Fox

R

Race For Space		Misc.
•Raisin in The Sun, A		Col.
Rat Race, The	B	Par.
Raymie	A1	AA
•Reptilicus		A-I
Rest Is Silence, The		For.
•Revolt of the Slaves		UA
•Right Approach, The		Fox
•Ring Of Fire		MGM
Rise and Fall of Legs Diamond, The	B	WB
Ritual Of Love		For.
Road To Hell, The	C	Misc.
•Romanoff and Juliet		U-I
Rookie, The	B	Fox
Rosemary	B	For.
Royal Ballet, The		For.

S

•Sanctuary		Fox
Santa Claus	A1	For.
Savage Eye, The	C	Misc.
Savage Innocents	A3	Par.
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
School for Scoundrels	A2	For.
•Season Of Passion		UA
Secret of the Purple Reef	A2	Fox
•Secret Ways, The		U-I
September Storm	B	Fox
•Serengeti Shall Not Die	A1	AA
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
Seven Ways From Sundown	A2	U-I
Sex Kittens Go To College	B	AA
Sexpot		For.
•Shakedown, The	B	U-I
She Walks By Night		For.
She Was Like A Wild Chrysanthemum		For.
Sign of Zorro		Misc.
•Silent Partner		MGM
Sink the Bismarck	A1	Fox
Sin and Desire		For.
•Sin of Rachel Cade, The	A3	WB
•Sixth Man, The		U-I
Ski Troop Attack		Misc.
Solomon and Sheba	B	UA
•Something Wild		UA
Song of Sister Maria, The	A1	For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
S. O. S. Pacific	A2	U-I
Spartacus	A3	U-I
•Splendor in The Grass		WB
•Spinster, The		MGM
•Squad Car	B	Fox
Stop, Look and Laugh	A1	Col.
Story of Ruth, The	A1	Fox
Story on Page One, The	A3	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subterraneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer and Smoke		Par.
Sundowners, The		WB
Sun Lovers Holiday		Mis.
Sunrise at Campobello	A2	WB
Surprise Package	B	Col.
•Susan Slade		WB
Swan Lake—USSR	A1	Col.
Swiss Family Robinson		Misc.
Sword and the Cross, The		For.
•Sword of Sherwood Forest		Col.

T

Tall Story	B	WB
Take a Giant Step	B	UA
•Tammy Tell Me True		U-I
•Tartars, The		MGM
Tarzan The Magnificent	A2	Par.
•Taste Of Fear		Col.
Teenage Zombies		Misc.
Ten Who Dared	A1	Misc.
Terror Is A Man		Misc.
•Tess of the Storm Country		Fox
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Worlds Of Gulliver	A1	Col.
Thunder In Carolina		Misc.
Tiger Bay	A3	For.
•Time Bomb		AA
Time Machine, The	A2	MGM
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
•Tomboy And The Champ		U-I
Too Soon To Love	B	U-I
Tormented, The	A2	AA
Touch of Larceny	A3	Par.
Trapped in Tangiers	A2	Fox
Tread Softly Stranger		For.
Trials Of Oscar Wilde, The (Green Carnation, The)	C	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.
•Two Rode Together		Col.

U

Under Ten Flags	A1	Par.
•Underworld, U.S.A.		Col.
•Unfaithfuls, The		AA
Unforgiven, The	A2	UA
•Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods	A2	Fox
Vice Raid	B	UA
Village Of The Damned, The	A2	MGM
Virgin Island	A3	For.
•Virgin Sacrifice	B	Misc.
Virgin Spring, The	A3	For.
•Visa To Canton		Col.
Visit to a Small Planet, A	A2	Par.

W

Wackiest Ship in The Army, The	A1	Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Walk Tall	A1	Fox
Walking Target	A2	UA
•Warrior Empress, The		Col.
Weddings and Babies		Misc.
•West Side Story		UA
When Comedy Was King	A1	Fox
Where The Boys Are	B	MGM
Where The Hot Wind Blows	B	MGM
Who Was That Lady?	B	Col.
Why Must I Die?	A3	A-I
Wicked Go To Hell, The	B	For.
•Wild In The Country		Fox
Wild One, The—RE	B	Col.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Youth		Misc.
Wind Cannot Read, The	A3	Fox
•Wizard of Baghdad, The		Fox
Woman Like Satan, A	B	For.
World of Apu, The	A2	For.
World Of Suzie Wong, The	B	Par.
Would-Be Gentleman, The	A1	For.

Y

Young Have No Time, The	A3	For.
Young Jesse James	B	Fox

PRIME TIME, THE—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE ("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carel Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao and Manila—Valiant

SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.

SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuiti—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor

SWISS FAMILY ROBINSON—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista

TEN WHO DARED—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WEDDINGS AND BABIES—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel

WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

WILD YOUTH—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARGENTINE

END OF INNOCENCE—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental

BLITZKRIEG—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union

CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor

CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

ENTERTAINER, THE—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental

EXPRESSO BONGO—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental

FOR MEMBERS ONLY—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union

GREEN CARNATION, THE—See the Trials of Oscar Wilde

LEFT, RIGHT AND CENTER—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG

MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

NEXT TO NO TIME—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America

OSCAR WILDE—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

ROYAL BALLET, THE—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert

SCHOOL FOR SCOUNDRELS—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

FRENCH

BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting Import for art, specialty spots—Titles—Hakim

COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Videl—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley—Int.

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

DOG, A MOUSE AND A SPUTNICK, A—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed in English—Films Around The World

GOOD GIRLS BEWARE—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed in English—Fanfare

HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

LOVE GAME, THE—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World

MARIE OCTOBRE—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling Import for art spots—English titles—Lopert

NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versols—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

OSTRICH HAS TWO EGGS, THE—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus

RITUAL OF LOVE—DIC-73m.—4756 (9-28-60)—Exploitable anthropological subject for art spots—English narration—Pacemaker

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SEXPOT—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin

SIN AND DESIRE—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dareal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOULD-BE GENTLEMAN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CONFESS, DR. CORDA—D-101m.—Hardy Kruger, Elisabeth Mueller—4766 (11-9-60)—Well-made, suspenseful import—English titles—President

IT HAPPENED IN BROAD DAYLIGHT—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed In English—Continental

REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

SHE WALKS BY NIGHT—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner

MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

GREEK

NEVER ON SUNDAY—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ITALIAN

HEAVEN ON EARTH—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed In English—JB Film Dist.

Il GENERALE DELLA ROVERE—D-85m.—Vittoria DeSica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and De Sica—English titles—Zebra Films S.P.A.

LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai, Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

PAYOFF WITH LOVE—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

MEXICAN

SANTA CLAUS—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed In English—Citation

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbek, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

VIRGIN SPRING, THE—D-88m.—Max von Sydow, Birgitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

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The Shorts Parade

1958-59—1959-60 Season
(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Columbia

TWO REEL
MUSICAL TRAVELARKS

3441	(Dec.)	Wonders of Puerto Rico	G	20m. 4563

COLOR FEATURETTES

4441	(Nov.)	Wonderful Gibraltar	G	18m. 4663
4442	(Mar.)	Wonders of Ontario	G	17½m. 4699

COMEDIES
THE THREE STOOGES (8)

3402	(Oct.)	Flying Saucer Daffy	G	17m. 4539
3403	(Dec.)	Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.)	Triple Crossed	F	17m. 4567
3405	(June)	Sappy Bull Fighters	F	16m. 4652

SPECIAL
(Eastman Color)

		The Golden Fish	E	20m. 4648

ONE REEL
MAGOOS
(Technicolor)

3752	(Oct.)	Love Comes To Magoo	G	6m. 4539
3753	(Nov.)	Gumshoe Magoo	E	6m. 4564
3754	(Jan.)	Bwana Magoo	G	6m. 4568
3755	(Mar.)	Magoo's Homecoming	G	6m. 4599
3756	(Apr.)	Merry Minstrel Magoo	G	6m. 4599
3757	(May)	Magoo's Lodge Brother	G	6m. 4607
3758	(July)	Terror Faces Magoo	G	6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701	(Nov.)	Wolf Hounded	E	7m. 4664
4702	(Dec.)	Little Bo Bopped	G	6m. 4676
4703	(Mar.)	Tale Of A Wolf	G	7m. 4704
4704	(Apr.)	Life With Loopy	G	7m. 4699
4705	(May)	Creepy Time Pal		
4706	(June)	Snoopy Loopy		
4707	(July)	The Do Good Wolf		

HAM AND HATTIE CARTOONS
(Technicolor)

3511	(Oct.)	Spring and Saganaki	G	7m. 4540
3512	(Jan.)	Picnics Are Fun	E	7m. 4564

COLOR CARTOON SPECIAL

5501	(Nov.)	Polygamus Polonius		

WORLD OF SPORTS

3802	(Oct.)	Rasslin' Ref'	F	9m. 4540
3803	(Dec.)	Sportsmen's Paradise	G	9m. 4564
3804	(Feb.)	Aquatic Carnival	F	9m. 4568
3805	(Apr.)	Racquet Magic	G	9m. 4615
3806	(June)	Jungle Adventure	G	10m. 4615
4801	(Sept.)	Wheeling Wizards	G	9m. 4664
4802	(Nov.)	Tee Marvels	G	10m. 4680
4803	(Feb.)	Greatest Show On Water	F	10m. 4732
4804	(Mar.)	Swinging Down The Lane	F	8m. 4704
4805	(June)	Battling Big Bass		
4806	(Aug.)	Holiday For Champions		

COLUMBIA REISSUES
ASSORTED AND COMEDY FAVORITES
TWO REELS

4421	Super Wolf	F	16m. 2740
4422	A Fool And His Honey	F	16m. 3243
4423	Hooked And Rooked	F	17m. 3292
4424	Trouble In-Laws	F	16m. 3195
4425	Blonde Atom Bomb		
4426	Heebie Gee-Gees		
4431	Fraidy Cat	G	16m. 3218
4432	Champ Steps Out	F	17m. 3209
4433	Dizzy Yardbird	F	17m. 2830
4434	Innocently Guilty	F	16m. 3021
4435	Rootin' Tootin' Tenderfeet	F	16m. 3266
4436	Wedding Yells		

THE THREE STOOGES
REISSUES

4401	Up In Daisy's Pent House	F	17m. 3472
4402	Booty And The Beast	F	17m. 3498
4403	Loose Loot	F	16m. 3525
4404	Tricky Dicks	F	16m. 3542
4405	Rip, Sew And Stitch	F	17m. 3630
4406	Bubble Trouble		
4407	Goof On The Roof		
4408	Spooks		

SERIALS
TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Video	G	15EP. 3209
	Tex Granger	G	15EP. 2369
4121	Pirates Of The High Seas	F	15EP. 2964
4140	King Of The Congo		
4160	The Lost Planet	F	15EP. 3542

COLOR FAVORITES CARTOONS
(Technicolor)

4601	Gerald McBoing Boing's Symphony	E	8m. 3435
4602	Animal Crackers Circus	G	7m. 198
4603	Bringing Up Mother	E	7m. 3707
4604	Glee Worms	G	7m. 2534
4605	The Tell Tale Heart	E	8m. 3631
4606	Little Match Girl	G	8m. 2534
4607	The Man On The Flying Trapeze	G	7m. 3758
4608	Rocky Road To Ruin	G	8m. 3585
4609	Pete Hothead	F	7m. 3402
4610	Lo The Poor Buffalo	G	7m. 2506
4611	Unicorn In The Garden	E	7m. 3631
4612	The Mountain Ears	G	7m. 3333
4613	Fudget's Budget	E	7m. 3773
4614	Black-Board Review	F	7m. 494
4615	Ballet Oop	E	7m. 3706

MAGOO CARTOON REISSUES

4751	Ragtime Bear	F	7m. 2740
4752	Spellbound Hound	E	7m. 2814
4753	Trouble Indemnity	G	7m. 2943
4754	Bungled Bungalo	E	7m. 3021
4755	Barefaced Flatfoot	E	7m. 3074
4756	Fuddy Duddy Buddy	E	7m. 3194
4757	Grizzly Golfer	G	7m. 3219
4758	Sloppy Jalopy	E	7m. 3235

CANDID MICROPHONES

4551	Number 4, Series 6	F	10m. 3129
4552	Number 5, Series 6		
4553	Number 1, Series 1		
4554	Number 2, Series 1		
4555	Number 3, Series 1		

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243
4851	Sitka Sue	F	11m. 2591
4852	This Is Versailles	G	10m. 3585
4853	Beyond The Frontier		

THRILLS OF MUSIC

4951	Jerry Wald And Orchestra	G	10m. 3388
4952	Machito And Orchestra	G	10m. 3699
4953	Les Elgart And Orchestra	G	10m. 3499
4954	Ray McKinley and Orch.		

MGM

REISSUES
(1960-61)
ONE REEL

GOLD MEDAL REPRINT CARTOONS

In Technicolor

W-261	Pet Peeve	F	7m. 3919
W-262	Mice Follies	G	7m. 3831
W-263	Touche Pussy Cat	G	7m. 3947
W-264	Farm Of Tomorrow	G	7m. 3831
W-265	Southbound Duckling	G	7m. 3919
W-266	Neapolitan Mouse	G	7m. 3831
W-267	Pup On A Picnic	F	7m. 3947
W-268	The Flea Circus	G	7m. 3842
W-269	Downhearted Duckling	G	7m. 3973
W-270	Dixieland Droopie	E	7m. 3973
W-271	Field and Stream	G	7m. 3973
W-272	Mouse For Sale	F	7m. 3973
W-273	Cat Fishin'	F	7m. 3842
W-274	Part Time Pal	G	7m. 3900
W-275	Cat Concerto	E	7m. 3900
W-276	Dr. Jekyll and Mr. Mouse	G	7m. 3947

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

	VistaVision Visits Spain	E	18m. 4532

SPECIALS
(Eastman Color)

B20-1	(July) Carnival in Quebec	E	16m. 4731
B20-2	(Aug.) Boats 'A' Poppin	E	18m. 4731

ONE REEL
CASPER CARTOONS
(Technicolor)

B18-1	(Jan.) Doing What's Fright	F	6m. 4580
B18-2	(Mar.) Dawn To Mirth	G	7m. 4599
B18-3	(June) Not Ghoulty	G	9m. 4631
B18-4	(July) Casper's Birthday Party	G	6m. 4652

THE CAT

C20-1	(Sept.) Top Cat		

HERMAN AND KATNIP

H18-4	(Oct.) Katnip's Big Day	F	7m. 4664

JEEPERS AND CREEPERS

J19-1	(Jan.) The Boss Is Always Right	G	6m. 4684
J19-2	(Mar.) Trouble Date	G	7m. 4747
J19-3	( ) Busy Buddies	G	6m. 4735
J19-4	(Sept.) Scouting For Trouble	F	6m.

NOVELTOONS
(Technicolor)

P18-6	(Nov.) Out of this Whirl	G	7m. 4664
P19-1	(Feb.) Be Mice To Cats	G	6m. 4684
P19-2	( ) Monkey Doodles	G	6m. 4735
P19-3	(May) Silly Science	F	6m. 4764
P19-4	(May) Peck Your Own Home	F	6m. 4764
P19-5	(July) Counter Attack	F	6m. 4764
P19-6	(Aug.) Turning The Fables	F	6m. 4764
P19-7	(Sept) Fine Feathered Fiend	G	7m.
P19-8	(Oct. Planet Mouseola	G	7m.

MODERN MADCAPS

M19-1	(Jan.) Mike The Masquerader	G	6m. 4684
M19-2	(Feb.) Fiddle-Faddle	G	7m. 4684
M19-3	(Mar.) From Dime to Dime	F	7m. 4727
M19-4	(April) Trigger Treat	G	7m. 4747
M19-5	(June) The Sho Must Go On	G	6m. 4764
M19-6	(July) Electronica	F	6m. 4764
M19-7	(Aug.) Shootin' Stars	G	6m. 4764
M19-8	(Sept.) Disguise The Limit	F	6m. 4764
M20-1	(Oct.) Galaxia	G	7m.

SPORTS ILLUSTRATED
(Color)

D20-1	(July) King of the Keys	G	9m. 4747
D20-2	(Sept.) The Big A	G	10m.
D20-3	(Nov.) A Sport Is Born	G	10m.

PARAMOUNT REISSUES
CARTOON CHAMPIONS

S20-1	Rail Rodents	G	7m. 3919
S20-2	Robin Rodenthood	G	7m. 3947
S20-3	A Bicep Built For Two	G	7m. 4002
S20-4	Mouse Trapeze	G	7m. 4051
S20-5	Fido Beta Kappa	G	6m. 3857
S20-6	No Ifs, Ands Or Butts	G	7m. 3919
S20-7	Candy Cabaret	F	7m. 3766
S20-8	Oily Bird	F	7m. 3805

20th Century-Fox

ONE REEL
CINEMASCOPE
MOVIETONE ADVENTURES
(Color)

7912	(Aug.) Impressions Of Moscow	G	9m. 4664
7001	(Jan.) State 50	G	10m. 4712
7002	(Feb.) Navy Angels	F	8m. 4711
7003	(Mar.) Sam Snead Shows Yau How	F	9m. 4764
7004	(Mar.) Assignment Japan	G	9m.
7005	(May) Jibs and Spinnakers	G	9m.
7006	(June) Assignment Philippines	G	9m.
7007	( ) Exercise Little Bear	G	9m.
7008	(Sept.) Sampans Ta Safety		
7009	(Oct.) Asignment Thailand		
7010	(Nov.) Underwater Demolition Team		

TWO REEL
CINEMASCOPE SPECIALS

7971	(Oct.) Assignment South Pacific	G	17m. 4680
7972	(Nov.) Assignment New Zealand	G	15m. 4680

SPECIAL

7051	(Apr.) Her Royal Highness	G	10m.
7054	(July) Tiger In The Tea	G	10m.
7055	(Nov.) Call Of The Holy Land	E	18m.

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5911	(Nov.) Outer Space Visitors	F	6m. 4648
5912	(Dec.) The Leaky Faucet	F	6m. 4663
5001	(Jan.) Hide And Go Sidney	F	6m. 4684
5002	(Feb.) Misunderstood Giant	F	6m. 4684
5003	(Mar.) Foofle's Picnic	F	6m. 4684
5004	(April) The Famous Ride	F	6m. 4735
5005	(May) Tusk Tusk	F	6m.
5006	(June) Hearts And Glowers	F	6m.
5007	(July) The Wayward Hat		
5008	(Aug.) The Littlest Bully		
5009	(Sept.) Two Ton Baby Sitter		
5010	(Oct.) Tin Pan Alley Cat		

ALL PURPOSE TECHNICOLOR CARTOONS

5021	(Jan.) Thousand Smile Check-Up	F	6m. 4704
5022	(Mar.) Tiger King	G	6m. 4712
5023	(May) Mint Men	F	6m. 4768
5024	(July) Trapeze Please		
5025	(Oct) Deep Sea Doodle		

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5031	How To Relax		
5032	The Helpless Hippo		
5033	Nonsense Newsreel		

Universal-International

TWO REEL
SPECIALS IN COLOR

4001	( ) The Boy Who Owned A Melephant	G	19m. 4652
4002	(Nov.) Majestic Island (CS)	G	18m. 4680
4003	(Mar.) Pacific Paradise	G	18m. 4727

ONE REEL
SPECIAL

	Twenty-Five Years Ago Today	G	17½m. 4731

COLOR PARADES (8)

4071	(Nov.) The Irish In Me	E	9m. 4664
4072	(Dec.) Honorable Myrtle	E	9m. 4676
4073	(Jan.) Fragrant Harbor	G	9m. 4676
4074	(Mar.) HI Colorado (CS)	G	10m. 4683
4075	( ) Ageless Artistry	F	9m. 4732
4076	(June) Golden Peninsula	G	9m.
4077	(July) Tahiti Nul		
4078	(Aug.) Alaskan Adventure		

WALTER LANTZ COLOR CARTUNES (13)

3922	(Oct.) Romp In A Swamp	G	6m. 4652
3923	(Sept.) Space Mouse	G	6m. 4652
4011	(Nov.) Kiddie League	G	6m. 4664
4012	(Dec.) Mouse Trapped	F	6m. 4676
4013	(Jan.) Billion-Dollar Boner	G	6m. 4727
4014	(Feb.) Witty Kitty	F	6m. 4728
4015	(Mar.) Pistol Packin' Woodpecker	G	6m. 4731
4016	(Mar.) Heap Big Hepcat	G	6m. 4731
4017	(April) Ballyhooey	G	6m. 4731
4018	(May) How to Stuff A Woodpecker	F	6m. 4735
4019	(June) Bats In The Belfry	G	6m. 4768
4020	(July) Woody's Ozark Lark	G	6m. 4768
4021	(Aug.) Fished Hooked		
4022	(Sept.) Freeloading Feline	F	6m. 4768
4023	(Oct.) Hunger Strife	F	6m.

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

4131	Helter Skelter	G	6m. 3894
4132	Witch Crafty	F	6m. 3926
4133	Private Eye Pooch	G	6m. 3947
4134	Bedtime Bedlam	G	6m. 3973
4135	Square Shootin' Square	G	6m. 4009
4136	Bunco Busters	G	6m. 4042

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

7724	(Feb.) Horse Hare	G	7m. 4727
7725	(April) Person To Bunny	G	7m. 4728
7726	(June) Rabbit's Feat	F	7m. 4735
8721	(Sept.) From Hare To Heir		
8722	(Dec.) Lighter Than Hare		

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

7705	(Jan.) Fastest With The Mostest	F	7m. 4684
7706	(Jan.) West Of The Pecos	F	7m. 4684
7707	(Feb.) Wild, Wild World	F	7m. 4684
7708	(Mar.) Goldimouse and The Three Cats	G	6m. 4727
7709	(April) Who Scent You	G	6m. 4728
7710	(May) Hyde and Go Tweet	G	6m. 4764
7711	(June) Crockett-Doodle-Do	G	6m. 4735
7712	(June) Mouse And Garden	G	6m. 4764
7713	(July) Ready Wollen And Able	G	6m. 4764
7714	(Aug.) Mouse Follies	F	6m. 4764
8701	(Sept.) The Dixie Fryer		
8702	(Oct.) Hopalong Casualty		
8703	(Oct.) Trip For Tat		
8704	(Nov.) Doggone People		
8705	(Dec.) High Note		

SPECIAL
(CinemasScope, Technicolar)

	Israel	E	32m. 4676

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

8301	Room And Bird	G	7m. 3080
8302	Cracked Quack	G	7m. 3357
8303	His Hare Raising Tale	F	7m. 3129
8304	Gift Wrapped	G	7m. 3243
8305	Little Beau Pepe	G	7m. 3266
8306	Tweet Tweet Tweety	G	7m. 3194

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001	Jungle Terror	E	20m. 2753
7002	Danger Is My Business	E	20m. 2830
7003	Snow Carnival		
8001	(Oct.) Enchanted Islands		

ONE REEL

7501	Royal Duck Short	F	10m. 2601
7502	Dare Devils On Wheels	G	10m. 2668
7503	Happy Holidays	F	9m. 2769
7504	Jungle Man Killers	E	10m. 2474
7505	Hunting The Fox	F	10m. 2725
7506	That's Bully	G	9m. 2799
8501	Riviera Days		

Miscellaneous

Berlin, Germany's Capital (Casino)	G	16m. 4711
Black Cat, The (EC) (Continental)	E	22m. 4699
Day Of The Painter (EC) (Kingsley-Int.)	E	15m.
Glass (TC) (Arthur)	E	8m. 4731
How Difficult To Be An Adult (Casino)	G	14m. 4712
The Interview (Kingsley-Int.)	E	5m.
Japan (CS, C) Buena Vista)	E	28m.
Moonbird (C) (Harrison)	G	9m. 4699
Petra, The Red Rose City (C) (Casino)	G	11m. 4712
Pull My Daisy (D'Antonio)	F	27m.
Rhapsody Of Steel (TC) (Jam Handy)	G	23m. 4711
The Violinist (EC) (Kingsley-Int.)	E	7m.

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THEATRES FOR SALE

GOV. RITCHIE THEATRE—700 car drive-in theatre in continuous operation since 1939 on Ritchie Highway 3 miles south of Baltimore. Highly profitable theatre including choice commercial frontage. Stockholders deadlock has forced sale by public auction to be held January 25, 1961. For full information write GOV. RITCHIE THEATRE, INC., P. O. Box 25, Glen Burnie, Maryland.

THEATRE: 445 seats; building, seats and Brenkert projection—RCA sound equipment in excellent to good condition—new roof. $25,000.00—no haggling—no triflers. Box 225, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

THEATRE PROMOTION WANTED

AM LOOKING for a good Theatre Promotion for the state of Virginia. BOB BERTSCHY, Mathews, Va. Phone 5-2891.

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COMPLETE SEATING SERVICE. Sewn cushion and back covers.New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

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PRE-INVENTORY SALE—Super, E7, Simplex mechanisms $195.00; Regular Simplex mechanisms $99.50; SA RCA 35mm Arc Sound Projectors with pedestals $195.00; Filmoarc 16mm optical sound projectors $795.00; Magnetic optical sound, $975.00; Hi-Intensity arcs, Brenkert, Simplex, Strong, Forest, from $49.50. S.O.S., 602 W. 52nd Street, New York 19.

BEST BUYS! Coin changers $44.50; RCA 40 ampere rectifiers, new, $195.00 pair; Magnarc lamphouses, rebuilt, new reflectors, $545.00 pair; Century intermittents, rebuilt, $89.50; Bausch & Lomb coated lenses, 4" to 7", $59.50 pair; tell us your requirements. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19, N. Y.

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The "AT-A-GLANCE" BOOKKEEPING SYSTEM

(specially designed by a leading theatre C.P.A.)

Price: $1.75 per book (sufficient for 52 weeks)

MOTION PICTURE EXHIBITOR BOOK SHOP

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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MANAGER, employed West Coast, experienced all phases conventional and drive-in. Prefer Miami area. Have Miami experience. L. MANOS, c/o Lorow, 1840 Keystone Blvd., N. Miami, Florida. 127

THEATRE MANAGER, single, 30 years independent and Warner chains experience all phases theatre operation. Advertising, publicity, exploitation including concession. Prefer New England, New York or New Jersey territory. BOX A1130, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

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As the scene opens we find ourselves in a richly panelled library...

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"God bless us, every one," he says, ...

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For fastest service, order from your nearest NSS Exchange!

All the warmth and friendliness of the Holiday Season has been packed into National Screen's HOLIDAY GREETING TRAILER for 1960-61 ...Magnificently produced in rich, glowing COLOR... in an opulent setting, tastefully designed to appeal to your patrons and reflect the good taste and sincerity of your theatre management.

It's the SHOWMAN's *Holiday Handshake* with your patrons... a *must* for any well-operated theatre... and a good-will gesture through

National Screen SHOWMANSHIP!

MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

DECEMBER 21, 1960 Volume 65 Number 4

IN THREE SECTIONS • THIS IS SECTION ONE

Product Preview '61— A Special Section

(See Page 15)

Marcus Blasts "Feast Or Famine"

(See Page 34)

Joseph Vogel, MGM president, made industry headlines again recently with the announcement that the company had registered its best profit in the past 12 years on the wings of "BEN-HUR" and exhibitor good will.

"The Philadelphia Story" — Another Version . . . *(see editorial — page 3)*

There's B.O. MAGIC in 20th's Whiz of a Wizard Campaign!

Flying Horses! Flashing Swords! Harem Beauties . . . and a genial GENII to take you on a fun-filled spree with the Desert Hawk and the lovely Princess Yasemeen!

20 Century-Fox presents

The Wizard of Baghdad

STARRING

DICK SHAWN · DIANE BAKER · BARRY COE

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Based on a story by SAMUEL NEWMAN

Full-Color Comic Strip Ad With 28 Million Readers!

20 Terrific TV And Radio Spots!

Hilarious Title Tune *(Eni-Meni-Geni Song)* **Recorded by DICK SHAWN On 20th-Fox Records!**

Exciting Special FREE 3-Minute TV Subject!

Unique Tour Of The Genies Across The Country!

Video Products Co. Fortune-Telling Games In 10,000 Store Windows!

Giveaways Galore: Hat, Wand, Mask Crystal Ball!

Comic Coloring Book For Kids Great For Contests & Merchandising Tie-Ups!

The Wizard Will Cast A Spell At Your Theatre!

43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries. $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 65 • No. 4

DECEMBER 21, 1960

MOTION PICTURE EXHIBITOR Plus SHOWMEN'S TRADE REVIEW

"THE PHILADELPHIA STORY"—ANOTHER VERSION

This is a mystifying business we're in. We follow it day by day, and sometimes it bewilders us. Imagine, therefore, how difficult it must be for outsiders, such as judges and juries, to make sense out of the often senseless twists and turns in distributor-exhibitor negotiations.

Currently, in the Philadelphia courts, the Viking Theatre, an independently operated first-run house, is suing distributors and circuit competitors. The Viking management charges it is being discriminated against in the awarding of first-run product. They have refused to settle the case out of court and insist that the entire situation be given a thorough airing.

MOTION PICTURE EXHIBITOR is neither a judge nor a jury, and we are not in the business of distributing pictures. Certain facts have come to light which raise some serious questions about our lawyer-ridden industry, however, and we think it is time that the light of industry attention were focused in this direction.

Warner Brothers asked for competitive bids among the Philadelphia first-runs on "THE SUNDOWNERS," and the Viking responded. The terms offered included a guaranteed film rental of not less than the net box office receipts grossed during the first seven days of the engagement, which means 100 per cent of the week's gross, with the distributor to receive 90 per cent of each week's net box office receipts after deducting $4,975 per week for house expenses during following weeks. It was also the distributor's right to determine when the Viking playdate should end. Available date was to be Dec. 27, and the theatre agreed to this also.

We know something about the Philadelphia territory, and we can tell you there is nothing close-fisted about this bid. Will the Viking play the picture? Absolutely not. Was the film awarded to a competing first-run? Again, absolutely not. With the city's first-run outlets lessened by the rash of hard-ticket attractions, "THE SUNDOWNERS" will not play downtown at all. Instead it will break in a saturation neighborhood run on Christmas Day.

Lest you think the grossing potential isn't there at the Viking, let us look at the figures for another attraction by the same film company, "BABY DOLL." Playing the same Viking Theatre, it grossed $30,000 in the first week, $18,530 in the second, $12,382 in the third, and $9,644 in the fourth. The grossing potential is there, and after a successful downtown engagement, the key neighborhood houses will still be around.

As we said, we are neither judge nor jury. Some of the legal footwork in distributing films is difficult to follow, and this new version of "THE PHILADELPHIA STORY" fits that pattern perfectly. Any wonder that the court calendars are crowded?

As one of our favorite comic strip characters says, "It's confoozin', but not amoozin'."

TO A NEW AND BETTER YEAR

The holiday season is a happy time. Petty differences are forgotten (for a little while at least) and we spend more time looking for the silver lining behind that cloud.

We watch 1960 fade with less than real regret, and look with renewed hope to 1961. In these pages, we are presenting a preview of some of the screen fare we hope will make 1961 a memorable year.

The staff of MOTION PICTURE EXHIBITOR wish you and yours a happy, healthy, prosperous New Year. Our resolution—to serve you in the future even better than we have in the past.

EDDIE AND LIZ . . . AND $7,250,000

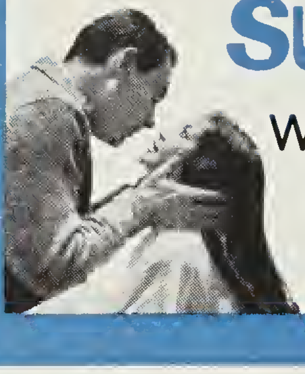
Most thoughtful industryites must be pardoned a grin over the recent libel actions that have been filed against the publishers and editors of seven big fan mags. Aggregating $7,250,000, the six actions find Louis Nizer as attorney for the plaintiffs—and he is known not to take cases unless he is reasonably sure he can win them. So, at least in this one case, the fan mags and scandal mongers, who make reputations and tons of "soap opera" circulations out of "key hole" journalism, are going to be made responsible for their quotation marks and for their claimed intimacies with famous names.

As two normal citizens, Eddie and Liz Fisher are entitled to the privacy of their home—and of their bedroom. Anyone violating that privacy should be hit where it hurts. We have an idea that $7,250,000 represents a whole lot of hurt!

PARAMOUNT HAS MADE 1960 A GREA

the rat race The Bellboy PSYCHO

THE NEW YEAR SHAPES UP EVE



A RAY STARK
production

THE WORLD OF SUZIE WONG

starring
WILLIAM HOLDEN
and
NANCY KWAN
in TECHNICOLOR®

A
JERRY LEWIS
production

CINDERFELLA

starring
JERRY LEWIS
ED WYNN
JUDITH ANDERSON
and ANNA MARIA ALBERGHETTI
in TECHNICOLOR®

A HAL WALLIS
production

All In A Night's Work

starring
DEAN MARTIN
and
SHIRLEY MACLAINE
in TECHNICOLOR®

A
PENNEBAKER
production

ONE-EYED JACKS

starring
MARLON BRANDO
and
KARL MALDEN
in TECHNICOLOR®
VISTAVISION®

WILL KEEP COMING YOU

A
HAL WALLIS
production

summer and smoke

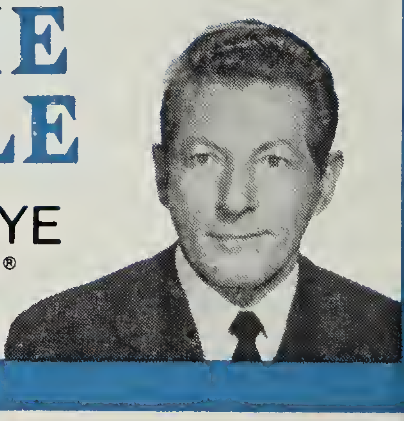
starring
LAURENCE HARVEY
and
GERALDINE PAGE

in TECHNICOLOR® PANAVISION®

A
SHAVELSON-ROSE
production

ON THE DOUBLE

starring
DANNY KAYE
in TECHNICOLOR®
PANAVISION®



THE COUNTERFEIT TRAITOR · HAWAII BEACH BOY · LOVE IN
MISTRESS OF MELLYN · DEAR AND GLORIOUS PHYSICIAN · TAMIC

HOWMAN'S YEAR WITH HITS LIKE...

IT STARTED IN NAPLES

G★I★BLUES

REATER...AS THE BIG ONES...

A MALENO MALENOTTI
production

THE SAVAGE INNOCENTS

starring
ANTHONY QUINN
and
YOKO TANI

in TECHNICOLOR® TECHNIRAMA®

A
BRYAN FOY
production

BLUEPRINT FOR ROBBERY

A JUROW-SHEPHERD
production

Breakfast at Tiffany's

starring
AUDREY HEPBURN
and
GEORGE PEPPARD
in TECHNICOLOR®

A PERLBERG-SEATON
production

the Pleasure of his company

starring
FRED ASTAIRE
DEBBIE REYNOLDS
LILLI PALMER
and TAB HUNTER
in TECHNICOLOR®

WAY FROM PARAMOUNT!

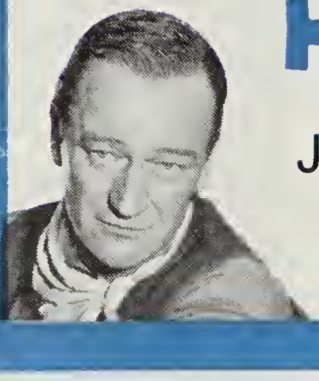
A
JERRY LEWIS
production

THE LADIES' MAN

starring
JERRY LEWIS
and
HELEN TRAUBEL
in TECHNICOLOR®

A
HOWARD HAWKS
production

HATARI!



starring
JOHN WAYNE
in TECHNICOLOR®

OLDFISH BOWL · MELODY OF SEX · APPOINTMENT IN ZAHREIN
KOWLOON · MY GEISHA and a great, great lineup of top productions!

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Shelley Robin was born to **Mr. and Mrs. Richard Graff.** The father is Universal Detroit branch manager.

Lauren Hilary was born to **Marty and Cynthia Blau** at White Plains Hospital on Dec. 16. Blau is assistant publicity manager at Columbia Pictures. This is their third child.

Obituaries

Florence Goryl, wife of **Walter Goryl,** Universal Detroit office manager, died last week.

Glen H. Haviland, 52, veteran salesman for 20th Century-Fox in Seattle, died of a heart attack. He had been in the industry for over 20 years.

Mrs. Helen B. Hildinger, widow of **Charles C. Hildinger,** died at her home in Ewing Township near Trenton, N. J. She owned the Strand, Trenton, N. J., and had an interest in the Greenwood and Mayfair Theatres. Surviving are a daughter and a son, both of Trenton.

Max Milbauer, 49, owner of two drive-ins in Dayton, Ohio, died of a heart attack at his home.

Joseph Nolan, 62, vice-president and general manager, William Goetz Productions, died in a Santa Barbara, Calif., hospital following a heart attack. He is survived by his wife, and for many years had been associated with RKO.

Gregory Ratoff, 63, actor and director, died in a Swiss clinic where he had been under treatment for a blood disease. His last acting role was in "Exodus."

Jonas Rosenfield, Jr., 18, son of **Jonas Rosenfield,** Columbia vice-president in charge of advertising, died in the airplane collision over Brooklyn, N. Y. He was returning home from college at the time.

Mrs. Pauline Rudick Wise, wife of **Nathan S. Wise,** chief barker, Tent Three, Variety Clubs, Cincinnati, died in Jewish Hospital there after a long illness. Other survivors are a daughter and her mother.

Viking Case Postponed

PHILADELPHIA—The Viking anti-trust case was postponed in Federal Court last week until May 15.

Kirsch Exits As Allied Prexy Because Of Health

CHICAGO—Jack Kirsch, recently elected president of National Allied, and head of the group in 1946-47, resigned last week because of ill health. He is seriously ill of a heart condition in Michael Reese Hospital, this city.

At the time of his election, he is said to have agreed to serve again against the advice of his wife and physician.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., DEC. 19

San Francisco Exhibs File Anti-Trust Suits

By MARK GIBBONS

SAN FRANCISCO—Seven neighborhood and suburban movie houses and drive-ins last Friday (16) filed suit in Federal Court here against 10 major exhibiting and distributing firms. Charging a "Market Street monopoly" of first run product for more than 23 years, the plaintiffs seek treble damages amounting to $5,400,000.

At the same time and in a separate action, A. J. Longtin, Sacramento exhibitor, filed a $300,000 ($900,000 in treble damages) anti-trust action against the same defendants and others, charging his house, the Encore, was similarly discriminated against.

The larger of the two monopoly suits was filed by Joseph L. Alioto, who also is counsel for Samuel Goldwyn in the latter's 10-year-old $2,000,000 suit against National Theatres and others.

Defendants are Paramount Film Distributing Corp., Columbia Pictures Corp., Fox West Coast Theatres Corp., Loew's, Inc., 20th Century-Fox Film Co., Universal Film Exchange, Warner Bros. Picture Distributing Corp., Market and Taylor Building Corp., California Paramount Theatres, Inc., and RKO Theatres Inc.

San Francisco is also the scene of the long pending Embassy Theatre anti-trust suit, which at last reports was nearing completion.

WB Purchasing Stock

NEW YORK—Warner Bros. Pictures, Inc., announced that the board of directors authorized an invitation for tenders of the company's common stock. Under the terms of the invitation, the company will purchase up to 300,000 shares of common stock at the lowest prices tendered, but reserves the right to purchase a greater number. No shares will be purchased at a price in excess of $55 per share. All tenders must be submitted not later than Jan. 30, 1961, on the company's form of tender, which will be mailed to all stockholders shortly and will designate the agency where the tenders are to be deposited.

BROADWAY GROSSES

Big Opening For "Exodus"

NEW YORK—Boxoffices of the first-run Broadway houses, reflected the pre-Christmas slump last week-end, with the exception of "Exodus" opening at the Warner. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"FLAMING STAR" (20th-Fox). Paramount claimed $28,000 for the opening week of the Presley starrer.

"THE SUNDOWNERS" (WB). Radio City Music Hall hit $96,000 for Thursday through Sunday, with the second session expected to hit $157,000. Christmas stage show.

"BUTTERFIELD 8" (MGM). Capitol reported $57,000 for the fifth week.

"BEN-HUR" (MGM). Loew's State announced that the 56th week would tally $26,000. Road show.

"SPARTACUS" (U-I). DeMille tallied $20,000 on the 10th week of hard-ticket engagement.

"EXODUS" (UA). Warner announced that the opening week would reach a capacity $50,000.

"CINDERFELLA" (Paramount). Victoria reported $28,000 for the opening week of the Jerry Lewis fantasy.

"INHERIT THE WIND" (UA). Astor reported $8,000 for the 10th and last week.

"THE THREE WORLDS OF GULLIVER" (Columbia). Forum claimed $26,000 for the opening week.

"THE ALAMO" (UA). Rivoli announced the eighth week of the hard-ticket engagement at $22,000.

NT Realty Firm Names Two

BEVERLY HILLS, CALIF.—Appointments of Jesse H. Elliott and Franklin Prince as vice-presidents of National Realty, the newly-formed division of National Theatres & Television, Inc., were announced by Irving Epsteen, president of National Realty, who said the move was a key step in the company's accelerated program to strengthen and diversify operations and broaden activities.

Presentation of Special Merit Medal of Parents Magazine to U-I's "Spartacus" was made recently in New York by Robert S. Cramer, vice-president, to Henry H. "Hi" Martin, vice-president and general sales manager of Universal. On the left is F. J. A. McCarthy, assistant general sales manager of Universal and sales director for "Spartacus"; and on the right is Jeff Livingston, executive coordinator of sales and advertising for Universal, who has been supervising promotional activity on "Spartacus."

Hyman Battling Last "Orphan Period"

Orderly Release Effort Seen Making Progress; Exhib Support Urged For April-June Pictures

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres and the industry's outstanding champion for the orderly and increased release of pictures, unveiled some good news for exhibitors at one of his periodic trade press luncheons the other day. He reported that the next six months of 1961 should see more features released than were distributed this year.

Hyman noted that his new release schedule lists 55 feature releases plus two specials, "The Alamo" and "Exodus," from the 10 major distributors in the first quarter, as compared to 53 features released during the same period in 1960. These figures do not include re-issues. The second quarter of 1961 will see 67 features plus six specials and these are "Pepe," "Guns of Navaronne," "Cimarron," "Four Horsemen of the Apocolypse," "One-Eyed Jacks," and "Spartacus," whereas the second quarter of 1960 saw 53 features released again. These figures do not include features from newly-formed sources nor do they include foreign films.

One of his primary objectives for next year is to overcome the weakness exhibited in past second quarter periods—April, May, and June—and 1961 may see the problem licked with 29 "quality" features scheduled for those 14 weeks as compared to the 11 in 1960 when strikes, etc., interfered. He is hoping exhibitors will indulge in strong campaigns to back the apparent willing cooperation of the major distributors for the period, and he will spark a drive amongst his circuit's theatres to take advantage of the films scheduled for release.

Speaking again for his circuit, Hyman reported that the week's business before Thanksgiving was the best since 1956, while Thanksgiving week was the best since 1954 when the present record system was installed at the circuit. He attributed the improvement to better quality product and because more of it was available.

The theatre executive felt that the forthcoming issues of the publication Movie Digest, which carries articles and fotos on future films, will play an important part in audience stimulation. He thought its primary appeal was to the 16 to 34 age group, quite important at the boxoffice these days.

A book containing "proven profit-making ideas" used successfully over the years was also unveiled by Hyman, and he thought applying the thoughts found herein could insure the success of most drives.

He also reported that he has received assurances from advertising and publicity heads of all of the companies that the utmost in cooperation would be forthcoming.

Incidentally, Allied Theatres of Michigan adopted a resolution commending Hyman "for his diligent efforts to increase communication, coordination and cooperation within the motion picture industry which has benefited the industry in general and motion picture exhibitors everywhere."

Hyman has worked for an end to the "feast and famine" psychology in film releases for the past several years.

Exhibs Sues Newspaper; Charges "False" Editorial

CHARLOTTE—Robert E. Schrader, part owner and general manager, Visualite, Charlotte, filed a $150,000 libel suit against the Charlotte Observer alleging "loss of business" and "mental torture" as a result of an editorial which appeared in the newspaper.

This suit is based on an editorial commenting on Schrader's being cleared in court of charges filed as the result of the showing of a motion picture about a nudist camp. It alleges that the language of the editorial was "false and known by the defendants to be false."

The action, filed in Mecklenburg County Superior Court, names as defendants the Knight Publishing Company, trading as the Charlotte Observer and the Charlotte News, and Observer editor C. A. McKnight.

UA Circuit Conducting Survey

BALTIMORE, MD.—United Artists Theatre Circuit is conducting a survey to effect economies which will reflect favorably in the circuit's earnings, according to A. E. Bollengier, financial vice-president and treasurer, who presided at an annual stockholders meeting here.

UA Theatres also is arranging to sell theatres that are not operating at a profit.

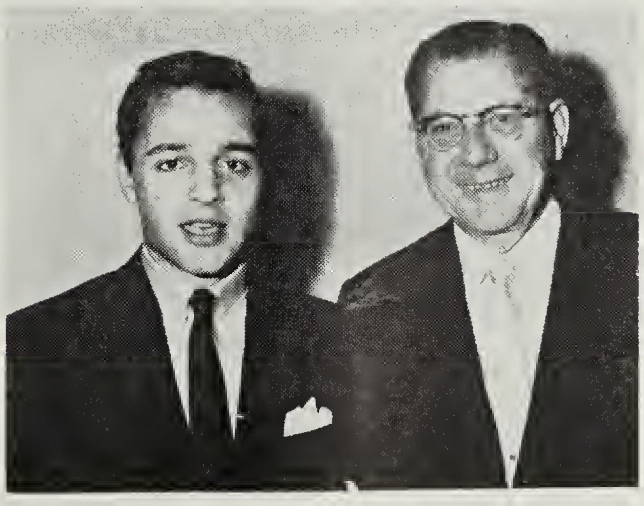
Bollengier held an optimistic outlook for the next 12 months.

John H. Rowley, head, Rowley United Theatres, Dallas, was named to the board to succeed his father, Edward H. Rowley, who retired last August. The rest of the board was reelected.

Consolidated Goes Modern

NEW YORK—Consolidated Film Industries, which undertook a $150,000 modernization program a year ago, will continue to improve its facilities in 1961, Victor Carter, board chairman of Republic Corporation, announced. Consolidated, a Republic division, has headquarters in Manhattan and its plant in Fort Lee, N. J.

The modernization program includes the installation of two specially-designed machines in the Fort Lee laboratory to increase Consolidated's capacity for processing color film and television film commercials.



Sal Mineo, who is one of the stars of Otto Preminger's UA release, "Exodus," is seen with Frank Damis, Stanley Warner Theatres zone manager, at a luncheon to announce the Philadelphia opening of the film at the SW Boyd on Feb. 1.

"Health For Peace" Affair Honors Nizer

NEW YORK—The urgent, practical nature of the "Health for Peace" concept—based on the assumption that when people work together for health they learn to live together in peace—was underscored by President Dwight D. Eisenhower; Secretary of Health, Education and Welfare Arthur S. Flemming; his successor, Governor Abraham Ribicoff of Connecticut, and other national, state, and local leaders.

In a message to the "Health for Peace" dinner—which highlighted the $2,500,000 national campaign of the Children's Asthma Institute for Research and Hospital at Denver—President Eisenhower declared that "each citizen who helps to advance the health of his neighbors helps to strengthen the foundations of peace."

Secretary Felmming, in a statement to the dinner which honored attorney Louis Nizer of New York, assured that "the fight for better health protects and enriches our nation. A sick child cannot understand democracy, much less stand up and defend it."

Governor Ribicoff pointed to the Children's Asthma Institute for Research as an example of what can be done on a global basis.

"Man has now reached a stage in his development," he said, "where he has at his command resources which can end illness, illiteracy, and poverty not only in the United States but throughout the world."

Max E. Youngstein, a founder of the Institute, vice-president of United Artists, and honorary chairman of the dinner, pointed out that the motion picture industry has long been aware of the fact that "when people laugh together, or cry together, they have laid the foundation of living together in peace."

Arthur B. Lorber, president of the Institute, presented the Institute's Joey Award to Nizer and pointed out that "the fact that children are accepted by the Institute without regard to race, creed, or color laid the groundwork for the development of the health for peace concept."

Nizer stressed the necessity for closing the gap between scientific achievement and concern for the individual. He added, "helping one child to breathe by supporting the Children's Asthma Institute is a real contribution to humanity."

SW To Elect Directors

NEW YORK—Stanley Warner stockholders will elect three directors for two-year terms at the annual meeting scheduled for January 12 at Wilmington, Del. Director nominees for re-election are Simon H. Fabian, Samuel Rosen and Nathaniel Lapkin. Directors whose terms will continue after the meeting are Harry M. Kalmine, Dr. Charles F. McKhann, and W. Stewart McDonald.

Final Embassy Postponement

SAN FRANCISCO—Federal Judge Lloyd Burke granted "the absolutely final" continuance in the more than 10-year old Embassy theatre monopoly suit and warned counsel for the plaintiffs that the case must be concluded in nine days after starting on January 3, the date set in response to the motion of Embassy attorney Robert D. Raven.

Albany Bishop Urges All Catholics To Shun Legion-Disapproved Films

ALBANY—Bishop William A. Scully, Albany Catholic Diocese, called for a complete abstention by "all Catholics—young and old" from patronizing motion pictures Legion of Decency—rated "B," "C," or those "placed in a special category."

The prelate, former chairman of the Bishops National Committee for Motion Pictures, Radio, and Television, took this strong stand in a pastoral letter issued in connection with Legion of Decency renewal pledge.

He based it—and The Evangelist, official weekly publication of the 14-county Diocese, unequivocally supported him in a leading editorial—on the recent findings of the Episcopal Committee on Motion Pictures.

The Committee reported that "morally objectionable" pictures had risen from 14.59 percent of the total 1959 Hollywood production to 24.33 percent in 1960, and that a change had occurred in the type of "objectionable" films—from "cheap and tawdry teen age social dramas and sensational films" in 1959 to "major Hollywood quality production" this year.

He cautioned parents to be "alert to the moral danger confronting their children, especially adolescents," via the exhibition of "these offensive pictures."

Bishop Scully asserted that "subjects have been chosen for production that should never be displayed on the screen, immorality has been glorified, sex glamorized, brutality and crime made common place."

The industry's Production Code, he said, "has failed in its primary purpose, and is hardly more than a name . . . the seal of approval has been given to pictures which are not fit to be shown in any neighborhood motion picture house.

"Much of what is currently offered on the movie screen is aptly described by Pope John XXIII as a 'dirty deluge,'" the diocesan newspaper commented. "Protestants, Jews, and Catholics, accepting the Ten Commandments as the basis of morality, can not fail to appreciate the viciousness and the extent of the assault that is being made by the motion picture industry on the norms and traditional standards of Judaeo-Christian teachings.

"Newspapers that glaringly display offensive 'come-on' advertising for these movies, and television stations that invade the privacy of the home with shows that are heavily accented with sex and crime are equally reprehensible," the Evangelist editorial declared.

Technicolor Net Up

NEW YORK—The consolidated net income of Technicolor, Inc., after taxes of the company and its wholly-owned subsidiaries for the 11 periods (44 weeks) ended October 29 was $418,292, or 19 cents per share on 2,211,679 shares of stock outstanding. This compares with consolidated net income after taxes of $186,908 or nine cents per share for the same period of last year on 2,033,792 shares then outstanding.

Samuels With Exclusive Int.

NEW YORK—Leo F. Samuels, former president, Walt Disney's Buena Vista Film Distributing Corporation, has been appointed executive assistant to Edward Gray, president, Exclusive International Films, Inc. Samuels was recently with UMPO.

Eric Johnston, president, Motion Picture Association of America, recently presented to the National Archives Part Five of "Land Of Liberty," a film history of the U.S. The latest segment of the film which takes America from 1939 to 1958 is composed of documentary newsreel footage. Wayne C. Grover, Archivist of the U.S., is seen receiving the film from Johnston in the Archives Building, Washington, D.C.

WB Profit Decreases Slightly From 1959

NEW YORK—Warner Bros. Pictures, Inc., and subsidiary companies report for the year ended Aug. 31, 1960, a new profit of $7,102-000 after a provision of $6,600,000 for federal income taxes.

The net profit (not including the net profit of $6,500,000 on the sale of the company's ranch) for last year amounted to $9,375,000 after a provision of $6,000,000 for federal income taxes.

The net profit for the year is equivalent to $4.64 per share on the 1,527,900 shares of common stock outstanding at that date after deducting 315,396 shares held in treasury. The net profit for last year was equivalent to $5.91 per share on the 1,585,196 shares of common stock outstanding after deducting 97,051 shares then held in treasury.

Theatrical film rentals, income from television productions, sales, etc., amounted to $87,163,000, dividends from foreign subsidiaries not consolidated were $2,084,000; and profit on sales of capital assets was $716,000 for this year, as compared with $82,731,000, $1,130,000 and $1,467,000, respectively for the year ended Aug. 31, 1959.

Net current assets this year were $46,951,000 (including $19,482,000 cash and U. S. Government securities) and debt maturing after one year was $5,644,000, compared with $44,687,000 (including $21,615,000 cash and U. S. Government securities) and $5,277,000, respectively, last year.

Arkansas Exhib Meet Set

NEW YORK—The Independent Theatre Owners of Arkansas, a unit of the Theatre Owners of America, will hold its 1961 state convention at the Marion Hotel in Little Rock, May 2 and 3, it was announced by Bruce Young, unit president.

The theme of the convention will be "Let's Make Show Business Our Business." He said that attendance is also expected from exhibitors in states bordering Arkansas.

Eddie Holland, city manager for North Little Rock Theatres, is serving as chairman of the publicity committee for the convention.

De Luxe Lab Expansion Complete By March 1

NEW YORK—Alan E. Freedman, president of De Luxe Laboratories, reported that the million-dollar expansion program undertaken this summer to handle the planned increase of 70mm Todd-AO product is in process of completion and will be ready for operation with the latest available machinery and trained personnel by March 1.

The laboratory is being equipped to handle the processing of such 20th-Fox multimillion dollar Todd-AO productions as "Cleopatra," "The Greatest Story Ever Told," "State Fair," "The Sound Of Music," and many others.

"The latest available processing machinery is being installed as planned," Freedman said, "fulfilling our aim of maintaining De Luxe as the most modern and fully equipped film processing operation in the world."

Freedman then outlined the design of the new equipment which includes electronic high-speed color printing machines; multilateral striping machines, making possible the additional tracks for George Stevens' planned five-language track for "The Greatest Story Ever Told," and other innovations.

In addition, Freedman said that new hue-check devices are being tested to maintain a constant vigil on color printing, assuring absolute fidelity in reproduction of Todd-AO colors as photographed.

City Censorship Fought

OKLAHOMA CITY—This city's ordinance providing for film censorship is challenged in a Federal District Court suit filed as a result of the banning of the nudist colony film, "For Members Only."

The delayed-action suit was filed by United Film Distributors as a result of September action of the local Literature Review Board, upon whose recommendation, the police chief ordered showing at the downtown Warner halted.

The film upon threat of confiscation was withdrawn; but United Film is now asking a permanent injunction against police action and a ruling on the constitutionality of the censorship ordinance. The petition claims the film was cleared by Federal Customs and other censor boards. The local action is also challenged as an "unconstitutional restraint upon communication, for it sets up an individual censorship of motion picture films."

N.Y. Film Critics Elect

NEW YORK—Paul V. Beckley, Herald-Tribune, was elected chairman of the New York Film Critics succeeding Howard Thompson, The Times.

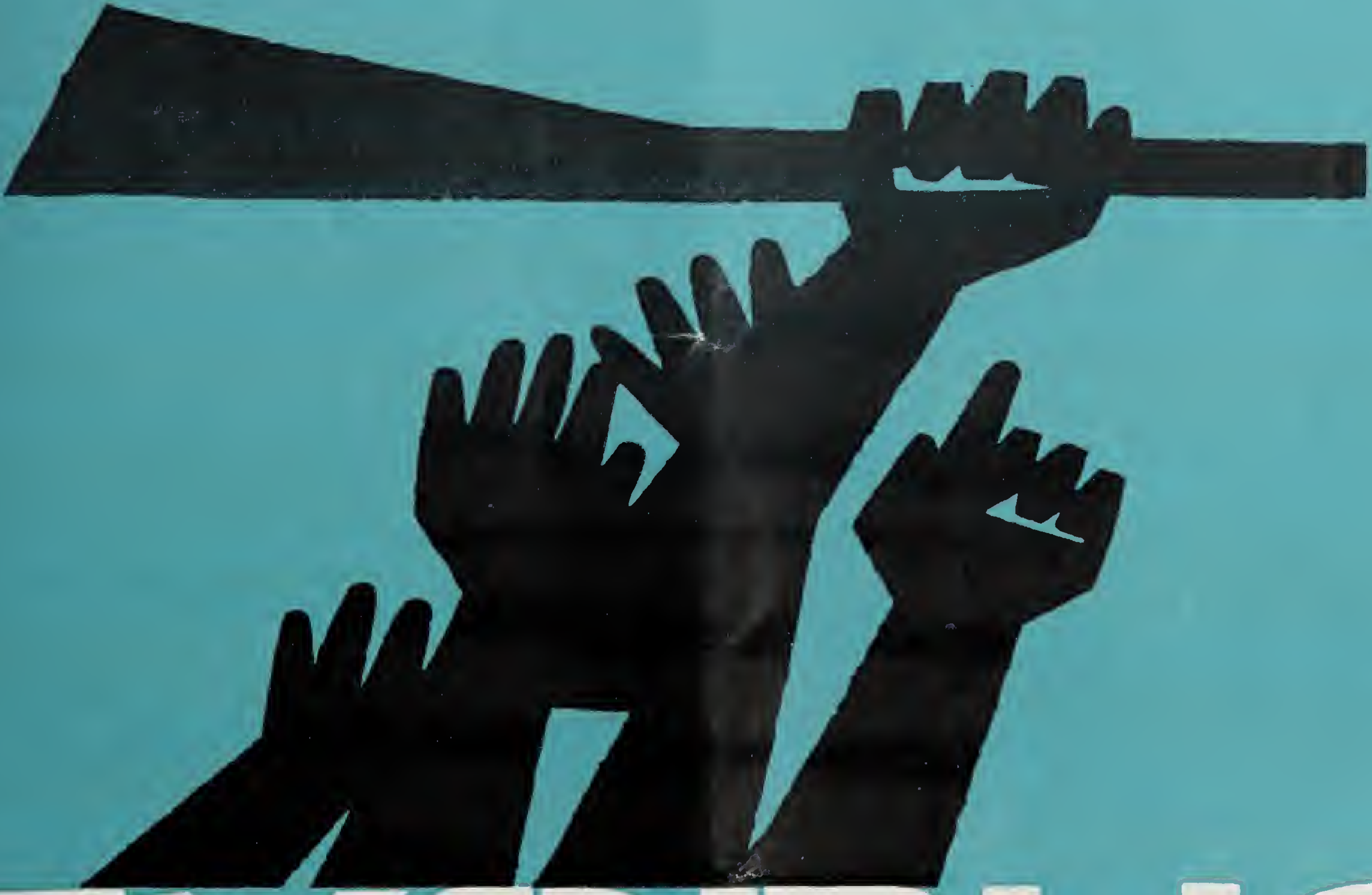
Wanda Hale, The News, moved up from secretary-treasurer to vice-chairman; and Archer Winsten, The Post, became secretary-treasurer.

The group will meet Dec. 29 to vote on the best picture, foreign film, director, actor, actress and screen writing of 1960.

B'nai B'rith Honors Blank

DES MOINES—A. H. Blank, longtime Tri-State executive, received the B'nai B'rith Man of the Year award in Des Moines. A past president of the organization, Blank has been active in Jewish welfare and other welfare activities. He was the donor of the Raymond Blank Memorial hospital for children and a memorial lodge for Boy Scouts at Camp Mitigwa.

OTTO PREMINGER PRESENTS



EXODUS

CURRENT: CRITIC'S CHOICE (ON BROADWAY). FUTURE: BUNNY LAKE IS MISSING (COLUMBIA), ADVISE AND CONSENT (U.A.), THE SIDE OF THE ANGELS (U.A.), THE OTHER SIDE OF THE COIN (COLUMBIA)

DESIGNED BY SAUL BASS

Columbia Reveals Varied Campaign For "Pepe" World-Wide Openings

NEW YORK—The multi-pronged international publicity and promotion plan done in behalf of "Pepe," the George Sidney-Posa International Production, was presented to the trade press in a colorful and striking slide presentation at the Columbia home office. The regular "Pepe" trailer was screened for the press in addition to multilingual theatre and teaser trailers, all in color and CinemaScope.

Jonas Rosenfield, Jr., Columbia vice-president in charge of advertising and publicity, announced that the purpose of the presentation was to graphically demonstrate aspects of the world-wide publicity and promotion campaign for the most important and most expensive motion picture in Columbia history.

He noted that in production and in concept, "Pepe" will be the most "international" film ever released.

After the Dec. 21 world premiere at the Criterion, Rosenfield said that there would be a Dec. 23 opening at the Lincoln, Miami, and a Dec. 28 Los Angeles opening at the Stanley Warner Beverly Hills, and about a dozen key openings world-wide commencing in March.

Robert S. Ferguson, Columbia's national director of advertising, publicity and exploitation, called "Pepe" the greatest promotional challenge in Columbia's history. He said that the motion picture distribution company must give the exhibitor pre-selling and the kind of material that each showman can use in his own situation. The campaign conducted both here and abroad for the star-studded film is the most complete of its kind it is possible to prepare and has been designed to reach its peak at the local level where the picture must pay off as it plays off, Ferguson said.

With the use of the striking slide presentation, Ferguson discussed various aspects of the campaign, bringing in merchandising tie-ins, record and music promotions, the Thanksgiving Day coast-to-coast TV coverage of the Macy's parade and the unique advertising approaches utilized.

A special film, "George Sidney Presents," was screened. In it the producer-director explains what sort of film "Pepe" is and how it came to be made.

Trailers in French, Italian and English were shown, in addition to the regular English-language theatre trailer.

Brodsky Resigns As Trustee

PHILADELPHIA—In connection with the recently filed suit of the Fern Rock against the major companies and William Goldman Theatres, Jack Y. Brodsky was named as one of the interested persons acting as a trustee in the estate of the late Herbert J. Elliott.

Brodsky has resigned as a trustee for the Elliott estate because of conflicting interests in the motion picture industry.

Landau To Assist Goldstein

NEW YORK—Cyril S. Landau, prominent in the local legal and executive echelon of the industry since 1936, has been appointed assistant to Robert Goldstein, executive head of production at 20th Century-Fox. He will close his law offices here and in Los Angeles to give full time to the new post.

Final COMPO Ad Cites Freedom Of Screen

NEW YORK—Publication by COMPO of a series of advertisements in Editor and Publisher ended, for a while at least, with the appearance of the 123d advertisement in the newspaper trade magazine, according to Charles E. McCarthy, COMPO executive vice-president.

McCarthy said that the regular program of advertising was being ended for economy reasons. In the future, he explained, advertising in Editor and Publisher will be resumed from time to time as special conditions may indicate.

The last advertisement, devoted to the industry's Production Code, carries the headline, "Does the Press Need Policemen?" The advertisement then points out that in its decisions on motion picture censorship cases, the United States Supreme Court has repeatedly included motion pictures in constitutional guarantees of freedom of expression.

NT&T Seek Court Okay

NEW YORK—Judge Edmund L. Palmieri reserved decision in Federal Court here on the petition of National Theatres and Television, Inc., to erect a drive-in in Phoenix, which the firm contended would not unduly restrain competition since it would compete with 21 theatres, 10 of them drive-ins, in the area.

Bert Pirosh, representing various independent exhibitors in the territory, opposed the petition as a friend of the court. He maintained that approval would affect competition in the area. The Government did not oppose the petition.

The Judge also heard a petition by NT&T for acquisition of a leasehold on the Centennial Drive-In, Littleton, Colo. No testimony was given in opposition to this petition; and the court was expected to okay the petition after hearing testimony that the acquisition would not restrain competition.

Donald O'Neill, Minnesota Amusement Company, Minneapolis, is seen recently accepting on behalf of the company, a citation from the U. S. Coast Guard for its "public spirited effort to promote a greater knowledge of the humanitarian activities of the Coast Guard by regular showing of Coast Guard Public Information Films," from L. S. Terry, USCG Officer in charge of recruiting service; and Lieut. Commander O. T. Sturdy, U. S. Coast Guard Officer In Charge, Marine Inspection, Captain of the Port. Minnesota Amusement Company is the only concern of its type to ever receive such a citation from the Second Coast Guard District.

Classification Battle On Again In New York

ALBANY—The fires of controversy over film classification will be relighted at the 1961 session of the Legislature, convening Jan. 4.

This became certain after Assemblyman Joseph J. Weiser, New York City Democrat, has "pre-filed" a bill similar to one he unsuccessfully sponsored this year, and former Assemblyman James A. Fitzpatrick, counsel to Joint Committee on Offensive and Obscene Material indicated that group would probably introduce a classification act again.

The Joint Committee's second classification proposal of the last session won Assembly approval by a four-to-one majority but was "held" in Senate Rules Committee until adjournment.

Motion Picture Association of America, Metropolitan Motion Picture Theatres Association, COMPO, and other industry groups vigorously opposed both the "positive" Younglove-Duffy bill, and the "negative" Weister bill.

State Education Department, State Council of Protestant Churches, Catholic War Veterans, and others strongly supported Younglove-Duffy act. State Catholic Welfare Commitee approved it, but made no public announcement.

State Education Department's Motion Picture Division would classify films as "approved for patronage by children attending elementary and secondary schools"—provided they did not portray nudity or violence, brutality, sadism, juvenile delinquency, drug addiction or sexual relationships, contrary to proper mental, moral development of such youngsters.

Ross Heads U-I Group Sales

NEW YORK—The appointment of Paul B. Ross as national coordinator of group sales for "Spartacus" was announced by Jeff Livingston, Universal executive coordinator of sales and advertising, who is supervising the promotional activities on the Bryna Production being released by Universal.

Ross has been on special "Spartacus" assignments for Universal for the past five months. He served as national coordinator of publicity and promotion on "Li'l Abner" and and "One Eyed Jacks" for Paramount; "The Horse Soldiers" for United Artists; and the reissue of "Henry V" for the Rank Organization. He was a home office publicist for Universal for several years and prior to that worked on several newspapers.

Screen Gems Issues Stock

WASHINGTON—Screen Gems, Inc., has filed with the Securities and Exchange Commission, the proposed registration of 300,000 shares of common stock to be offered shareholders and employes of the parent company, Columbia Pictures. Proceeds will be used primarily to finance TV film programs made by SG or by independent producers for SG distribution.

The offering calls for subscription by Columbia common stockholders on the basis of one new SG share for each five Columbia shares held; and, on the same basis, by participating employes under Columbia's employes' stock-option plan.

N. Y. WOMPI Forming

NEW YORK—A preliminary meeting looking toward the organization of a local chapter of Women of the Motion Picture Industry was held here. A second meeting for those interested will be held on Jan. 12 in the Silver Room of the Beacon Hotel.

#54 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

THE GRASS IS GREENER

U-I's Adult Comedy Loaded With Names, Boxoffice Power

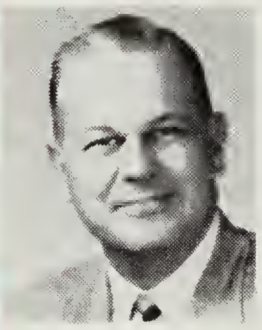
GOOD NEWS! Your box office loot should grow "greener" and "greener" with this one! So let's get to the point immediately on how to spread the word that "THE GRASS IS GREENER" at your theatre. We'll proceed as follows:

1 – Background for these ideas
2 – The picture
3 – Basic selling
4 – Special promotions

BACKGROUND—Briefly, you should know that I am writing this article without having seen a press book. This is being done on purpose. It will eliminate my merely criticizing what the press book men have worked hard to produce . . . and it will give birth to more diversified thinking and idea development. However, be aware of two things. First, if my ideas duplicate those in the press book, this will be merely coincidental. And second, there are a couple of my ideas which may appear expensive or impossible of developing—for the average exhibitor. These are included with the hope that the suggestions may spark another idea in your mind which will be practical for you to develop inexpensively.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

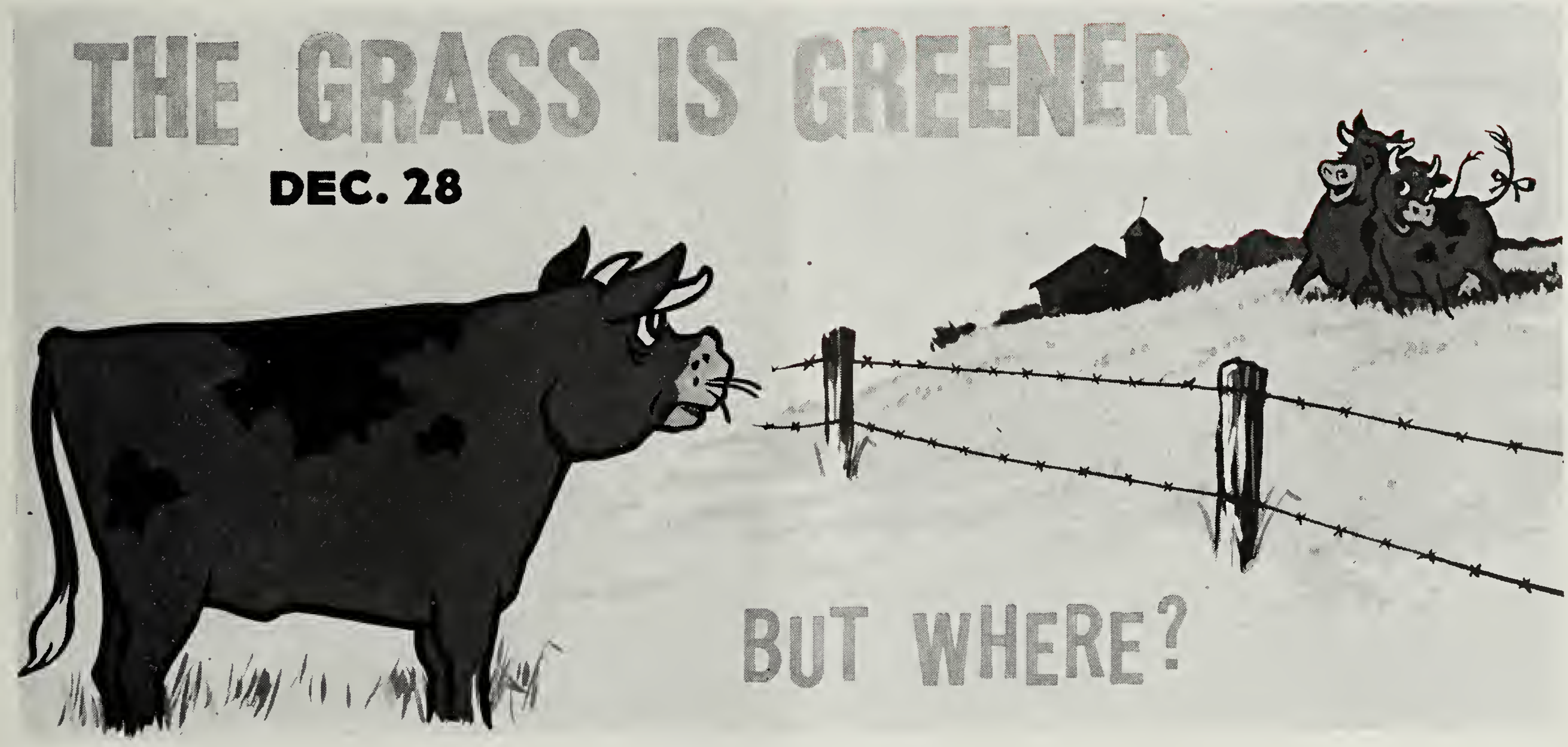
JOHN G. OSBORNE, Managing Executive
West Virginia Theatrical Enterprises, Inc., Wheeling, W. Va.



OSBORNE

ABOUT THE AUTHOR • John G. Osborne grew up in Batavia, N. Y., where his father was associated with Nikitas D. Dipson in theatre business in New York, Pennsylvania, Ohio, and West Virginia. After graduating from Dartmouth College, John started in the theatre business in Bradford, Pa., in the fall of 1937. Later that year, he moved to Wheeling, W. Va., where he still resides today. During World War II, John served as an officer for several years in the Navy. Immediately afterward, in 1946, the Osborne family moved to Watkins Glen, N. Y., where they enjoyed 2½ years of small town life and one-man theatre operation. Now back in Wheeling, John is an officer in several of the Dipson Theatres in the Pittsburgh and Cleveland exchange areas. There are currently about 40 Dipson Theatres in several states, and William J. Dipson is the active head of the organization. The rest of the Osborne family consists of a wife and two children, a boy and a girl. This is Osborne's second SHOWMANALYSIS contribution.

HERE IS a handsome and amusing 24-sheet that can be adapted for other promotional use as well. As playdate approaches, the heads of the stars can be substituted for those of the bull and the cows.



Did you ever hear of
A FOUR-SIDED TRIANGLE?

!
The trouble
with house parties
is...you never
can tell which parties
will end up playing
house
!

CARY GRANT · DEBORAH KERR
ROBERT MITCHUM · JEAN SIMMONS

"THE GRASS IS GREENER"
TECHNICOLOR® TECHNIRAMA®

ABOVE, one of the amusing pressbook ads on the film taking full advantage of the star power and adult comedy highlights. LEFT, an exciting, action packed lobby display in which lucky members of the audience can win prizes from the treasure tree.

THE PICTURE—It has plenty of laughs starting with the first frame of the screen credits right through "THE END." The chuckles you enjoy during the picture will develop into real laughs when you discuss the mixups after the movie. The cast is excellent and the women will love it! Don't let someone tell you it is too English. All the principal actors are American stars and the little English brogue they use is perfectly in keeping with the setting of the picture. (Give me a gangster picture set in Chicago with actors using cockney English and I will object, too. But not on this one!) It is sophisticated, cute, AND STRICTLY ADULT! Don't encourage the kiddies. Although the dialogue is above their heads, the plot is infidelity . . . and to adults who are watching, the actors make no bones about it!

BASIC SELLING—Use all media you can—newspapers, radio, TV, and 24's, according to what you can afford—and with what the press book has to offer. We will definitely have three or four good scene mats in the newspapers, a TV spot just after "WALT DISNEY PRESENTS" on NBC the Sunday before the picture, and time clocks on the theatre page outside our regular ads. All these little extras add to the interest and service of your prospective customers.

Proportionately, we spend a lot of money on radio—using two stations—with two day saturation campaigns on the first two days of the picture (Wednesday-Thursday)—to build up in advance for the lucrative weekends. We use minute spots—starting with 30 seconds from the press book records, and then 30 seconds plugging our free parking, the theatre showing the picture, and a quick cross plug for our other top house in town.

Our free parking developed because the local lot owners couldn't afford to keep them open at nights. But they are willing to rent them to us for a nominal monthly fee. Maybe your town has the same problem. One of our lots (we rent two) accomodates 100 cars and we allow free park-it-yourself service (with no attendant) every evening after 7 P.M. On busy nights, we have an usher who checks the cars to be sure the occupants are movie customers . . . but on slack nights we don't care who parks there as there is room for everyone. We feel that the hundreds of cars which use the lot are getting a good dose of "basic advertising"-through the added service we give them.

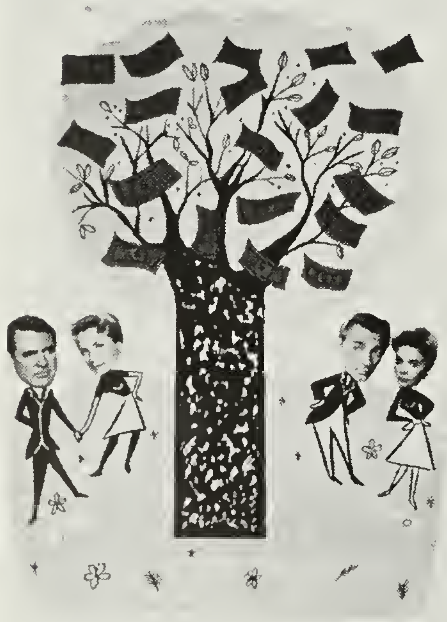
SPECIAL PROMOTIONS

BOUNCING MOTH BALLS—This is a fishbowl display which can be used in your lobby or in a store window in advance. A teaspoon of citric acid crystals and an equal amount of baking soda will make moth balls go up and come down in clear or green (food coloring) water for a couple of hours. When the balls stop moving, add more of the same ingredients, and they will start to "bounce" slowly again.

HULA HULA GIRLS—If your local stores don't carry them, you can get them eight inches high from HULA GIRL—Dept. 221—7471 Melrose, Los Angeles 46, Calif.—price $1.98 each. The idea is to use the girls as advance teasers so the public can watch the grass grow in their hula skirts . . . before "THE GRASS IS GREENER" at your theatre.

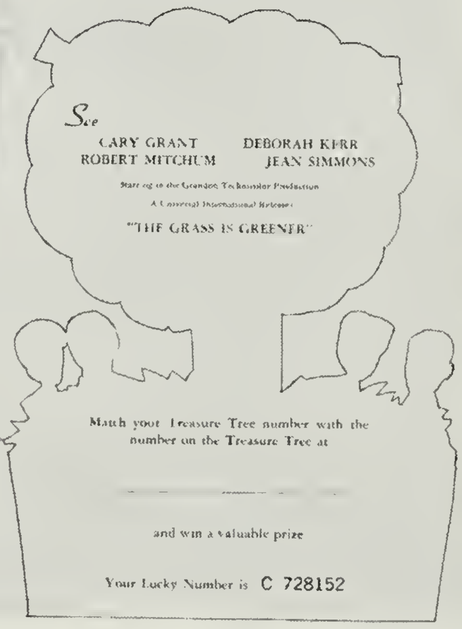
BABY PHOTO CONTEST—The opening screen credits are a scream—with babies in diapers romping all over the place. This introduction lends itself to a contest with appropriate prizes for baby pictures looking most like the four stars in the picture (when they were babies?). You can award a prize for the best individual star likenesses, or for all four together (in one entry, or both.) However, emphasize this is an ADULT PICTURE.

"THE GRASS IS GREENER" TREASURE TREE

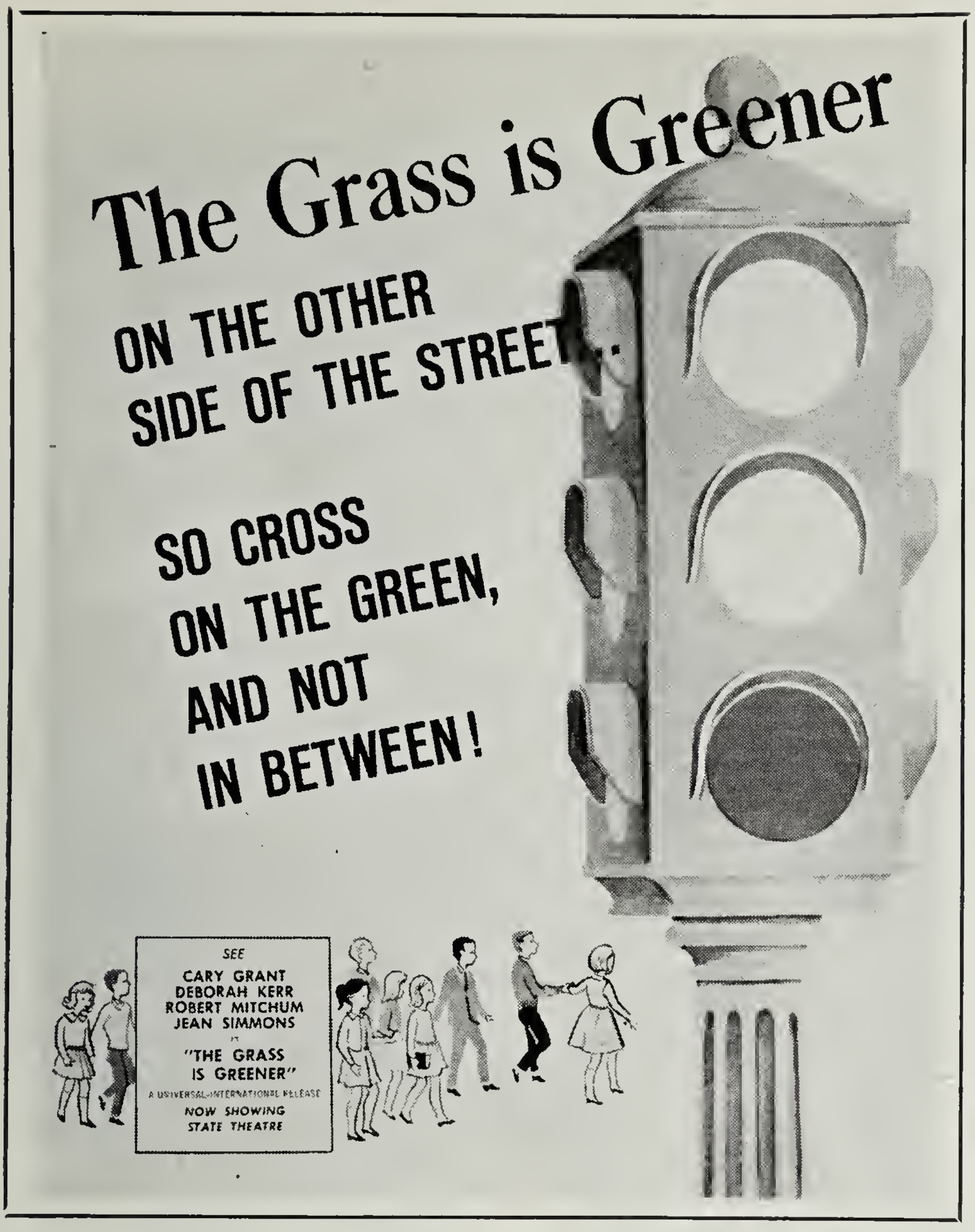


FRONT of miniature die-cut treasure tree, available FREE in limited quantities.

NOTE! Front of treasure tree serves as suggested home-made, giant sized replica of lobby display.


See
CARY GRANT DEBORAH KERR
ROBERT MITCHUM JEAN SIMMONS
"THE GRASS IS GREENER"
Match your Treasure Tree number with the number on the Treasure Tree at
and win a valuable prize
Your Lucky Number is C 728152

BACK of miniature die-cut treasure tree with full picture credits, individually numbered; space provided for theatre imprint.


The Grass is Greener
ON THE OTHER SIDE OF THE STREET...
SO CROSS ON THE GREEN, AND NOT IN BETWEEN!
SEE
CARY GRANT
DEBORAH KERR
ROBERT MITCHUM
JEAN SIMMONS
in
"THE GRASS IS GREENER"
A UNIVERSAL-INTERNATIONAL RELEASE
NOW SHOWING
STATE THEATRE

ABOVE, a safety tieup as suggested in the U-I manual on the film is a good promotional effort. RIGHT, Mr. Osborne has his own very effective ideas for a scrabble contest and here is a crossword puzzle tieup. BELOW, the title provides an endless variety of opportunities, including department store windows as illustrated in this drawing.

SCOTTS LAWNS TIE-IN—Scotts in Marysville, Ohio, happened to have on hand 2,000 miniature boxes of grass seed and the same number of postcard sized cards with their name on one side—and blank on the other side. We expect to combine the cards and the sample boxes of seeds as advance teasers for our outgoing customers a week in advance of the picture.

UNUSUAL 24 SHEETS—This may get too expensive for you, but it may stimulate a smaller and better idea. The attached sketch shows our local artist's idea for a "convertible" 24 sheet. Use it as a teaser in advance of the picture—then add the theatre's name and the stars' heads on the opening day. Unless they were mass produced, these would be fairly expensive as 24 sheets—but they would be cute. Take it from there!

SCRABBLE CONTEST—The game of Scrabble is much in evidence during the picture. It could act as the basis for a good scrabble contest involving the picture title, the stars' names, or both. Simply stated, you attach a number to each letter in the title (duplicate letters having the same values as he first similar letter)—and require the contestants to build a crossword puzzle arrangement which will get the maximum number count possible. This can be used as a newspaper contest in advance of the picture.

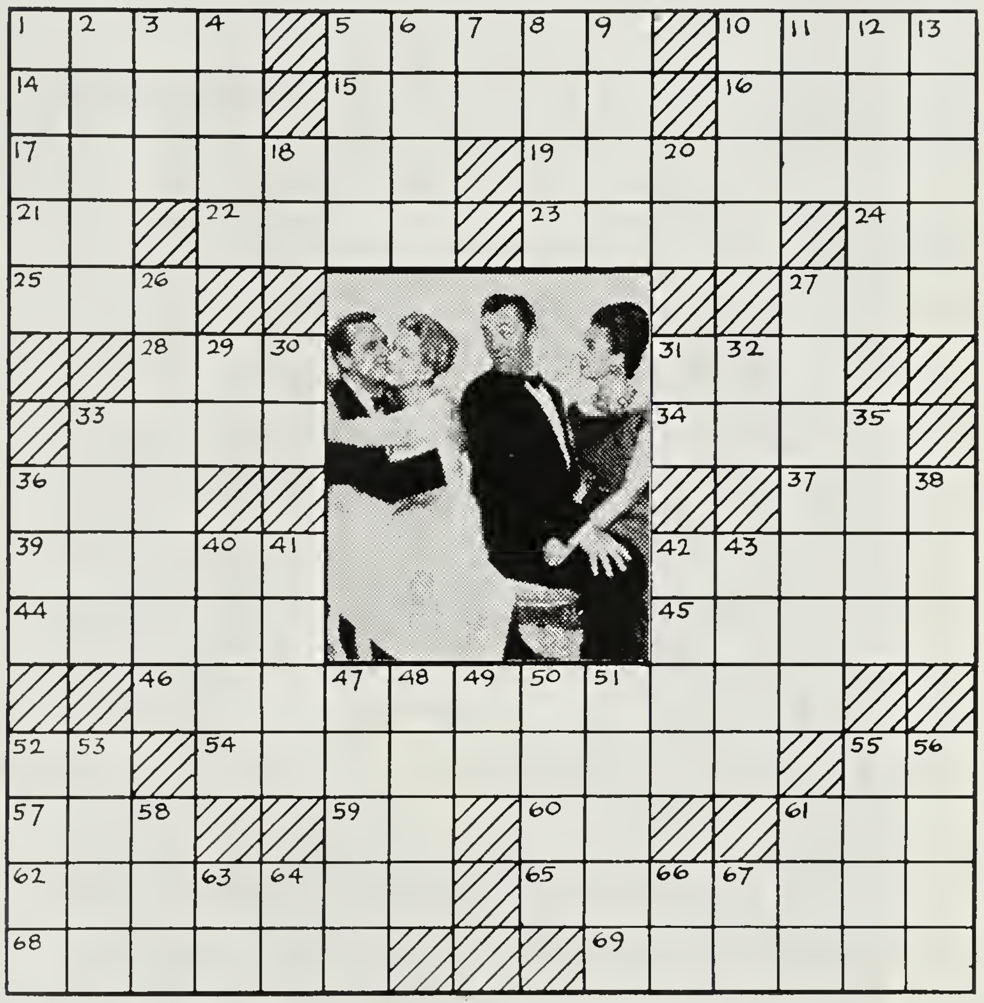
A typical answer would look like this—assuming the contest requires everyone to start off with the basic word THE and point values have been assigned to individual letters:

SAG	7 –6– 4
THE	1 –2– 3
E A	(3)–0–(6)
ERR	(3)–5–(5)
R	(5)–0– 0
	19–13–18––50 Total

To simplify checking through the entries, each contestant should be required to record the numbers as well as the letters—and total their number count as shown above. Passes to the picture and/or prizes are up to the individual exhibitor.

Take it for "Grant"ed that the "Cary"-to-the-bank take on this one will be "Universal"ly good!

COMING . . . in the issue of Dec. 28
M. B. SMITH, Advertising-Publicity Director
Commonwealth Theatres, Kansas City, Mo.
tells how he would sell . . .
Paramount's
"THE WORLD OF SUZIE WONG"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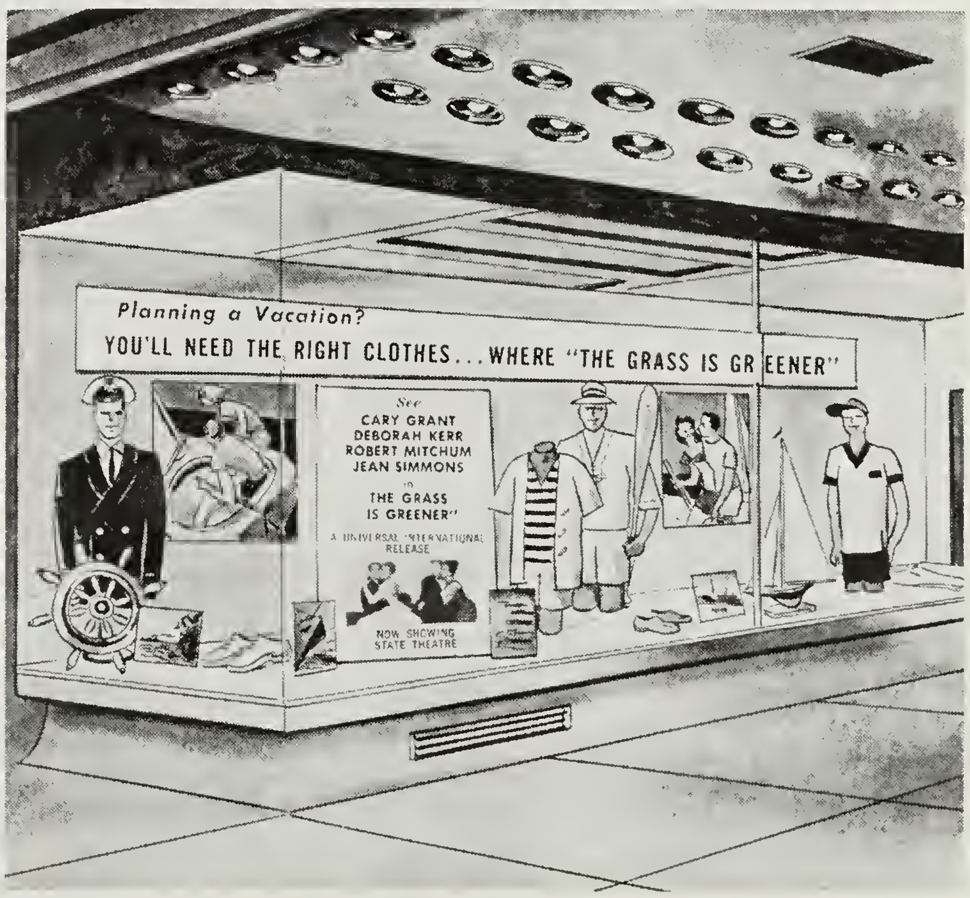
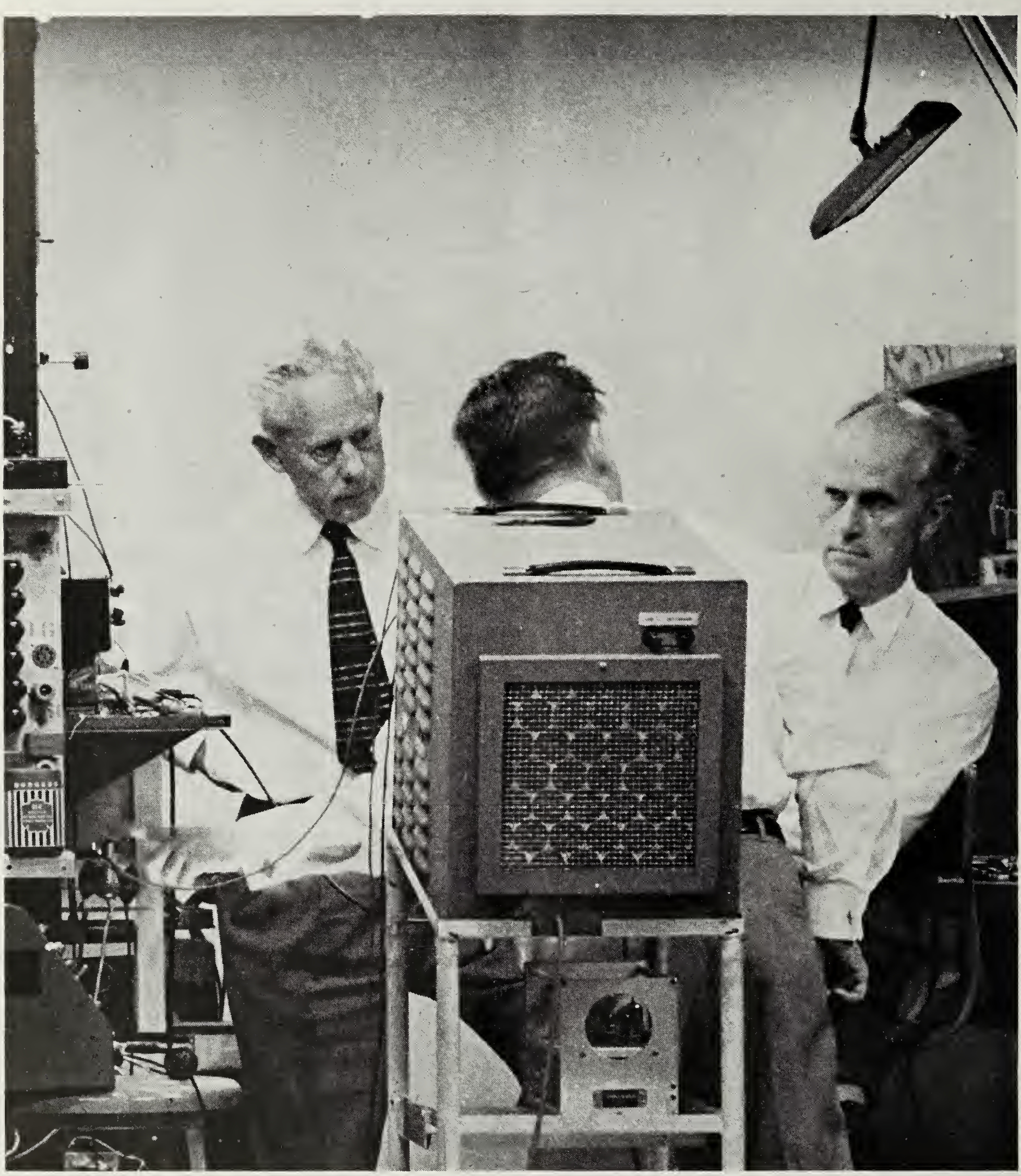

Planning a Vacation?
YOU'LL NEED THE RIGHT CLOTHES... WHERE "THE GRASS IS GREENER"
See
CARY GRANT
DEBORAH KERR
ROBERT MITCHUM
JEAN SIMMONS
in
THE GRASS IS GREENER"
A UNIVERSAL INTERNATIONAL RELEASE
NOW SHOWING
STATE THEATRE



Their after hours talk is all about you

Solving problems related to all types of film processing is their business. Out of their discussions also come ideas for saving you time—and money. Forty-five years of experience mean superior quality and service—plus dependability.

TECHNICOLOR CORPORATION Sales Department, Motion Picture Division

6311 ROMAINE STREET, HOLLYWOOD 38, CALIFORNIA · TEL. HOLLYWOOD 7-1101

Technicolor is a registered trademark.

PARAMOUNT—"Counterfeit Traitor" William Holden, Lilli Palmer

MGM—"Go Naked in the World" Gina Lollobrigida, Anthony Franciosa

PARAMOUNT—"All in a Night's Work" Dean Martin, Shirley MacLaine

MGM—"The Colossus of Rhodes" Rory Calhoun, Lea Massari

PRODUCT PREVIEW '61

All the problems that confront this industry would fade to nothingness, it has been said, if there were enough good pictures to go around. Were there enough good pictures in 1960? Probably not, as a product shortage was heightened by a talent strike.

How do things look for 1961? Different sources will give you different answers, but one fact seems evident. The big picture is here to stay, and the burning question will continue to be "to roadshow or not to roadshow."

The pot of gold at the end of the road show rainbow is staggering, but if a film fizzles early in its hard ticket career, it has trouble regaining the momentum needed to carry it to a successful grind policy. But hope springs eternal in the producer's brest, and so there is no shortage of spectaculars on the 1961 schedule.

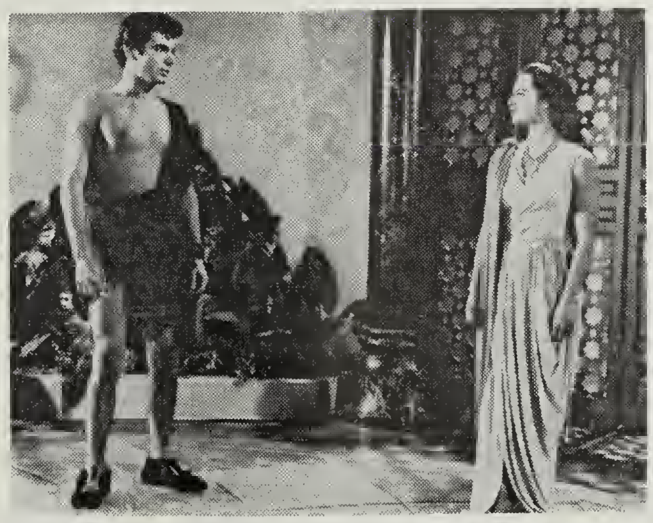
There is an international flavor to the 1961 releases as well, and hardly a single company fills out its roster without a feature or two from England.

So here is 1961, as far as it is possible to project at this time. We are indebted to the orderly release efforts of AB-PT's Ed Hyman for gathering much of the following material, company by company.

In addition to the listing of product, there are messages from the various advertising executives addressed primarily to exhibition.

Here then, gentlemen, is your future.

PARAMOUNT—"Breakfast at Tiffany's" Audrey Hepburn



MGM—"Atlantis, The Lost Continent" Anthony Hall, Joyce Taylor

MGM—"King of Kings" Jeff Hunter, Robert Ryan

UNIVERSAL—"Romanoff & Juliet" Peter Ustinov, Sandra Dee

UNIVERSAL—"Back Street" Susan Hayward, John Gavin

PARAMOUNT—"Blood and Roses" Mel Ferrer, Elsa Martinelli

UNIVERSAL—"The Secret Ways" Richard Widmark, Sonja Ziemann

ALLIED ARTISTS

Sandy Abrahams, Allied Artists' ad director, stated, "We are setting a nation-wide tour for our new child star, David Kory, star of 'Dondi,' which will take him into as many key cities as possible in advance of the picture's release . . . Publicity and promotion will get a strong assist in scores of cities from the newspapers which publish the comic strip distributed by the Chicago Tribune-New York Daily News Syndicate . . . It is Allied Artists' firm belief that point-of-sale merchandising is the most important facet of motion picture promotion today . . . Many times in the past an idea from the field has contributed immeasurable to a picture's success . . . It is this company's policy to be completely fair in its co-operative advertising deals . . . I would like to re-emphasize our belief that local level selling is the heart and soul of the motion picture business today, and it is our intention to do everything possible to fortify it."

JANUARY

Allied Artists gets off to a 1961 start with the release of "Herod The Great," in Eastmancolor and Totalscope, with Edmund Purdom and Sylvia Lopez; "The Unfaithfuls," with Gina Lollobrigida and May Britt; and "Look In Any Window," with Paul Anka and Ruth Roman.

FEBRUARY

The second month of the year will see the release of the German-made Festival winning award film, "The Bridge."

MARCH

For Easter the Albert Zugsmith production "Dondi" will be released. Along with David Kory as "Dondi," David Janssen, Patti Page, and others are featured.

APRIL

"The Big Wave," with Sessue Hayakawa, will be released this month. Also, "Reckless, Pride Of The Marines."

UNIVERSAL—"The Day of the Gun" Rock Hudson, Dorothy Malone

UNIVERSAL—"The 6th Man" Tony Curtis, Vivian Nathan

COLUMBIA—"Pepe" Cantinflas, Dan Dailey, all star cast

COLUMBIA—"The Warrior Empress" Kerwin Mathews, Tina Louise

PARAMOUNT—"One Eyed Jacks" Marlon Brando, Karl Malden, Katy Juardo

MAY

"Armored Command," with Howard Keel and Tina Louise, will be this spring release, along with "Confessions Of An Opium Eater."

JUNE

"The Big Bankroll," with David Janssen, Dianne Foster, Jack Carson, Dan O'Herlihy, Joseph Schildkraut, Mickey Shaughnessy, Keenan Wynn, Diana Dors, William Demarest, and Mickey Rooney, will be the June release.

Other Allied Artists films on the 1961 schedule are the special roadshow attraction, "El Cid," in Super-Technirama 70-Technicolor, with Charlton Heston; "The George Raft Story," "Billy Budd," with Peter Ustinov and Robert Ryan; "Unarmed In Paradise," in color, with Maria Schell and George Peppard, and others.

AMERICAN INTERNATIONAL

According to Milton I. Moritz, American International's ad head, "With our 1961 line-up of product, American International has put $4,500,000 into advertising and exploitation to back it with a pre-sell campaign that will be carried on down to the local level . . . We continually prepare material for exhibitors use . . . All that we ask is that exhibitors put it to use. Exhibitor success is our success and we appreciate hearing suggestions as to how we can either better the material we prepare or utilize new concepts of selling."

This company's latest revised schedule of releases, according to President James H. Nicholson, is as follows:

JANUARY

"Portrait Of A Sinner," starring Nadja Tiller and Tony Britton. This is the final title of the film previously known as "The Rough and The Smooth" and "The Immoral Miss Hansen."

FEBRUARY

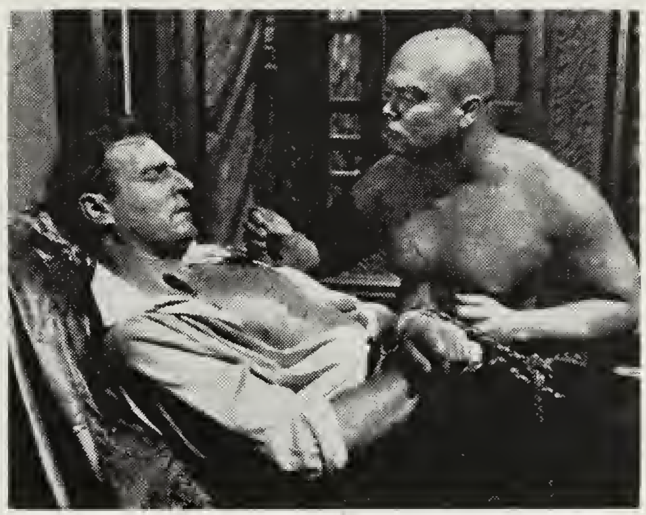
"House Of Fright," horror film, starring Barbara Steele and John Richardson.

MARCH

"Konga" in color and Spectamation, with Michael Gough and Margo Johns, will go out.

(Continued on page 21)

COLUMBIA—"Raisin In The Sun" Sidney Poitier, Claudia McNeil, Ruby Dee.



COLUMBIA—"Terror Of The Tongs" Christopher Lee, Yvonne Monlaur

COLUMBIA—"Visa To Canton" Richard Basehart, Lisa Gastoni

so little to GIVE

UNITED ARTISTS—"Facts of Life" Bob Hope and Lucille Ball

UNITED ARTISTS—"Exodus" Paul Newman and Eva Marie Saint

BOB HOPE

IN RELEASE

"THE FACTS OF LIFE"

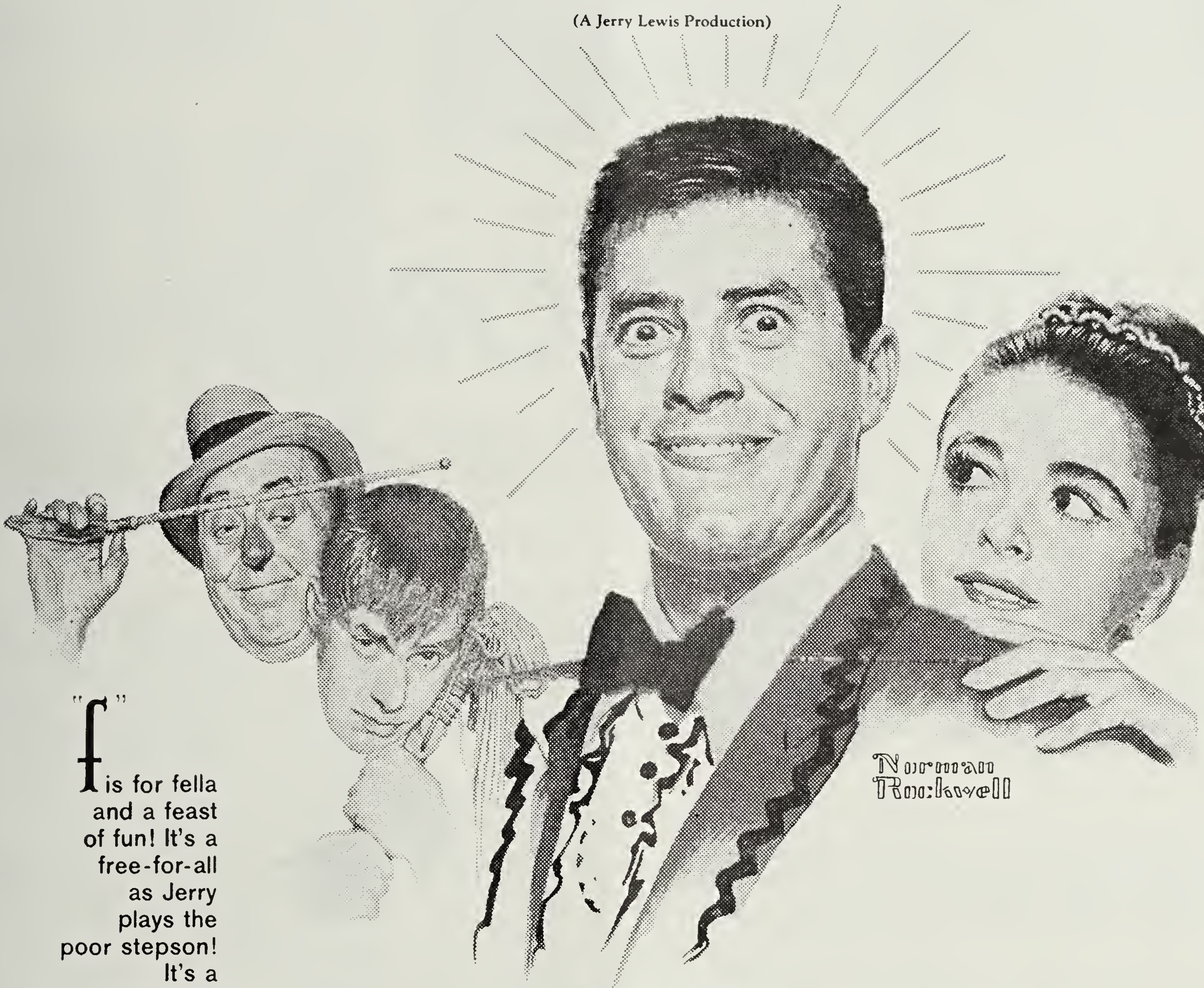
HOPE ENTERPRISES, INC.

JERRY LEWIS

**BRINGS EVERYBODY'S
FAVORITE STORY
TO FABULOUS
NEW LIFE
AS**

CINDERFELLA

(A Jerry Lewis Production)



"f" is for fella and a feast of fun! It's a free-for-all as Jerry plays the poor stepson! It's a ball when he wins the lovely Princess – just before midnight!

co-starring

ED WYNN
JUDITH ANDERSON

HENRY SILVA · ROBERT HUTTON

with **COUNT BASIE** and his World Renowned Band
featuring Joe Williams

and

ANNA MARIA ALBERGHETTI

as "The Princess"

Produced by Jerry Lewis · Associate Producer – Ernest D. Glucksman
Written and Directed by Frank Tashlin · Musical Numbers Staged by Nick Castle
New Songs by Harry Warren and Jack Brooks · A Paramount Release

TECHNICOLOR®

MARK ROBSON

UNITED ARTISTS—"A Matter of Conviction" Burt Lancaster

20TH FOX—"The Millionairess" Sophia Loren, Peter Sellers, Vittorio de Sica, Alistair Sim

20TH FOX—"Sanctuary" Lee Remick, Yves Montand

BUENA VISTA—"The Absent Minded Professor" Fred MacMurray, Nancy Olson

AMERICAN INTERNATIONAL

(*Continued from page 17*)

APRIL

"Two Faces Of Dr. Jekyll," Hammer Film production in Color and Magascope, starring Paul Massie, Dawn Addams, and Christopher Lee.

MAY

"Reptilicus," in color, a Sidney Pink production, will be released.

JUNE

Vincent Price in "The Pit and The Pendulum," in color and CinemaScope, will be available.

Forthcoming A-I product during the year will be "Master Of The World" in Color and Dynamagic and featuring Vincent Price; "The Hand," "Circus," "Aladdin and The Giant," Jules Verne's "In The Year 2889," many others, and "Ali Baba and The Seven Wonders Of The World" in Technicolor and Super Technirama 70, which may be road-shown.

BUENA VISTA

Charles Levy, Buena Vista's advertising boss, says plans for the advertising, publicity, and exploitation support to be accorded the Walt Disney releases during the first half of 1961 cover the widest scope in the company's history with a solid promotional platform built for each picture.

Levy pointed to the "Walt Disney Presents" TV show over the ABC-TV network which launches each production to a huge audience of 40 million viewers, and added that "The Walt Disney Character Merchandising Division is another powerful element in feature production exposure through licensed toys, games, clothing and jewelry, promoted in retail outlets throughout the country.

"Still more point-of-sale ammunition," he added, "is through an explosive line-ups of fiction books, Dell Comics, King Feature Syndicate's Sunday Color Comics, etc.

"While national outlets, built-in promotions and effective accessories form the strong base of all our campaigns, we feel that the key word in our plans still remains 'flexibility' . . . We insist that each picture must be approached as a new challenge, and that campaigns must not be blueprinted on an assembly line basis. Each picture can only be fully exploited by keeping an open mind toward the picture's distinctive entertainment elements, toward special considerations and varied creative approaches in selling the picture . . . We try to give the exhibitor the results of every possible creative effort and energy in building toward his engagement of one of our pictures . . . We shall continue to enhance our claim and reputation of quality product backed by quality promotion."

JANUARY

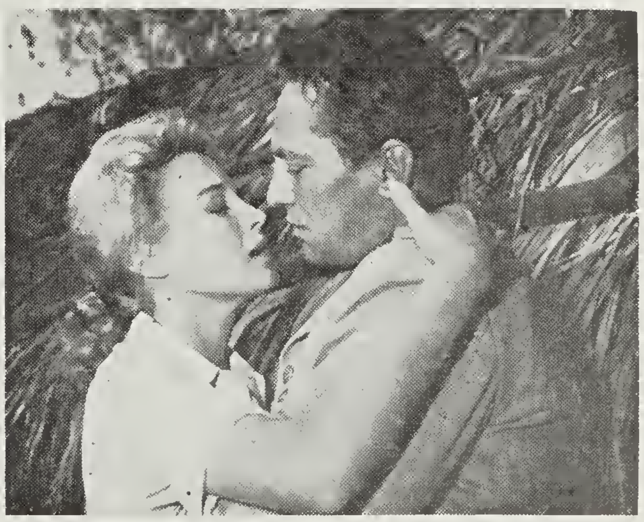
"Swiss Family Robinson," adventure film in Technicolor-Panavision, leads off the 1961 season. Featured are John Mills, Dorothy McGuire, James MacArthur, and others.

MARCH

Disney's Easter release will be the all cartoon feature "101 Dalmations," in Technicolor.

WARNER BROS.—"Parrish" Troy Donahue

WARNER BROS.—"A Fever in the Blood"



WARNER BROS.—"The Sins of Rachel Cade"

CLOVER PRODUCTIONS, INC.

SAM KATZMAN, PRESIDENT

Released

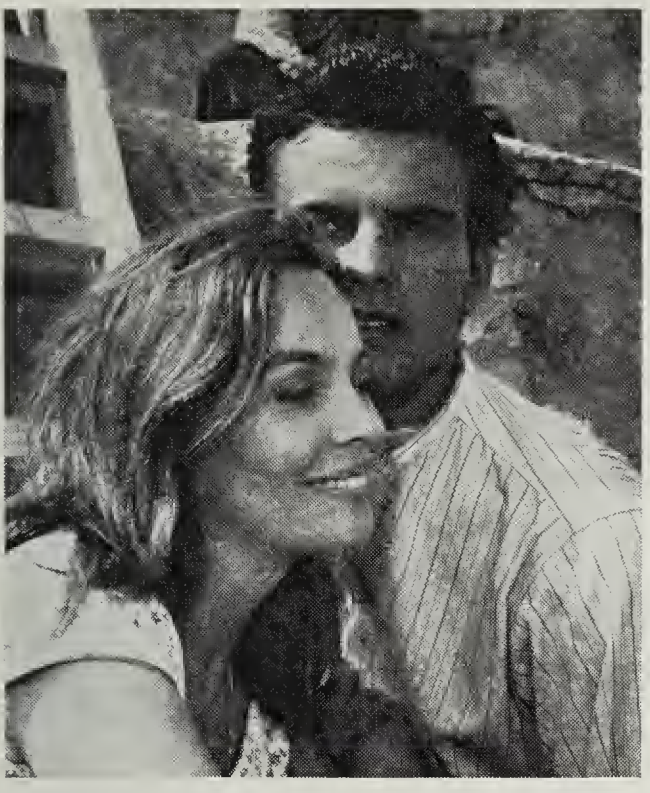
"WIZARD OF BAGHDAD"

20TH CENTURY-FOX

SAMUEL G. ENGEL PRODUCTIONS, INC.

SCREEN PRODUCERS GUILD

SPG



WARNERS—"Fanny" Leslie Caron, Maurice Chevalier

APRIL

Fred MacMurray and Nancy Olson star in the comedy, "The Absent-Minded Professor," set for release this month.

JUNE

Donald Crisp and Kay Walsh head the cast of the Technicolor drama, "Greyfriars Bobby," a story of a little Skye terrier's devotion to his master in the Scottish Highlands, which will go out this month.

Coming in 1961 are "We Belong Together" (tentative title) Hayley Mills' second motion picture under the Disney banner, which also features Marureen O'Hara and Brian Keith, in Technicolor, and "Nomads Of The North" in Technicolor, which is James Oliver Curwood's story of the adventures of a trapper and his Malemute dog. Filmed on location, this introduces two new stars, Jean Coutu, a rugged French-Canadian performer, and Nicki, a pure-bred Malemute dog.

COLUMBIA

Jonas Rosenfield, Jr., Columbia advertising director, states, "Our line-up of pictures has all of the showmanship ingredients to make them readily merchandised in every situation . . . Entertainment of maturity and power is part of Columbia's program for the first half of 1961 . . . It is our desire to provide pictures of substance and quality. We renew our promise to lavish every exploitation effort on them. For the extra life . . . we only ask that the exhibitor give them, and at the same time themselves, a firm and helping hand."

JANUARY

The year leads off by Columbia with "The Wackiest Ship In The Army," in CinemaScope and Color, with Jack Lemmon, Ricky Nelson, John Lund, Chips Rafferty, and Joby Baker. This will be followed by "Sword Of Sherwood Forest," in Magascope and Color, with Richard Greene and Peter Cushing, and "Hand In Hand," with John Gregson and Dame Sybil Thorndike.

FEBRUARY

This month's releases are "Angel Baby," with George Hamilton, Mercedes McCambridge, and Salome Jens; "The Warrior Empress," in CinemaScope and Color, with Kerwin Mathews and Tina Louise; "Underworld U.S.A," with Cliff Robertson; and "Visa To Canton," in color, with Richard Basehart.

MARCH

The William Goetz production, "Cry For Happy," in CinemaScope and Color, leads off the month. In the cast are Glenn Ford, Donald O'Connor, Miiko Taka, and James Shigeta. Also to be released this month is "The Full Treatment," with Ronald Lewis, Diane Cilento, Claude Dauphin, and Francoise Rosay. Two reissues, "Born Yesterday" and "The Solid Gold Cadillac," both with Judy Holliday, will be sent out this month.

APRIL

On the release schedule this month are "A Raisin In The Sun," with Sidney Poitier, Claudia McNeil, and Ruby Dee; "Five Golden Hours," with Ernie Kovacs, Cyd Charisse, and George Sanders; and "The Terror Of The Tongs," in color, with Christopher Lee and Yvonne Monlaur.

MAY

Continuing to release films of international flavor, "Carthage In Flames," in Technicolor—Technirama, with Pierre Brasseur and Anne Heywood; "Greengage Summer," in color, with Kenneth More; and "In The Nick," in CinemaScope, with Anthony Newley and Anne Aubrey, feature this month's releases, which also include "Mad Dog Coll," featuring John Chandler.

JUNE

"Gidget Goes Hawaiian" in color, with James Darren, Michael Callan, and Joby Baker heads the June schedule, which includes William Castle's "Homicidal," with Glenn Corbett, and "The Most Dangerous Man Alive," with Ron Randall and Elaine Stewart.

This company's specials for 1961 include "Pepe" in CinemaScope and Color, with Cantinflas, the world famous Mexican comedian, and a roster of guest stars that reads like a who's who of Hollywood, and "The Guns Of Navarone," in CinemaScope and Color, with Gregory Peck, David Niven, Anthony Quinn, James Darren, Gia Scala, and others.

Other films on the 1961 schedule include "The Devil At Four O'Clock" in Cinema-

20TH FOX—"Destruction Test" Bradford Dillman, Suzy Parker

20TH FOX—"Fiercest Heart" Stuart Whitman, Raymond Massey

AM-INT.—"Master of the World" Vincent Price

20TH FOX—"Francis of Assisi" Bradford Dillman

Scope and Color, with Spencer Tracy, Frank Sinatra, Barbara Luna, and others; "The Kingdom Of Man," with Maria Schell and Richard Widmark; "Mysterious Island," in Super-Dynamation, with Michael Craig, Michael Callan, and others; "Try, Try Again," with Jack Lemmon and Debbie Reynolds; and "Two Rode Together" with James Stewart, Richard Widmark, and Shirley Jones.

MGM

Dan S. Terrell, MGM ad chief, says MGM has one of the most ambitious and exciting product lineups ever offered by any studio, and looks forward to 1961 as a banner year for the company and the exhibitors across the country. "We are planning our campaigns for the longest, most penetrating pre-sell," he adds. ". . . Our new super productions are 'The Four Horsemen Of The Apocalypse' and 'Muntiny On The Bounty' . . . More and more, it is incumbent upon the theatre showmen to get behind the product and sell it to their own patrons. In every case, we will put the tools into your hands with each campaign geared to the stars, the story values, and special exploitation opportunities . . . Foremost, of course, is the quality and power of the features themselves. The 1961 lineup includes an impressive list of productions that should give all theatremen a look of happy expectation . . . Another super production of 1961 will be 'King Of Kings,' a roadshow attraction."

JANUARY

The lead-off releases for 1961 are "Village Of The Damned" with George Sanders, and "Gorgo," in Eastman Color, with Bill Travers.

FEBRUARY

"Go Naked In The World" in Metrocolor, with Gina Lollobrigida, Tony Franciosa, Ernest Borgnine, and Luana Patten is the month's release.

MARCH

George Pal's "Atlantis, The Lost Continent," in color, with Anthony Hall, Joyce Taylor, and others, is the release for this month, along with the general release of "Cimarron," and the reissue of "Gone With The Wind," with the late Clark Gable, Vivien Leigh, and others.

Other MGM releases have not been scheduled as yet, but to be sent out from April through July will be the Samuel Bronston roadshow production, "King Of Kings," in 70mm Super Technirama, Technicolor, and with Jeffrey Hunter, Robert Ryan, Siobhan McKenna, and thousands of others; "Mutiny On The Bounty," in color and Ultra-Panavision, with Marlon Brando, Trevor Howard, etc.; "The Four Horsemen Of The Apocalypse," with Glenn Ford, Ingrid Thuli, Charles Boyer Paul Lukas ad others based on the world-famous classic by Vincente Blasco Ibanez; "The Colossus of Rhodes" in CinemaScope and color, with Rory Calhoun; Andrew and Virginia Stone's suspense-drama in color, "Ring Of Fire," climaxed by a spectacular forest fire, with cast headed by David Janssen and Joyce Taylor; "The Spinster" (tentative title), from the best-selling novel by Sylvia Ashton-Warner, featuring Shirley MacLaine and Laurence Harvey; "Silent Partner," with Stewart Granger and Haya Harareet; "The Tartars," in CinemaScope and Color, with Victor Mature, Orson Welles, and Folco Lulli; and "Lady L," with Tony Curtis and Gina Lollobrigida.

PARAMOUNT

Martin Davis, Paramount advertising director, says, "To paraphrase a revered industry slogan, 'If it's a Paramount picture, it's the best showmanship in town!' This remark will be the theme of Paramount's marketing and merchandising plans for the coming year.

"Paramount's marketing and merchandising methods are unique in the industry. From the very start of production right down to the final pay-off dates, a showmanship-wise team staffed from every segment of the company—including the producer, sales, advertising, and publicity—is in there pitching. East and west are constantly in contact, developing and executing concepts on a customized, picture-by-picture basis.

"Every Paramount release is carefully evaluated and re-evaluated by the best talent available before a penny is spent on a complete campaign. In delivering this campaign to exhibitors, Paramount does so with the feeling that no better package is available anywhere. But as confident as Paramount is in these campaigns, they can only reap maximum results with the full cooperation of exhibitors. The majority of these men are every bit the showmen that the designers of the campaign are. If they expend an equal effort, their business can only benefit."

JANUARY

The Paramount year will lead off with the regular release of "The World Of Susie Wong," in Technicolor, with William Holden and Nancy Kwan; and "Blueprint For Robbery," Bryan Foy production based on the sensational Boston robbery.

Paramount announced that "Elephant Walk," with Elizabeth Taylor and Dana

(*Continued on page 30*)

Fox West Coast Theatres Corporation

Fox Intermountain Theatres, Inc.

Fox Midwest Theatres, Inc.

Evergreen State Amusement Corporation

DIVISIONS OF
NATIONAL THEATRES & TELEVISION, INC.
NT&T

BRITAIN LOOKS TO A LIVELY 1961

"The Naked Edge" — United Artists — Deborah Kerr and Gary Cooper.

"Carry On Constable" — Anglo Amalgamated — Sidney James, Eric Barker.

"A Story Of David" — Associated British in the United Kingdom only — Barbara Shelley, Jeff Chandler.

by Jock MacGregor

BRITISH STUDIOS will make a major contribution to the product available in 1961. London is becoming more and more the centre for international film production. The facilities and personnel are available and increasing numbers of producers and artists are finding conditions here to their liking. No major distributor will be without pictures made in Britain, while many independents will look to the studios for the core of their programs.

Indeed, studio space is getting increasingly hard to come by and most producers expect to see a world return from their efforts. For this added product, all exhibitors must thank their British cousins. Through the small levy on all cinema admissions, the dividend paid out through the Eady Fund to the makers of British pictures in an endeavor to make their efforts economic has really boosted output. It must be the most practical means of encouraging production in the world.

Currently there are more than 50 pictures available for release in the U.S.A. or in production. And these star such proven names as Gary Cooper, Deborah Kerr, Cary Grant, Robert Mitchum, Jean Simmons, William Holden, David Niven, Gregory Peck, Anthony Quinn, Peter Finch, Dirk Bogarde, Alec Guinness, Jeff Chandler, Peter Sellers, Suzy Parker, Stewart Granger, James Mason, Richard Todd, Kenneth More and Laurence Harvey. The technical credits are no less impressive.

Many exhibitors may well play the product without realising that it was "Made in Britain," and whether that is a compliment or not is a subject which many here are prepared to argue well into the night. Many favor the indigenous picture such as represented by the old Ealing school of comedies and distrust the hybrid which can fail through trying to satisfy too many masters.

At the box offices in the U.K., the best of the home product surpasses all comers. In the hard ticket field it is a different matter. Britain has not attempted this market and some Hollywood offerings such as "South Pacific," "The Ten Commandments," "The Nun's Story," "Around the World," and "Ben-Hur" have done fabulously.

A number of the British pictures which will be available to the North American market in 1961 are already box office hits here.

(Continued on page 29)

"Hand In Hand" — Associated British in U.K. and Columbia—Philip Needs and Loretta Parry.

"The Singer Not The Song"—J. Arthur Rank Organization—Mylene Demongeot, Dirk Bogarde.

"No Love For Johnnie" — Betty E. Box production — Peter Finch, Mary Peach, Stanley Holloway.

"Watch Your Stern"—Anglo Amalgamated—Kenneth Connor, Eric Sykes, Leslie Phillips, Joan Sims.

"Don't Bother To Knock" — Associated British — Richard Todd, Nicole Maurey, Judith Anderson, June Thorburn.

WATCH OUT FOR THESE 3 NEW ONES

From
Pinewood
Studios

MAN IN THE MOON

Kenneth More soars to fresh heights in this science-fiction satire from the brilliant team that gave you "Sapphire"—Michael Relph and Basil Dearden. Starring with More is the Laurence Olivier discovery, lovely Shirley Anne Field.

THE SINGER NOT THE SONG

From top producer-director Roy Baker comes this powerful drama with a trio of world stars—Dirk Bogarde fresh from his Hollywood triumph, award-winning John Mills and France's delightful Mylene Demongeot.

NO LOVE FOR JOHNNIE

Peter Finch, star of international repute, heads the cast with delicious newcomer Mary Peach, in this romantic drama from Britain's leading film-makers, producer Betty E. Box and director Ralph Thomas.

THE RANK ORGANISATION

Enquiries for U.S.A.: **FRANK H. FISHER,**
Film Division, Rank Records of America Inc., 24 West 57th Street,
New York 19, N.Y.

NAT COHEN & STUART LEVY Present

THE BIGGEST & BEST FROM GREAT BRITAIN

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

A PETER ROGERS Production

CARRY ON NURSE

A PETER ROGERS Production

CARRY ON CONSTABLE

Distributed by GOVERNOR FILMS, INC., New York 22

A PETER ROGERS Production

CARRY ON TEACHER

A PETER ROGERS Production

CARRY ON SERGEANT

Distributed by GOVERNOR FILMS, INC., New York 22

CIRCUS OF HORRORS

in CINEMASCOPE & EASTMAN COLOR

HORRORS OF THE BLACK MUSEUM

in CINEMASCOPE & EASTMAN COLOR

Distributed by AMERICAN INTERNATIONAL PICTURES, Hollywood 28

A PETER ROGERS Production

PLEASE TURN OVER

Distributed by COLUMBIA PICTURES

A PETER ROGERS Production

WATCH YOUR STERN

Contact GORDON FILMS, INC.
120 West 57 Street, New York 19

Produced by MICHAEL POWELL

PEEPING TOM

Starring
CARL BOEHM • MOIRA SHEARER
in EASTMAN COLOR

THE TOUGHEST FILM EVER MADE IN BRITAIN!

CONCRETE JUNGLE

Starring
STANLEY BAKER

Contact GORDON FILMS, INC., 120 West 57 Street, New York 19

plus more BIG ONES to come from

ANGLO AMALGAMATED FILM DISTRIBUTORS LTD
HAMMER HOUSE 113 WARDOUR STREET LONDON W1 Cables ANGLOPRO LONDON

DISTRIBUTION THROUGHOUT THE WORLD BY

PATHE

ASSOCIATED BRITISH THEATRICAL PRODUCTIONS

TOMMY THE TOREADOR
Starring TOMMY STEELE and
JANET MUNRO with SIDNEY JAMES TECHNICOLOR

SANDS OF THE DESERT
Starring CHARLIE DRAKE co-starring
PETER ARNE with SARAH BRANCH
BETH ROGAN·RAYMOND HUNTLEY TECHNICOLOR

DON'T BOTHER TO KNOCK
with RICHARD TODD, NICOLE MAUREY
JUNE THORBURN, ELKE SOMMER.
EASTMAN COLOUR

SCHOOL FOR SCOUNDRELS
Starring IAN CARMICHAEL·TERRY-THOMAS
JANETTE SCOTT and ALASTAIR SIM

THE REBEL
with TONY HANCOCK, GEORGE
SANDERS, PAUL MASSIE,
MARGIT SAAD, IRENE HANDL.
EASTMAN COLOUR

THE LONG AND THE SHORT AND THE TALL
with RICHARD TODD, LAURENCE HARVEY,
RICHARD HARRIS.

ABC TELEVISION NETWORK PRODUCTIONS

TIME TO REMEMBER (39 ½-hour episodes)
TORCHY (52 ¼-hour episodes)
HABATALES (65 eight minute films)
THE FLYING DOCTOR (39 ½-hour episodes)
AFRICAN PATROL (39 ½-hour episodes)
DIAL 999 (39 ½-hour episodes)
MANTOVANI (39 ½-hour episodes)
TALES FROM DICKENS (14 ½-hour episodes)
GLENCANNON (39 ½-hour episodes)
INTERNATIONAL DETECTIVE (39 ½-hour episodes)
JUNGLE BOY (13 ½-hour episodes)
TOMAHAWK (26 ½-hour episodes)
MARTIN KANE (39 ½-hour episodes)
POLICE SURGEON (13 episodes)
Feature Films
Educational Films
Short features
Documentaries
Pathe News Library
Armchair Theatre

ASSOCIATED BRITISH-PATHE LTD

A MEMBER OF THE ASSOCIATED BRITISH PICTURE CORPORATION

2 DEAN STREET, LONDON, W.1, ENGLAND
Telephone: GERrard 0444 · Cables: Pathirema London

ASSOCIATED BRITISH -PATHE LTD

"The Rebel"—Associated British—George Sanders, Tony Hancock, Margit Saad.

"The Long And The Short And The Tall" — Associated British — Laurence Harvey, Richard Todd, Richard Harris.

BRITAIN *(Continued from page 25)*

Sweeping all before it as the year draws to a close is "The Millionairess." Starring Peter Sellers and Sophia Loren, this adaptation of George Bernard Shaw's play has, with its attractive casting, intriguing title, and sexy advertising, given 20th Century-Fox its biggest winner of the year. The comedy success, "Doctor in Love," has been the greatest money maker in the series. Peter Rogers' Anglo Amalgamated release, "Carry On, Constable," has equalled the phenomenal "Carry On, Nurse."

Though not on release yet, Lion's "Saturday Night and Sunday Morning" is hot in pre-release situations. This raw story boasts a cast of newcomers and combines the best of the down to earth continental sex drama with an original English speaking sound track. It should provide Continental Film Distributors with every bit as big a hit as "Room at the Top."

Star-studded international pictures which were filmed here and are available for early American release include Warners' "The Sundowners" (Deborah Kerr, Robert Mitchum); Paramount's "World of Suzy Wong" (William Holden, Nancy Kwan); U-I's "Grass is Greener" (Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons); and Buena Vista's "Swiss Family Robinson" (James MacArthur, Dorothy Maguire).

Biggest picture nearing completion here is Carl Foreman's sea epic, "Guns of Navrone." Gregory Peck, David Niven, Anthony Quinn, Gia Scala, and Stanley Baker head the impressive cast of this Columbia release, which J. Lee Thompson directs.

Shooting has been concluded on another international production, "The Naked Edge," which has been produced by George Glass and Walter Seltzer for UA release. This tense thriller about a wife (Deborah Kerr) who fears her husband (Gary Cooper) is a murderer has been scripted by Joseph ("Psycho") Stefano. Michael Anderson directs.

Besides "Doctor in Love," Rank has four major pictures ready for U.S. distribution. Peter Sellers, whose popularity is increasing steadily, has his first serious villainous role in "Never Let Go" in which Richard Todd co-stars. Kenneth More stars in "Man on the Moon," and Peter Finch in "No Love for Johnny," a drama about a member of parliament which has been produced by the highly successful Betty E. Box-Ralph Thomas team. High on the Rank line-up is "The Singer Not The Song," a battle of wits between a Mexican priest and a bandit in an isolated village, which stars Dirk Bogarde, John Mills, and Mylene Demongeot.

Associated British top their line up with Sir Michael Balcon's production of the successful Far East war play, "The Long and The Short and The Tall," in which Richard Todd stars with Laurence Harvey. Richard Todd also stars in his own production of "Don't Bother To Knock," which has been shot in CinemaScope with Nicole Maurey as his leading lady. Tony Hancock, one of the top comedians on British TV, stars in "The Rebel."

No company is more active than Hammer under the leadership of Jim and Michael Carreras and Anthony Hines. Currently they have nine pictures shooting or awaiting American release. Those which Columbia will handle include "Sword of Sherwood Forest," "Terror of the Tongs," "Two Faces of Dr. Jekyll," "Hell Is a City," "Full Treatment," and "Taste of Fear."

Another company which is steadily increasing its output is Anglo Amalgamated headed by Nat Cohen and Stuart Levy. They have available, in addition to three "Carry On" comedies, "Concrete Jungle" with Stanley Baker; Michael Powell's "Peeping Tom," "Watch Your Stern," a naval comedy; "Konga," science fiction; "No Kidding," "Payroll," and others.

Lion International has available "Pure Hell at St. Trinians," another girls' school romp, the Boultings' "The Risk," and Max Bygraves' "Spare the Rod"; Regal International "Treasure of Monte Cristo" and "Siege of Sidney Street"; Eros "His and Hers" and "Johnny Nobody"; Renown "Dentist in the Chair"; and Gala "During One Night."

A number of pictures are set for release through American majors. 20th-Fox has "Circle of Deception" with Suzy Parker, "Mr. Topaze" with Peter Sellers, and "The Queen's Guard"; UA, "Tunes of Glory" starring Alec Guinness; Warners, "The Roman Summer of Mrs. Stone" with Vivien Leigh; Columbia, "Greengage Summer" with Kenneth More, and "Five Golden Hours" with Ernie Kovacs; MGM, Stewart Granger in "Sleeping Partners"; and Buena Vista, "Greyfriars Bobby" and "The Horsemasters." No release has been set for Stanley Kubrick's "Lolita," which is now shooting with James Mason and Peter Sellers.

These are only some of the titles. All may not be world beaters but one thing certain is that enormous enthusiasm has gone into their making. The men and women in British studios have a strong belief in the future of the cinema and take great pride in their work. With the reduction of Hollywood line-ups these pictures will not only help many American exhibitors fill their program requirements but also will enable many theatres to stay open.

"Man In The Moon" — Rank Film Distributors — Kenneth More and Shirley Anne Field.

"Never Let Go" — J. Arthur Rank Organization — Richard Todd, Peter Sellers, Elizabeth Sellars.

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AN AMERICAN AIRMAN'S SEARCH FOR LOVE AND OBLIVION

a GALAWORLDFILM production
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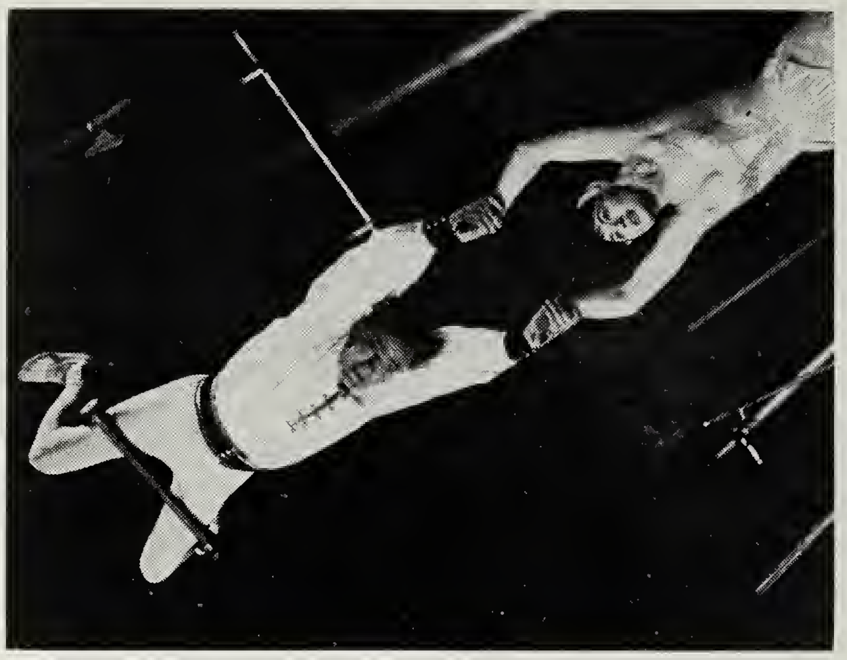
SUSAN HAMPSHIRE
ALSO STARRING SEAN SULLIVAN
written produced and directed by
SYDNEY J. FURIE
Executive Producer Kenneth Rive


EMBASSY—"Bimbo the Great" Claus Holm, Germaine Damar

PARAMOUNT

(*Continued from page 24*)

Andrews, and "The Naked Jungle," with Charlton Heston and Eleanor Parker, both Technicolor spectacles set in remote and exotic regions of the world, will be re-released nationally in January.

FEBRUARY

This month will see the release of "The Savage Innocents," in Technicolor and Technirama Anamorphic, featuring Anthony Quinn and Yoko Tani.

MARCH

Mel Ferrer, Elsa Martinelli, and Annette Vadim in "Blood and Roses," in Technicolor, will be released this month.

(*Continued on page 32*)

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PETER ROGERS

"NO KIDDING"

Anglo Amalgamated Film Distributors Ltd., 113 Wardour Street London, W.I. England

MGM's "Gorgo," William Travers, Vincent Winters

PARAMOUNT

(*Continued from page 30*)

APRIL

Hal Wallis' production, "All In A Night's Work," in Technicolor, with Dean Martin, Shirley MacLaine, and Charles Ruggles will be released this month.

MAY

Audrey Hepburn in "Breakfast At Tiffany's,' in Technicolor, will be available now.

JUNE

The Technicolor and VistaVision "One-Eyed Jacks," with Marlon Brando, Karl Malden, and Katy Jurado, will be available for special engagements this month, as will "On The Double," in Technicolor and Panavision, with Danny Kaye.

A Jerry Lewis picture will be the July 4 release, and other coming attractions are William Holden, Lilli Palmer, and Hugh Griffiths in "Counterfeit Traitor"; Fred Astaire and Debbie Reynolds in "Pleasure Of His Company"; Laurence Harvey and Genevieve Page in "Summer and Smoke"; Audrey Hepburn in "Mistress Of Mellyn"; and "Hatari," in Technicolor, with John Wayne.

20th CENTURY-FOX

Charles Einfeld, vice-president, stated, "Our goal is 60 quality films for the year—films that will not only fill the theatres with customers, but also fill the booking schedules with product. Careful and prudent planning is going into the production of these pictures and into their distribution. Diversity is a prime aim—a well-rounded lineup with universal appeal that fits snugly in an orderly release schedule. And exploitability is another prime aim—pictures that are made with an eye towards promotional potency as well as their quality quotient."

"We believe," he said, "that the first vital step in an intelligent, bold and progressive merchandising plan for ourselves as well as the industry is to have at your disposal a huge supply of product. And we are substantiating our belief with a production schedule which is the greatest in the industry. Here then, is a sampling of what we have coming up. . . ."

JANUARY

"Marriage-Go-Round" in CinemaScope and DeLuxe Color, and featuring Susan Hayward James Mason and Julie Newmar, leads off our 1961 releases. Other films this month are "Double Trouble" in CinemaScope—DeLuxe Color, with Tommy Noonan and Pete Marshall; "Circle Of Deception" in CinemaScope with Bradford Dillman and Suzy Parker; "Little Shepherd Of Kingdom Come" in CinemaScope and DeLuxe Color, with Jimmie Rodgers, Launa Patten, and Chill Wills; and "The Millionairess' in CinemaScope and DeLuxe Color, with Sophia Loren, Peter Sellers Vittorio de Sica, and Alistair Sim.

FEBRUARY

This month leads off with the CinemaScope version of William Faulkner's "Sanctuary," a Richard Zanuck production, with Lee Remick and Yves Montand; followed by "The Queens Guards" in CinemaScope, with Raymond Massey and Robert Stevens; "Misty" in CinemaScope and DeLuxe Color, with David Ladd Arthur O'Connell and Pam Smith; and "Sniper's Ridge," a war story.

MARCH

"Return To Peyton Place" in CinemaScope and DeLuxe Color heads the releases for March. The cast of this Jerry Wald production includes Joan Crawford, Gene Tierney, Dean Stockwell, and Mary Ure. Other releases this month are "Salaambo" in CinemaScope and De Luxe Color, with Jeanne Valerie, Jacques Sernas, and Edmund Purdom; "The Right Approach" in CinemaScope and DeLuxe Color, with Martha Hyer, Frankie Vaughan, and Juliet Prowse; "The Fiercest Heart" in CinemaScope and De Luxe Color, with Stuart Whitman, Raymond Massey, and Geraldine Fitzgerald; and a dog story, "Silent Call."

APRIL

The Easter release will be "Snow White and The Three Stooges," which features Carol Heiss, women's figure skating champion, and the Three Stooges; followed by "All Hands On Deck," with Pat Boone, Buddy Hackett, and Margo Moore; "It Happened In Athens" in CinemaScope and Color, with Jayne Mansfield, Xenia del Mar, and Nico Minardos; and "The Canadians," in CinemaScope and De Luxe Color, with Robert Ryan, Theresa Straus, and Torin Thatcher.

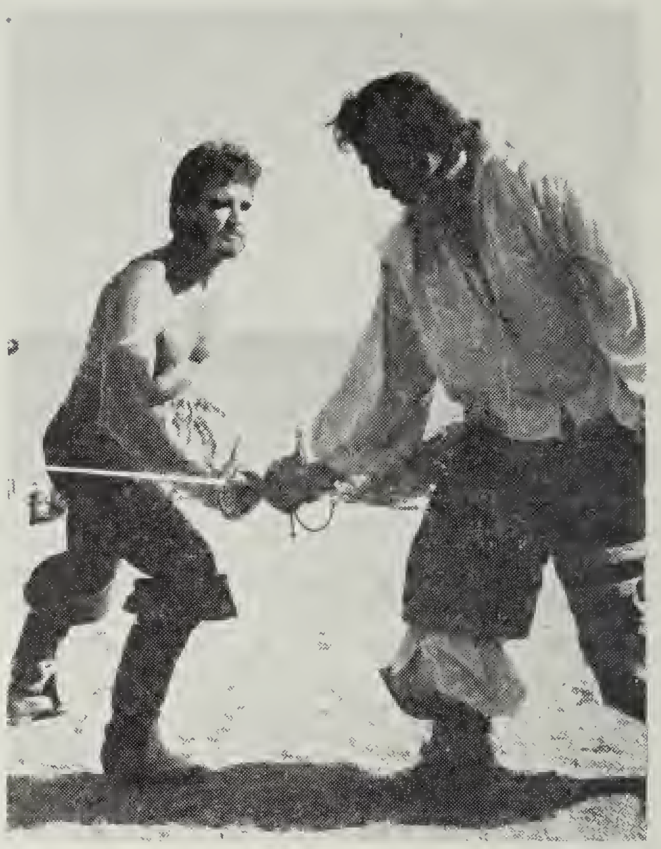
MAY

Spring continues with the release of "Lion Of Sparta" with a cast including Diane Baker and Barry Coe; Darryl Zanuck's "The Big Gamble" in CinemaScope and De Luxe Color, with Juliette Greco, Stephen Boyd, and David Wayne; "Francis Of Assissi," with Bradford Dillman and Dolores Hart; and "The Big Show," a circus story with an international cast.

JUNE

Robert Wagner and Frankie Vaughan in "Solo" in CinemaScope and DeLuxe Color leads the releases for the month of roses. Others are Audie Murphy in "Battle At Blood Beach"; a Jerry Wald musical, "High Heels," with Carol Lynley; "The Long Rope," with Hugh Marlowe; "Wild In The Country," with Elvis Presley, Tuesday Weld, and Jean Simmons.

In addition to the special road-show release of "Cleopatra," with Elizabeth Taylor, Stephen Boyd, and Peter Finch, in 70mm. Todd-AO and De Luxe Color, other 20th-Fox releases on the coming schedule are "Champagne Complex" (tentative title) featuring Debbie Reynolds: Jerry Wald's "A Summer World"; Henry King's "The Miracle Of Guadalupe"; Alfred Hitchcock's "Trap For A Lonly Man";



EMBASSY—"Morgan the Pirate"

James Stewart in "Mr. Hobbs Takes A Vacation"; Ingrid Bergman in "The Visit"; Jackie Gleason in "Gigot" (tentative title); Marilyn Monroe and Frank Sinatra in "Good-Bye Charlie"; and many others.

Also, the special release of "State Fair," Richard Rodgers and Oscar Hammerstein II musical in Todd-AO and DeLuxe Color, with an all star cast headed by Pat Boone, and produced by Charles Brackett and Walter Lang; and the special release, "The Greatest Story Ever Told," George Stevens production in Todd-AO and DeLuxe Color, starts production in January, 1961.

UNITED ARTISTS

Roger Lewis, United Artists' vice-president states, "No two pictures are the same and each theme must be custom tailored to the individual motion picture . . . United Artists is moving with the times in its conception and application of the latest merchandising techniques. We are enormously proud of our product for the next four months and beyond and are confident that we are making every effort to bring these outstanding motion pictures to the public right up to and beyond the date of the first engagements."

JANUARY

The UA lead-off release for 1961 is "Exodus," for special engagements, with Paul Newman and Eva Marie Saint, and others. Others for this month are Bob Hope and Lucille Ball in "Facts Of Life"; "The Misfits," with Marilyn Monroe, Clark Gable, and Montgomery Clift; and a western, "Five Guns To Tombstone," with James Brown.

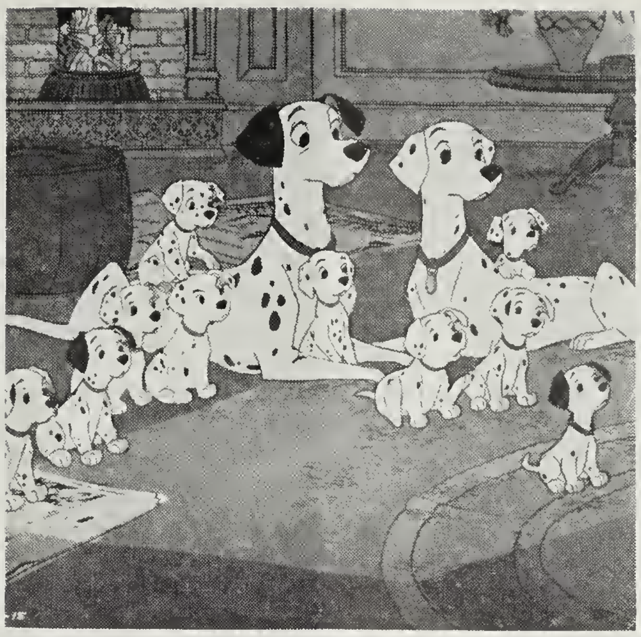
FEBRUARY

Burt Lancaster and Shelley Winters in "Matter Of Conviction"; "Burma Patrol" with Ron Foster and Miiko Tako; and "Warlord Of Crete", in color, with Bob Mathias are this month's releases.

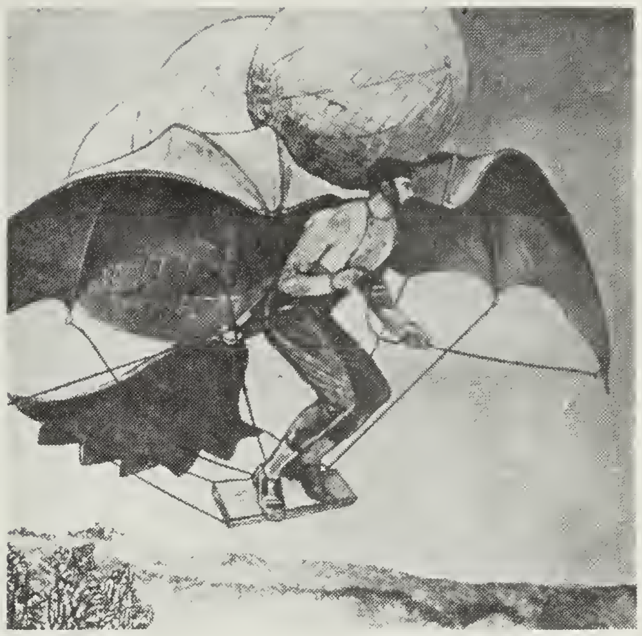
MARCH

Scheduled for this month is the regular release of "The Alamo," with John Wayne; "The Hoodlum Priest," with Don Murray; "A Matter of Morals"; and the release of the Festival winning Italian-made spectacle, "The Great War."

20TH FOX—"Marriage-Go-Round" Susan Hayward, James Mason



BUENA VISTA—"101 Dalmations" (All Cartoon Feature)



EMBASSY—"The Fabulous World of Jules Verne"

APRIL

Gary Cooper and Deborah Kerr in "The Naked Edge"; Kerwin Mathews in "Jack, The Giant Killer"; and "Frontier Uprising" will be issued this month.

MAY

"Town Without Pity" with Kirk Douglas; "Something Wild," with Carroll Baker; and "Season Of Passion," with Ernest Borgnine and Anne Baxter, comprise the scheduled releases for this month.

JUNE

"Paris Blues," with Paul Newman, Sidney Poitier, Joanne Woodward, and Louis Armstrong; "Revolt of the Slaves" in color, with Rhonda Fleming and Lang Jeffries, are down for release this month.

For July and August the company will release "By Love Possessed," with Lana Turner and Efrem Zimbalist, Jr., and "Goodbye Again," with Ingrid Bergman, Yves Montand, and Tony Perkins.

During the remainder of the year UA has scheduled "The Young Doctors," with Frederic March and Ben Gazzara; "Virgins Of Rome," with Louis Jourdan and Sylvia Sims; "Man Of Alcatraz," with Burt Lancaster; and "Pocket Full Of Miracles," with Glenn Ford, Bette Davis, and Hope Lange.

Also, the roadshow of "West Side Story," with cast headed by Natalie Wood and Richard Beymer.

UNIVERSAL-INTERNATIONAL

Dave Lipton, U-I vice-president in charge of advertising and publicity, stated, "Having successfully demonstrated that big pictures aggressively pre-sold before release and comprehensively sold right down the line during release, can yield record box office returns for the exhibitor and record film rentals for the distributor, U-I will continue to pursue this policy during 1961 . . . Tours of stars and behind-the-scenes personalities are an important part of Universal's point of sale promotional activity at the time of the launching of its pictures and carrying forward its practice of the past 12 months, there will be personalities involved with every release where it is possible to secure these people . . . A big picture, aggressively pre-sold before release and supported right down the line during its release is the essence of U's promotional plan for the next 12 months."

JANUARY

The year is led off by "The Grass Is Greener," in Technirama and Technicolor, with a cast headed by Cary Grant, Deborah Kerr, Robert Mitchum, and Jean Simmons.

FEBRUARY

This month's releases are "The Great Imposter," with Tony Curtis, Joan Blackman, Edmond O'Brien, Arthur O'Connell, and others, and "The Shakedown," featuring Terrence Morgan and Hazel Court.

MARCH

"Romanoff and Juliet," produced and directed by and starring Peter Ustinov, in color, with Sandra Dee and John Gavin, is the March entry. Reissues of Audie Murphy in the Technicolor, Cinemascope "To Hell and Back," and Rock Hudson's "The Lawless Breed" in Technicolor, also go out this month.

APRIL

Richard Widmark in "The Secret Ways," and two other pictures will be released this month.

MAY

The Eastman Color film "Pharoah's Women," with Linda Cristal, Pierre Brice, and John Drew Barrymore; Audie Murphy in "Posse From Hell" in color; and "Trouble In The Sky," with Michael Craig, Peter Cushing, and others, goes into release this month.

JUNE

Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten, and Carol Lynley in "The Day Of The Gun," in color, will be released this month along with a double feature combination "The Curse Of The Werewolf," in Technicolor; and "The Shadow Of The Cat."

Other U-I releases on the year will be announced at a later date.

WARNERS

Richard Lederer, advertising chief, stated that the company has rearranged its release schedule and will put several important releases into the all important April-June time period. Highly provocative ad campaigns will key all promotional activity.

At this writing, the precise order of Warner Brothers releases in the entire period has not yet been determined, but the selection will be made from a number of attractions listed.

JANUARY

Warners' picture to lead off the new year is "A Fever In The Blood," with Efrem Zimbalist, Jr., and Angie Dickinson.

FEBRUARY

Down for release this month is "Gold Of The Seven Saints," with Clint Walker, Roger Moore, and Leticia Roman.

MARCH

Steve Reeves and Giorgia Moll in "The White Warrior," in color, is the new action spectacle release for this month.

APRIL

"The Sins Of Rachel Cade" in Technicolor, with Angie Dickinson, Peter Finch, and Roger Moore, is down for dating.

Other coming releases from Warners include "Parrish," with Troy Donahue, Claudette Colbert, Dean Jagger, and Karl Malden, in color; Leslie Caron, Maurice Chevalier, Charles Boyer, and Horst Buchholz in "Fanny"; "Splendor In The Grass," in color, with Natalie Wood and "Susan Blade," in color, with Troy Donahue and Connie Stevens.

"Constantine" To Beaver-Champion

NEW YORK—"Constantine the Great," a spectacular motion picture now in its final stages of production, has been acquired by Beaver-Champion Attractions, Inc., James A. Mulvey, president, disclosed.

Based on a story of the first Christian Emperor, the Eastmancolor-Totalscope film stars Cornel Wilde and Belinda Lee and is being directed on location by Lionelle de Felice for Ionia Films.

Koch Joins Sinatra Firm

NEW YORK—Howard W. Koch has been named executive producer of Essex Productions, it was announced by Frank Sinatra, president of the company, which has signed a $15,000,000 multiple-picture deal with United Artists. Koch will assume his new post immediately with offices at Desilu Gower Studios.

He most recently was associated with Norman Panama and Melvin Frank in the production of "The Facts of Life," starring Bob Hope and Lucille Ball, for UA release.

The NEW YORK Scene

By Mel Konecoff

CHARLES A. ALICOATE was sworn in as the new chief barker for Variety Tent 35 at a recent luncheon in the Hotel Astor's grand ballroom at which time he pledged to do his utmost to double the present membership of the tent. John J. Fitzgibbons, Jr., president of Canadian Famous Players representing Variety International, also inducted Robert K. Shapiro, first assistant; Irving Dollinger, second assistant; Jack H. Levin, property master; Jack H. Hoffberg, dough guy; and as canvassmen Bud Edele, Walt Framer, Morris Sanders, Charles Smakwitz and George Waldman. Joseph E. Levine was named convassman in absentia recuperating from an operation in a Boston hospital.

Jack Levin as luncheon chairman paid tribute to the efforts of outgoing chief barker Harry Brandt and presented him with cuff links for the occasion. Brandt was grateful for the assistance he received from his fellow officers and he presented checks to Dr. Emanuel Revici, head of the Cancer Control Research Foundation, a project of the tent, and to Dan Daniel, president of the tent's Bill Corum Fund for additional playgrounds for handicapped youngsters.

Comedian Joey Adams entertained the more than 500 present.

HIGH FLYING MOVIES: Jet airplane passengers will soon be seeing movies on a regular basis if present indications come into being. Beginning early in January, Trans World Airlines will show first run and pre-released films on certain coast-to-coast Super jet flights following the installation of Strato-Cinema, the new airborne motion picture projection system.

The film selected for the premiere showing will be Fox's "Marriage Go Round," which will also be the world premiere of the film. The projection system was designed by David Flexer, president of Inflight Motion Pictures, Inc., which will service the equipment to the major airlines of the world.

According to Sheldon Smerling, Inflight's vice-president, the entire process is automatic with the films being projected on screens suspended from the plane's ceiling. The screen will accommodate all wide-screen productions with the sound being piped directly to the passengers via light-weight earphones, each with its own volume control. Stewardesses will distribute to each passenger a sealed packet of sanitized, foam rubber ear tips. Sound and projection equipment were developed by Reevesound Co., Inc.

THE METROPOLITAN SCENE: The heavy snow last week which gave everybody headaches was welcomed by the production crew shooting preliminary scenes on "Cause of Death," the George Raft starrer which U-I will release for Arlington Productions. The action takes place in New York during the winter. . . . U-I sending out quite a campaign kit on "The Grass is Greener," the showmanship angles of which could provide a greener Christmas for exhibitors. . . . Global genii headquarters sends over a paper turban calling attention to the forthcoming Fox film, "Wizard of Baghdad," and away we go. . . . U-I worked a neat tie-in with Associated Food Stores wherein the chain plugged "The Grass is Greener" in its grocery ads in the metropolitan and area papers. . . . A profile on Joe Levine entitled "Joe Levine Unchained" out in the January issue of Esquire. . . . Early season's greetings in from Walt Disney and staff, John Boone, Harold Rand, Ed Hyman, Norman Elson, Ralph Moyer, etc.

E-K President Honored

PHILADELPHIA—The Poor Richard Club of Philadelphia will award its gold medal of achievement to William S. Vaughn, president of Eastman Kodak Company, on Jan. 17 at ceremonies in the Pennsylvania city commemorating the 255th anniversary of Ben Franklin's birth.

A. Edward Morgan, Poor Richard president, said Vaughn will be honored as the chief executive of a leading American corporation.

The Poor Richard Club, one of America's oldest advertising organizations, is closely associated with leadership in Philadelphia's business and social life.

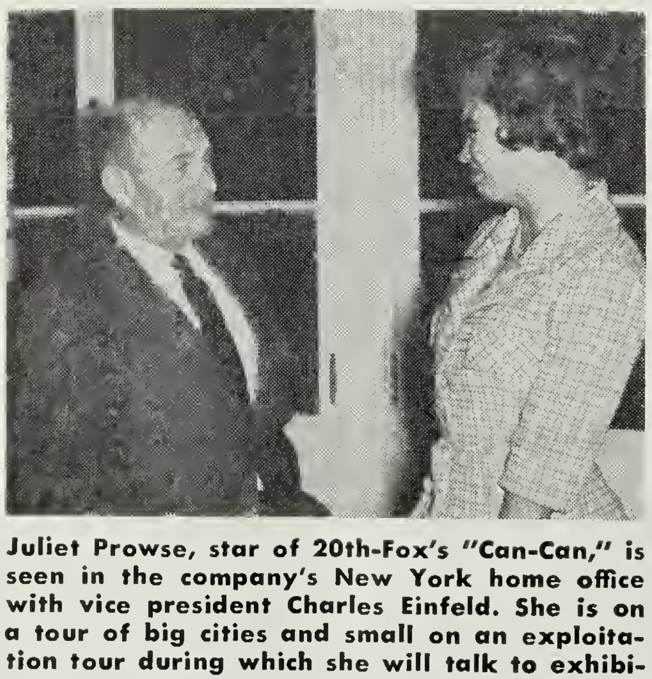
"It is especially appropriate for Poor Richard to honor the leader of a company whose name is synonomous with progress in the communication arts," Morgan said. "Mr. Vaughn's company is well recognized for photographic achievement that has contributed so much to publishing, graphic arts, and to human progress and enjoyment."

Corwin Joins PR Firm

NEW YORK—Alfred F. Corwin, for 12 years director of international information for the Motion Picture Association of America, has joined Fred Wittner Company, industrial marketing, advertising, and public relations agency.

Kingsley Releases "League"

NEW YORK—The Allied Film Makers production, "The League of Gentlemen" will be released in the U.S. by Kingsley International Film Corp. in a distribution deal between Ed Kingsley and Frank H. Fisher of The Rank Organization. Kingsley International will release the film early in 1961.



Juliet Prowse, star of 20th-Fox's "Can-Can," is seen in the company's New York home office with vice president Charles Einfeld. She is on a tour of big cities and small on an exploitation tour during which she will talk to exhibitors, executives of theatre circuits, newspaper and TV reporters and other media.

Feast Or Famine Rapped By Marcus

MILWAUKEE—Ben Marcus, chairman of the board of Allied States Association, expressed deep concern over the major distributors' policy of withholding product from release until a soft spot is found such as holidays, school vacations, etc., and depriving the market at other times of a steady flow of good product. However, Marcus further stated that, fortunately, some of the major companies have taken advantage of the Marcus Plan during the famine periods by releasing pleasing family pictures which, under the Marcus Plan, have run up some very fine grosses.

As an example, Marcus pointed to the splendid campaign conducted in Wisconsin on the "Magnificent Seven" and "For the Love of Mike." In these situations, both the exhibitor and the distributor benefitted handsomely while other distributors withheld their product from release awaiting the holiday period. He emphasized that in selecting pictures for a saturation campaign, that such pictures should be of an entertaining calibre that would have mass appeal.

Marcus criticized the handling of "Can-Can" which he said was not heavy enough to carry the hard ticket policy which Fox originally set on this production. It was a mistake for them to have withheld "Can-Can" from general release as long as they have, he added. After the terrific campaign put on in the large first-run cities, the demand to see it by the general public was very high and instead of withholding the picture as they have, it should have been put into general release throughout the country at that time.

No Depression, Says Survey

NEW YORK — Sindlinger and Company, market analysts, disclosed that statistics bear evidence that there is no depression in the motion picture business.

The report states "that in November, for the second month in succession, more people went to the movies than did the same month last year" and indicates that the national theatre gross may exceed $1,500,000,000 for the year." It indicates that attendance for the month of November was 6.7 per cent higher than that for the similar month of 1959, continuing the uptrend which started in October, when attendance rose five per cent.

Sally Perle To L.A.

NEW YORK—Sally Perle, president, Central Casting Corporation (New York), arrived in Los Angeles last week for purpose of opening a Los Angeles branch of her casting and talent operation. Miss Perle will represent talent in every category for motion pictures, and will offer full casting service of extras, as she does through Central Casting Corporation in New York.

The west coast office will be headed by Jack Hyman and will operate, for the present, under the name of the Sally Perle Agency, to avoid conflict between the name of her east coast corporation and the studio's Central Casting Affiliate.

Merchants Reopen Theatre

PORT NECHES, TEX.—Local merchants were reported cooperating to reopen the Neches, recently closed by Jefferson Amusement Company due to a lack of attendance. The merchants are purchasing tickets which will be given away free to their patrons.

Podhorzer Expands Diversity Of Product

NEW YORK—Munio Podhorzer, president, announced that the name of his company, United German Film Enterprises, Inc., has been changed to United Film Enterprises, Inc.

The change reflects the rapid expansion in volume and in diversity of product handled by the company during the last year. While the company is continuing to represent various German motion picture producers, it is also negotiating sales in other countries. During the year 1960, for example, the company sold over 20 German films to Canada and an equal number to Latin American countries and the Far East.

United Film Enterprises, Inc., will also represent the French production firm Franco London Film, S.A., here.

In addition to the above, the firm is representing the producers of the Italian film, "The Adventurers,' 'and the Israeli-German co-production, "Blazing Sand." Both of these are adventure films. The first was filmed in Brazil, while the second deals with the expedition of five young Israelis to the ancient temple city of Petra and was shot on location in Israel and in Jordan.

While the major activity will continue to be the sale of foreign films in this country, the company is also selling American films abroad and acting as go-between in various co-production deals.

Berkeley Films Bows

NEW YORK—The formation of Berkeley Films, Ltd., a producing-financing-distributing film company, was announced by Leonard Key, a member of the board of directors and well-known in theatrical circles as a producer-writer-director.

With offices in New York and London, Berkeley will finance the so-called "front money" so vital to film deals. Also unique in the credo adopted by the board of directors: A strict hands-off policy toward the producers, giving them full creative freedom.

Some of the properties which Berkeley holds options on for filming are "Once There Was A Russian," the forthcoming Sam Spewack play; "Captain Cat," Robert Holles' best-selling novel; Carel Capek's famous book, "The War With The Newts"; "The Agency Game," a spoof of American and British advertising; and "Live Bait," a suspense drama. "The Agency Game," starring Terry-Thomas, the first film on the agenda, is scheduled to go before the cameras in February.

The board of directors includes Leslie Linder, theatrical agency executive; Albert Fennel, executive film producer; Lewis Gilbert, producer-director; Nat Freedman, businessman; Dick Sloan, theatre owner; Leslie Norman, producer-director; Basil Appleby, producer-author-director; William Goldman, theatre owner; Harrison Jones, bank president; Leonard Key, producer-author-director; Irving Greene, banker; and Leonard Berston, businessman.

Turner Heads UA Branch

NEW YORK—John Turner has been appointed branch manager of United Artists' New York exchange, it was announced by James R. Velde, UA vice-president in charge of domestic sales.

Turner, a former branch manager and district manager for UA, will begin his new assignment on Dec. 19, under the supervision of D. J. Edele, southern division manager.

CANADIAN Highlights

By Harry Allen, Jr.

THE RECENT ANNUAL meeting of the Marcus Loew's Theatres in Toronto revealed renovation plans for their Loew's Yonge St., Toronto. The company, 80 per cent of which is owned by Loew's Theatres, Inc., New York, operates three theatres in Canada, Loew's London, Ont., Loew's Yonge St., and leases Loew's Uptown. Loew's Yonge St. will be closed for two weeks just before Easter for a $154,000 renovation job. Its 2,096 capacity will be reduced by 400. A similar type of renovation at the Uptown will be completed by Dec. 22 for the opening of "Spartacus." Leopold Friedman, a director and one-time financial vice-president of Marcus Loew's, resigned and was succeeded by L. A. Tisch, chairman of the executive committee of Loew's Theatres, Inc. Another recent change of interest in the Canadian setup was the elimination of the advertising department headed by Gerry Collins, who was returned to his old post of manager of the Uptown. The Uptown is rented to a company in which the principals are Loew's Theatres and Marcus Loew's stockholders. Eugene Picker, president of the parent company, revealed the company is looking for a hotel site in Canada, as well as obtaining a theatre in Montreal. The one in that city which bears its name is the property of United Amusements. Marcus Loew's financial report gives the profit of the Yonge St. theatre and the rentals from the Uptown as $239,268. John H. Clarke is the Canadian division manager.

THE SOCIETY OF MOTION PICTURE AND TELEVISION ENGINEERS is working on its 89th convention to be held on Canadian soil for the second time in its history. Meeting May 7-12 from all parts of the world will attract hundreds. About 50 booths exhibiting the latest and the best will be part of the convention. . . . Officials of International Telemeter Company, the parent firm of Trans Canada Telemeter which started the pay-TV in the pilot area of Etobicoke, Toronto, says a Canadian plant for manufacture of the unit is under consideration. Franchise director Phil Isaacs said the company had no plans to expand beyond Etobicoke at present, but had enough cable to expand to three times its present 5,500 subscribers. He said it would be impossible to say yet if the experiment was a financial success, but Trans Canada Telemeter president Eugene Fitzgibbons has been quoted earlier as saying the operation was still on rough ground. Isaacs said the size of the manufacturing operation in Canada would depend on the extent to which Canadians adopted the pay-TV, but it was already under consideration. Tools and dies for production of the article could also be made in Canada from blueprints, he said. Isaacs said his firm has no intention of abandoning the coin meter system in Etobicoke, but said he was unable to make a comparison of costs because he didn't know what expense was involved in any credit plan.

REEL CLIPS: A week-long celebration around Christmas is planned for "Ben-Hur" which opens its second year at the University, Toronto. . . . H. B. Chandler, Montreal, is now senior United States representative of the National Film Board. He will work from the Board's office in Canada House, New York. J. W. Cosman, senior NFB representative in New York for the past three years, has returned to Montreal to become chief of the Board's film sales division. . . . Jim Sturgess was re-elected president of Local 173 of the IA, which is the Toronto Moving Picture Projectionists Union. Harry Brooks is vice-president, Andy Pura secretary-treasurer, Pat Travers business agent, and Roy O'Connor recording secretary. Albert Hill, Al Hope and Lorne Clarke were returned as directors and Tom Sharp Sr., was made one for the first time.

Embassy Ups Parker

NEW YORK—Judson Parker has been appointed exploitation manager for Embassy Pictures Corp., it was announced by Eddie Solomon, executive vice-president.

Parker, who has held various executive positions with Embassy since joining the firm four years ago was Embassy's Boston sales manager before transferring to its New York advertising staff.

In his new position Parker will handle all of the film company's cooperative advertising campaigns and exploitation activities in the field commencing with the forthcoming release of "Two Women," "The Fabulous World of Jules Verne," and "Bimbo The Great."

Mantzke On Leave

MINNEAPOLIS—Frank Mantzke, president and general manager, Northwest Theatre Corporation and president of North Central Allied, is taking a four months' leave of absence on his doctor's orders and will spend the time in southern California.

A new head for Northwest Theatres will be elected at the firm's next board meeting next month.

B-V Maps N.E. Campaign

BOSTON—Buena Vista's major promotional campaign to launch Walt Disney's newest Technicolor cartoon feature, "101 Dalmations" throughout New England during the February no-school holiday was presented to more than 150 key area showmen at a special meeting here.

Irving H. Ludwig, Buena Vista president, hosted the kick-off luncheon and meeting. James V. O'Gara, eastern division manager; Charles Levy, advertising and publicity director; Pete Smith, manager of Walt Disney Character Merchandising; Leo Greenfield, assistant eastern division manager; and Bob Dorfman, exploitation manager, also attended.

Schneider Acquires Maciste

NEW YORK—Samuel Schneider, recently returned to New York from Rome, announces the acquisition by his Major Productions, Inc., of "Maciste The Giant," in Eastman Color and TotalScope, starring Mark Forest and Chelo Alonso, for distribution in the United States and other English-speaking countries.

The film, said Schneider, is a large-scale production with exteriors filmed in Egypt and mass scenes in Jugoslavia.

ATLANTA

Martha McBrayer resigned from National Theatre Supply Co. and moved over to Benton Brothers Film Express in the stenographic department. . . . Mr. and Mrs. Robin Gass, Rex, Cowan, Tenn., are the pround parents of a new baby boy. . . . H. P. (Dusty) Rhodes, Drive-In owner in Georgia, returned after visiting his two brothers in Virginia, where they are hospitalized. . . . The Grand, Sylvania, Ga., has been taken over by Carlton from its former owner J. B. Larisey. . . . E. D. Strange has leased his Gordon, Gordon, Ga., to W. C. Hawthorne. . . . Al Morgan, former buyer-booker for McLendon Theatres with headquarters in Union Springs, Ala., is now with Co-At-Co Theatres in Georgia. . . . Arnold Gray has started a series of rock 'n' roll stage shows at the Homewood, Birmingham, Ala., similar to those used at his West End.

CHARLOTTE

The Rialto, Durham, N.C., which has been closed for many months, reopened under new management as a rerun theatre. Now operating the house is Abercrombie Enterprises, Inc., which also operates the Carolina at Durham. Manager of theatre is Mrs. Gaynelle Winstead, who formerly managed the Carolina at Rocky Mount, N.C., before moving to Durham four years ago. The Rialto formerly was operated by the late Nathan Schwartz but was closed as a movie house in the spring of 1959 in order that it might be used during the summer by a local drama group as a playhouse. A fire in August of that year and Mr. Swartz's death in an automobile accident resulted in its being closed permanently until the new operators took over. The interior of the house has been remodeled and redecorated, and Charles Abercrombie, head of Abercrombie Enterprises, says the house will show at popular prices "the best movies that have been made during past years." He said its offerings will be strictly "family entertainment.". . . Theatre owners at Kings Mountain, N.C., have renewed a request that the city rescind its ordinance prohibiting showing of motion pictures on Sunday. Sunday motion pictures were legal at Kings Mountain for a brief period in 1955, until the blue law was restored by the City Commissioners in face of complaints by the Kings Mountain Ministerial Association and others who presented a petition bearing 1,650 names opposing the Sunday operations. E. G. Sterlings, Charlotte, vice-president of Stewart and Everett, which owns the Joy at Kings Mountain, pointed out that the city itself provides Sunday entertainment for a fee at its swimming pools, yet outlaws movies. He said his firm operates 85 movie houses, only three of which are not operating on Sunday.

CINCINNATI

Kenneth Perkins is new manager, art Guild, succeeding Robert Mills, resigned. . . . William M. Garner, Buena Vista booker, was elected Chief Barker, Tent 3, Variety, succeeding Nathan S. Wise, publicist. Other new officers are first assistant, William Shane; second assistant, Phil Fox; property master, Attorney Saul M. Greenberg; and dough guy, James W. McDonald. New officers of the Ladies Auxiliary are president, Mrs. Samuel Weiss; first vice-president, Mrs. Stanley Glasser; second vice-president, Mrs. Saul Kolodny; secretary, Mrs. Harry Pollins; and treasurer, Mrs. Morton Perlman. . . . The suburban Nordland, reopened recently after having been closed since 1954, is reported doing excellent weekend business with German films. . . . Congratulations were extended to Jay Goldberg and Selma Blackschleger, co-managers, and Donald R. Duff, booker, Realart, for winning fist prize in a recent A-I promotional drive. . . . Ted Rose, sound maintenance engineer, Chakeres Circuit, Springfield, O., suffered a heart attack while working in a circuit house in Winchester, Ky. He is convalescing in a Winchester hospital.

COLUMBUS, O. NEWS — United Artists' "Exodus" will open a reserved-seat engagement Feb. 1 at Hunt's CineStage, it was announced by Herman Hunt. Nat Rudick and Herb Pickman, UA representatives, were here for the announcement press luncheon, which featured phone interviews with producer Otto Preminger. . . . Reception of the monthly movie membership plan inaugurated Oct. 1 by Jerry Knight at the Capitol, formerly the Fox, has been disappointing, but Knight hopes that when patrons are better acquainted with the money-saving plan they will respond in greater numbers. Knight is offering 24 admissions for $2 monthly. "It seems that many still don't understand the great savings under the plan and therefore are wary about buying the monthly tickets," said Knight.

DALLAS

Fred Beiersdorf has opened the Dal-Art Films of Dallas and will be the exclusive franchise holder of Janus Films in the Texas and Oklahoma exchange area. . . . "Spartacus" was announced for a tentative date of Feb. 16 at the Capri. . . . Nancy Kwan, feminine lead in "The World of Suzie Wong," plans to visit Dallas prior to the Dec. 22 opening of the film at the Esquire. . . . Approximately $30,000 was raised by the Variety Club at the premiere showing of "The Alamo" at the Capri here. . . . Tom KcKean, senior salesman for Paramount at Oklahoma City, has been transferred to the Dallas Paramount exchange. . . . Boyd F. Scott has been named co-chairman of the ninth annual convention of the Texas Drive-In Theatre Owners Association to be held here next Feb. 7 to 9. He is director of operations for Frontier Theatres. . . . Three MGM staff promotions in the Dallas and Oklahoma City exchange centers have been announced by Robert Mochrie, general sales manager. Connie Carpou, who has been with the organization since 1936, comes to Dallas as assistant exchange manager from Oklahoma City, where he has been serving as salesman. William Egbert, head booker at Oklahoma City, will replace Carpou as salesman, and Marion Farley, a booker at the

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NEXT!

Dallas Territory
Issue of December 28
Pittsburgh Territory
Issue of January 11

Save Them!

Oklahoma City exchange, is being upped to head booker. . . . The "Premierettes," 10 members of the Women of the Motion Picture Industry, have volunteered to serve as hostesses for two special events at Interstate Theatres. The events are the opening of "The Royal Ballet" at the Wilshire and the exclusive southwestern opening of "Exodus" at the Tower on Dec. 21. . . . Jerry Brewster has been elected president of the local Warner Club. Other officers include Alice Newland, vice-president in charge of welfare; Betty Crouch, vice-president in charge of entertainment; Ruby Platter, vice-president in charge of membership; Julia Albro, secretary; Carl Sims and Mary Deeds, treasurers; Bill Crump contributions, loans, etc.; Ed Williamson, H. C. Vogelpohl, and William Crump, board of Governors.

DENVER

Another small town theatre closed in this area, the Star, Guernsey, Wyo., owned by H. L. Bower. . . . Ground leveling is under way for the newest Compass Drive-In, a huge affair as yet unnamed, to be located in northwest Denver suburbs. Wolfberg Theatres, the owners, now operate six others in this area. . . . The Fox, Sidney, Neb., has a new manager, Glenn Carroll, who formerly managed a theatre for Fox Midwest in Cape Girardeau. Elmer Haines, former manager, Fox, Sidney, resigned to take a position with the Home Town Stamp Co. . .. . Larry Goodenough became house manager of the Denver to replace Joe Archeletta, who resigned to return to his former position of house manager of the Paramount. Goodenough has been assistant manager of the Fox operated Center. . . . Robert Selig, Fox Intermountain proxy, is working hard to bring an Italian Film Festival to Denver in 1961 in connection with Italy's Trade Festival set for next year in the Mile High City. . . . Larry Tajiri, Denver Post drama editor, has had quite a healthy response to his articles about dubbing. Readers eight to one write him saying they'd rather see foreign films with subtitles than with dubbed voices, declaring it detracts from the real personalities of the players. . . . City Hall is exploring posibilities of an admissions tax to finance capitol improvements in the Mile High City. With daylight savings soundly beaten at the polls, Denver theatres have another worry facing them. . . . Frank H. (Rick) Ricketson, Jr., well known Denver former theatre executive, is chairman of the advisory council of United Community Funds and Councils of America.

DETROIT

Distribution personnel was considerably shaken up. Earl England, buying and booking Cooperative Theatres of Michigan, was hospitalized. He was replaced by Henry Zapp, until recently a long-time employee, who had departed to pastures other than movies. John Dembek for many years with Co-op, replaced salesman Jack McMahon of UA. McMahon moved to MGM in a similar capacity, taking the post of Carl Bruss, who was removed from the sales force to take over advertising and publicity duties for the branch here. . . . After 38 years, United Detroit's Broadway Capitol closed its doors. Construction was immediately begun on the house replacing it, which will be named the Grand Circus. . . . The culmination of two years of research and hard work was seen in the announcement that the Variety Club Growth and Development Center, Inc., was well over the top for the current period.

JACKSONVILLE

Clayton Gillam, former Ohio exhibitor, began an assignment as relief manager at the Edgewood. . . . The Park, St. Petersburg, has been acquired by Ed Dove. . . . The King's Bay Drive-In at St. Mary's, Ga., formerly operated by Emory Robinson, owner of the local Arlington, is open again under the management of Mrs. Gene Hernandex. . . . Mrs. Alfred Davis Stevens, one of the most active members of the Motion Picture Council for many years, died here. . . . Harry Clark, who entered the industry a few years ago as a teen-aged warehouseman for Florida State Theatres, has received his latest promotion to a film salesman's post on the staff of Bob Bowers, Allied Artists manager. He replaced Hal Jordan who returned to his hometown of Charlotte, to work as a salesman for United Artists. . . . Booker Ray Chambers has moved from Paramount to the Allied Artists booking office. . . . Sandra Smith, formerly of California, is now in the Warner Bros. booking department here. . . . Bill Alig has had a new concrete wall constructed around the Volusia Drive-In at Daytona Beach. . . . The Crown Drive-In, Titusville, has been reopened by

LONDON Observations

by Jock MacGregor

CHRISTMASING at New York's Hampshire House is Anglo Amalgamated's Nat Cohen. He has cause to celebrate. Never has the company had such a year. Hit has followed hit, and he has with him what he claims is "the most ambitious and comprehensive line up of British pictures ever aimed at the American market."

Over a drink before leaving London he told me he believed Peter Rogers' "Carry On Nurse" had created an entirely new audience for British comedies in the United States. Even where British humor had not been previously appreciated, it has enjoyed long runs. Other pictures have already benefitted from its success. Now Nat is convinced that 1961 will be the biggest year ever in the U.S., not only for Anglo, but also for other British companies aiming at the market.

During his three weeks in New York, Nat will be meeting top executives to complete negotiations for a big batch of American product for distribution in the U.K. and for several large scale co-productions to be made in London. He will also finalise distribution arrangements for completed pictures which include the comedies, "Carry On Constable," "Carry On Teacher," "Watch Your Stern," and "No Kidding," "The Concrete Jungle," which stars Stanley Baker and Sam Wanamaker and is claimed to be the toughest picture ever made in Britain, and Michael Powell's intensely dramatic suspense thriller, "Peeping Tom."

Nat will later move to the Beverly Hills Hotel for talks with James Nicholson and Samuel Arkoff of American International whose entire product is distributed by Anglo in the U.K., and will finalise arrangements for further co-productions to follow the internationally successful "Horrors of the Black Museum," "Circus of Horrors," and the soon to be released "Konga."

SOME STARS conveniently forget their humble beginnings, but not all. Not many years ago, Shirley Anne Field was among the starlets who, dressed as "Miss Christmases," collected toys for children's homes at the Variety Club's Christmas lunch. She was greatly touched and revealed that she had been in such an establishment. This year, established as a star, she will take Variety's gifts to the National Children's home, Alresford, whose governor was an official at the home where she was a child resident. . . . Congratulations to Irving Allen on being elected chief barker of the Variety Club of Great Britain. . . . Following the Royal premiere of "Spartacus" which was attended by Princess Margaret, John Davis hosted a supper party at the Mayfair. Many politicians, titled socialites, and stars attended. Milton Rackmil and Kirk Douglas were the guests of honor. The following night, many were again on parade in evening dress for another three hour marathon, Fellini's much heralded "La Dolce Vita," which Columbia is releasing here. It is playing concurrently at the Columbia and Curzon Cinemas—an interesting booking which offers a capacity of 1200. The film is being shown three times daily and will be withdrawn from the former in February to make way for "Pepe." . . . Happy Birthday, "Ben-Hur"! 12 months of absolute capacity at the Empire is the proud record. In addition, 40,000 have attended the special student screenings in organized school parties. The epic is also playing in Birmingham, Glasgow, Manchester, and Dublin, and opens in Newcastle in January. . . . The first Christmas Cards arrived from Warner's Carl Schaefer in Hollywood and Towa's Nagamasa Kawakita in Tokyo.

Happy Christmas!

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owner Clyde Hall. . . . The Filmland Drive-In, Lakeland, formerly operated by Bill Klem, became a new unit in the Floyd Theatres Circuit. . . . June Faircloth, who books films for her father, Joe Musleh, owner, Lake Forest Drive-In, was honored by local WOMPI members who unanimously voted her as "WOMPI of the Month." . . . Cecil Cohen, who closed his suburban Dixie recently, reopened it under the new name of the Roxy. A second Thanksgiving reopening was that of the Tropic, Leesburg, by the MCM Theatres Circuit. The Tropic was formerly known as the Fain. . . . A third Turkey Day reopening was at Kissimmee, where new owner William Cornell opened the old Kissimmee Drive-In as the B. & B. Drive-In. . . . Horace Denning, district supervisor, Dixie Drive-In Theatres, announced the reopening for the local Atlantic Drive-In, Florida's oldest outdoorer. The Atlantic's screen tower was destroyed in a spectacular fire the night of Nov. 8. Denning stated that the new screen tower is of all-steel construction and that it will provide the Atlantic wih the finest CinemaScope screen among Duval County's outdoorers. James W. Hill will continue as manager. . . . It was reported that Sam A. Newton, former local exhibitor, will take over operation of the Florida, Groveland. . . . Hugh Prince is the new manager of the Movieland Drive-In, Sanford, a unit of Floyd Theatres.

NEW HAVEN

In a move similar to successful activity in Denver, Murray Lipson, general manager of Community Theatres, Inc., booked a four-day revival of Paramount's "Conspiracy of Hearts" terming the showing the result of "popular demand.". . . Attorney Samuel I. Safenovitz, owner-operator, subsequent-run, downtown Yale, Norwich, Conn., has disclosed a new audience-building tie-up with Charlie's Super Markets, Norwich, the markets to distribute two free tickets, good for admission Tuesdays through Thursdays at the theatre, to any one requesting same. . . . John DiBenedetto, Loew's Poli, Worcester, Mass., and Mrs. DiBenedetto are parents of a baby girl. . . . Charles Tolis, Tolis Theatres, has named William Jordan and Frank Strank as resident assistant managers at the Newington, Newington, Conn. . . . Mary Kelly, assistant manager, Stanley Warner State, Manchester, Conn. has been promoted to a similar post at the SW deluxe Strand, Hartford. . . . Robert Tyminski has resigned as student assistant manager, Loew's Poli, Springfield, Mass., to become assistant manager, Arcade, that city. . . . Sperie P. Perakos, general manager, Perakos Theatre Associates, has started a series of four Tuesday opera film programs at the Elm, West Hartford, Conn., charging three dollars for a series ticket, or one dollar for each performance. A full hour of concert music precedes the screening itself. . . . Loew's Theatres Inc., has started a $100,000 remodeling project at the College, one of the four remaining first-runs in downtown New Haven. The move, first of its kind in many months in any major Connecticut city, will encompass a major overhaul. The theatre's 1,410 seats are being ripped out, to be replaced by 1,250 new ones, with some 40 inches spacing from back to back. Other alternations include new ladies' and men's lounges, a new boxoffice, a new, floor, new stage drapes, new lighting and improved air conditioning. Sidney H. Kleper, manager, said the College will remain open during alterations.

NEW ORLEANS

Clyde Le Blanc has not closed the Star, Crowley, La., but is operating it week-ends only. . . . J. M. Kellen closed the U Drive-In, La Batre, Ala., for the winter. . . . Charles Lamantia, NSS field representative for 14 years, resigned to become Valiant Pictures Corporation branch manager. His territory also includes Memphis. . . . WOMPI held a "Fashions of Yesteryear" show for the benefit of Catholic Daughters of America charitable fund at Barnett's Auditorium. . . . Local WOMPI's held their monthly supper-meeting at La Louisiane Restaurant in the French Quarter. . . . Joyce Lohman returned to Allied Artists as secretary to branch manager Ben Joran after a four months' absence. . . . Milton Dureau, Masterpiece Pictures, was confined to his home for a week with a stomach ailment. . . . The son of Thelma France, Universal staffer, and Gail Howell were married. . . . Leo V. Seicshnaydre, Howco, is recuperating at home from a heart ailment. . . . E. E. Shinn, Paramount salesman, was brought back home from a hospital in Biloxi, Miss., where he was bedded for a week after an automobile accident there. His condition is satisfactory. . . . The Gaiety, burlesque house in the Viuex Carre, which had been padlocked for obscenity both in films and in the flesh, plans to reopen after remodeling and renovation with a complete change of policy. . . . Gulf States Theatres closed the Colonial, New Iberia, and the Joy, Alexandria, La., indefinitely.

PITTSBURGH

Henry Burger, Stanley Warner zone ad manager, made a trip to Cincinnati to set up campaign for road-show engagement at Capital of MGM's "Cimmaron." . . . Charles Passinger, long-time manager, Stanley Warner's Warner, Morgantown, was named replacement for Robert Neillson, who resigned as city manager for the circuit's two theatres in State College—home of Penn State University. Replacing Passinger in Morgantown, home of the University of West Virginia, is Ray Thome, formerly with the M. A. Lightman circuit. . . . A downtown deluxe theatre will change its name after the first of the year. The Harris, a landmark in Pittsburgh's Golden Triangle, will become the Gateway. Now operated by George and Ernest Stern's Associated Theatres, the house was taken over several months ago from the John H. Harris interests. . . . "George Barker" became the 20th baby to be adopted by Pittsburgh Tent 1, Variety Clubs International, and was introduced to the club at its 33rd annual dinner. Elsa Maxwell, famed hostess, was presented with Variety's Personality of the Year award. Harold V. Cohen, Post-Gazette drama critic, presented the Pittsburgh Motion Picture Critics Award for the best picture of the year to "Ben-Hur," and Showman of the Year award to Ernest Stern, president, Associated Theatres. Ray Downey is the new chief barker.

ST. LOUIS

French Village, East St. Louis, closed. . . . WOMPIs are finalizing plans for their charitable works during the coming year. . . . Mary Lou Leach was the second monthly winner in the WOMPI 50-50 club which is just one of many WOMPI fund raising projects to help support their many charities. . . . The St. Louis will be the scene of the annual toy benefit sponsored jointly by the Better Films Council of Greater St. Louis and the United States Marines. Admission will be by a new or good used toy. . . . The Legion, Steelville, Mo., is going to a weekend operation. . . . Melody Drive-In, Tamaroa, Ill., closed its midweek operation. . . . Bebe Drive-In, Centralia, Ill., is down to a weekend operation. . . . Montgomery City's Ritz is down to a part time operation. . .. Bernard Temborious reopened the Avon, Breeze, Ill. . . . Jack O'Neil, husband of Fan O'Neil, MGM, died.

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
THE SHOWMEN'S TRADE REVIEW

SECTION TWO
VOL. 65, NO. 4 DECEMBER 21, 1960

AMERICAN-INT.

Goliath And The Dragon

Melodrama
90m.

A-I
(Colorscope)
(Filmed in Italy)
(Dubbed in English)

Estimate: Spectacle should do okay when actively sold.

Cast: Mark Forest, Broderick Crawford, Eleonora Ruffo, Phillipe Hersent, Sandro Maretti, Federoca Ranchi, Gaby Andre, Directed by Vittoria Cottafavi., produced by Achille Piazzi and Gianni Fuchs.

Story: Broderick Crawford covets the kingdom of Mark (Goliath) Forest, and he steals a jewel from the forehead of the God of Vengeance to bait a trap for Forest. It is guarded by a variety of odd animals including a dragon, a giant bat, etc. Forest slays them and recovers the jewel. When Forest's brother, Phillipe Hersent, goes to see his love, a slave at Crawford's court, he is captured and almost persuaded to give Forest some poison. He acts at the last moment to save Forest. Forest arrives in time to save his brother. Forest decides to move to a new home seeking peace. When Hesent asks Forest's wife to put an end to his misery, she offers herself to the gods if that will make Hersent happy. A centaur appears and takes her away, but not before being mortally wounded by a spear thrown by Forest. The beast takes her to Crawford and asks him to avenge his death. Goliath arrives in time to save his wife from a huge dragon. His wife is taken away again and the enraged Forest starts to destroy the palace and the fortifications. A prisoner pushes Crawrord to his death, and Forest is able to save his wife. Hersent has found his girl.

X-Ray: This is another spectacle made abroad, but with variations in that trick photography and editing to incorporate some weird animals for the hero to overcome. Of course, the title is a seller and many viewers could be attracted. The story is moderately interesting, the acting is fair, the direction and production are average, and the special effects range from good to fair. The "name" of Broderick Crawford may be of some assistance, while a comprehensive campaign should prove of value. It's based on a story by Marco Piccolo and Archibald Zounds, Jr.

Tips On Bidding: Higher program rates because of title and spectacle.

Ad Lines: "Thrill To Combat Never Seen Before On The Huge Screen"; "He Stood Ready To Crush The World To Overcome Evil."

COLUMBIA

Hand In Hand

Drama
75m.

Columbia
(English-made)

Estimate: Interesting drama for the program.

Cast: Loretta Parry, Philip Needs, John Gregson, Sybil Thorndike, Finlay Currie, Derek Sydney, Miriam Karlin, Arnold Diamond, Kathleen Byron. Produced by Helen Winston; directed by Philip Leacock.

Story: Philip Needs and Loretta Parry, eight year olds, attend the same school and become fast friends, though Needs is Catholic and Parry is Jewish. Their friendship is viewed with tolerance by their parents as well as by their respective religious advisors, Father John Gregson and Rabbi Derek Sydney. When the girl learns that she will have to move to another town, she and Needs decide to become "blood brothers" so they can't be separated. An incident arises where they enter into a conflict over their religions. They decide to test whether God is stronger than either by each attending the house of worship of the other. Each is frightened, but finally they rejoice in their strength and in their friendship. They plan to take a trip to Africa, and Needs actually gets out a raft belonging to his father. Parry falls from the raft and appears drowned. Convinced that he has killed, Needs goes to Gregson and sobs out his story. They go to her house where they meet the rabbi emerging. The girl will be alright. The boy realizes that there is one God who looks after everyone; and only the method of reaching him differs.

X-Ray: Here is a simple tale, well-told, well-portrayed, and well-presented, with the matter of religion easily accepted and explained so that viewers are entertained as well as being charmed by the two youngsters in the lead roles. The direction is smart and production values are effective. It should do well as part of the show, being eminently suitable for the entire family. It should be shown to the opinion makers, women's clubs, etc., as well as religious leaders so that word can get around on the theme and its method of presentation. Though the youngsters are British, their logic, warmth, and feelings are universal and their counterparts can probably be found in many places where various religions are accepted. The screenplay is by Diana Morgan based on a story by Leopold Atlas.

Ad Lines: "They Believed Nothing Could Destroy Their Friendship And They Were Willing To Stake Their Lives On It," "Adventure For The Entire Family."

20th-FOX

Upstairs And Downstairs

Comedy
100m.

20th Century-Fox
(English-made)
(Color By De Luxe)

Estimate: Cute comedy.

Cast: Mylene Demongeot, Michael Craig, Anne Heywood, James Robertson Justice, Sidney James, Madge Ryan, Jean Cadell, Barbara Everest, Claudia Cardinale, Joan Hickson. Produced by Betty E. Box; directed by Ralph Thomas.

Story: Michael Craig marries Anne Heywood, daughter of boss James Robertson Justice, a widower, and the latter insists that they now do the entertaining of the firm's clients. He engages a girl to help out while they are on their honeymoon only to have them find her entertaining half the U.S. fleet in the apartment when they return. Their next helper comes from an agency complete with a huge shaggy dog and a strong liking for liquor. When she gets drunk during an important dinner, she too goes. Heywood has her first baby and Craig goes off to the country to fetch another prospect, only to have her go home fearful of the big city and its ways. An elderly couple is next, and they're perfect until they rob the bank next door by tunneling through the kitchen. Next is a young, attractive girl from Sweden, Mylene Demongeot. Heywood gives her tips on dress and make-up and the result is a hit with all the men around. A friend proposes, and she accepts but leaves him waiting at the church while she decides to return to an old boy friend in Sweden. Constable Sydney James gets married instead, and since he retires from the force and seeks a position in a home, Craig takes them home.

X-Ray: Here is a broadly amusing comedy import good for a number of chuckles, and it can go in either the art spots or in the supporting slot of the program where this type of entry is indicated. The cast is adequate, and direction and production are good. The screenplay is by Frank Harvey.

Ad Lines: "She Was A Baby Sitter Recommended for Adults Only"; "She Looked Good Upstairs or Downstairs."

The Wizard Of Baghdad

Comedy
93m.

20th Century-Fox
(CinemaScope)
(Color by DeLuxe)

Estimate: Amusing programmer.

Cast: Dick Shawn, Diane Baker, Barry Coe, John Van Dreelen, Robert F. Simon, Vaughn Taylor, Michael David, Stanley Adams, William Edmonson, Don Beddoe. Produced by Sam Katzman; directed by George Sherman.

Story: The ailing Caliph of Baghdad, Don Beddoe, is pressed by his advisors to name a successor to the throne, but as he hesitates, the forces of evil John Van Dreelen infiltrate the city, kill Beddoe, and take over the rule of the city. Stanley Adams, king of the genii, summons Dick Shawn, one of his less successful genii, and orders him to buckle down and do his job properly. He assigns him the territory of Baghdad and orders that he see that the prophecy come true wherein Diane Baker is to marry Barry Coe and they are to rule Baghdad together. Dreelen has other ideas about Baker, intending to marry her himself. Shawn gets off the track several times but eventually comes through with enough magic and razzle dazzle to make the prophecy come true. He is promoted to genii first class.

X-Ray: This colorful entry is a tongue-in-cheek satire on every oriental extravaganza ever made, and it comes complete with flying carpets, flying horses, topical gags on an Arabian level, good-looking girls, magic, romance action, etc. The cast, direction, and production are okay, and it should entertain young and old alike in fair fashion. A sneak preview audience seemed moderately amused. Comic Dick Shawn comes off well in the lead. The screenplay is by Jesse L. Lasky, Jr., and Pat Silver based on a story by Samuel Newman. There's even a song, "Eni Menie Geni."

Tips On Bidding: Okay program rates.

Ad Lines: "Fun For The Family"; "There Never Was A Genii Like This";

UNITED ARTISTS

Exodus

Melodrama 213m.

UA
(Filmed in Israel)
(Technicolor)
(Super-Panavision 70)
(Preminger)

Estimate: High rating.

Cast: Paul Newman, Eva Marie Saint, Ralph Richardson, Peter Lawford, Lee J. Cobb, Sal Mineo, John Derek, Hugh Griffith, Gregory Ratoff, Felix Aylmer, David Opatoshu, Jill Haworth, Marius Goring, Alexandra Stewart, Michael Wager, Martin Benson. Produced and directed by Otto Preminger.

Story: In 1947, Eva Marie Saint, an American nurse, arrives on Cyprus to see the British commander, General Ralph Richardson, to learn the details surrounding the death of her husband, a magazine photographer who was killed covering action with the general. She finds that the island has been turned into a vast prison camp packed with Jewish refugees bound for Palestine, who were intercepted by the British navy. Seeing a need to take her mind off her own problems, he suggests that she help out at the refugee camp where there is a need for medical personnel. She is driven there by Major Peter Lawford, Richardson's anti-Jewish aide. Meanwhile, Paul Newman, a leader in the Jewish underground in Palestine, arrives secretly to try to get as many refugees as possible off Cyprus in defiance of the British blockade. Saint becomes friendly with young Jill Haworth for whom she feels immediate affection. Newman is able to get a battered old freighter fitted for the trip to Palestine. Disguised as a British officer, he is able to commandeer trucks and supplies and load the vessel which is named "Exodus." When the ship's path is blocked by British destroyers, the Jews vow to blow themselves up if boarded. They also go on a hunger strike, preferring death to imprisonment again. Eventually, world opinion permits the ship to sail with Saint on board to look after the ill. In Palestine, it's evident that there are different factions who believe that differences should be settled in varying ways, with some seeking legal and peaceful solutions and others advocating force. Sal Mineo, youngster who survived the concentration camps and friend of Haworth, joins the Irgun, which believes force is the answer. Tension mounts as the United Nations moves closer to a decision on Palestine, and Saint and Newman get to know each other better. Saint hopes to take Haworth back to America and eventually adopt her. Newman tries to dissuade his uncle, David Opatoshu, from using the Irgun to carry out further acts of terrorism, but he is turned down. Haworth eventually locates her father, driven mad by his concentration camp experiences, but he doesn't recognize her. The Irgun blows up British headquarters at one of the hotels, and Opatoshu and others are caught and condemned to die. Newman joins with the Irgun to plan a prison break which Mineo helps engineer. Opatoshu is fatally wounded and Newman is seriously hit. Saint, in love with him, nurses him back to health. The UN finally votes partition, and the Arab attacks mount with the British refusing to interfere. Arab leader John Derek, a friend of Newman's, refuses to join in the attacks and is himself killed. Haworth is brutally killed by sneaking Arabs. She and Derek are buried together, and the battle to win the peace goes on.

X-Ray: Another best seller comes to the large screen, and its impact is a mighty one. It should leave a deep impression on viewers with its dramatic import, its plea for tolerance towards fellow-man, its action and intrigue, its romance, its emotional highlights, its gratifying authenticity of locale and atmosphere, its fine performances, and its capable direction and production. It is not the greatest picture ever made, but it is among the more impressive turned out. Some viewers may object to the length, some may protest deviation from the novel, and some may comment on cast selection, but that's their prerogative. At any rate, the best seller sales were impressive indeed, and the boxoffice results on the film should be equally impressive in practically all situations. This one can probably prove a winner with the roadshow routine in many situations, with heavy advances reported in those houses where the film has already been booked. The use of color adds considerably to the entry. The screenplay is by Dalton Trumbo based on the novel by Leon Uris.

Tips On Bidding: Higher rates.

Ad Lines: "The Fascinating Story Of A People"; "An Unusual Screen Experience."

FOREIGN

Belles And Ballets

Ballet 92m.

Excelsior
(Eastman Color)
(French-made)

Estimate: Ballet entry for the art spots.

Cast: Maurice Bejart, Michele Seigneuret, and featuring the stars of the Ballet De L'Etoile of Paris. Directed and produced by Louis Cuny.

Story: Ballet students are seen at a rehearsal studio in Paris where thel go through a number of dances entitled "Recreation," "The Belle and Her Feather Scarf," based on the music of Rossini; "Symphony For a Lonely Man," with the music of P. Schaeffer and P. Henry; "Hats," with the music of Aaron Copland; "The Stranger," using the music of Villa-Lobos; and "Lovers of the River Seine," with the music of Guy Lafarge.

X-Ray: Many of the numbers and sequences feature fresh and delightful material, and for those who enjoy this form of entertainment, the film offers an entertaining session. The dancers are attractive for the most part and graceful, and the choreography is well done. Production values are good and are enhanced by the use of color and colorful scenes and settings. It should do okay in the art spots, being a bit different in the ballet department.

Ad Lines: "A Refreshing And Strictly Modern Film On Ballet"; "The Girls Are Beautiful And The Ballet Is Refreshing".

The Big Deal On Madonna Street

Comedy 91m.

United Motion Picture
Organization
(Italian-made)
(English titles)

Estimate: Highly entertaining comedy import.

Cast: Vittorio Gassman, Renato Salvatori, Rossana Rory, Carla Gravina, Claudia Cardinale, Catlo Pisacane, Tiberio Murgia, Memmo Carotenuto, Marcello Mastroianni, Toto. Directed by Mario Monicelli; produced by Franco Cristaldi-Lux Films, Rome.

Story: Vittorio Gassman learns the location of a pawn shop that seems a cinch for burglarizing, and he gathers together fellow conspirators who are as short on experience as he is. They rent some tools from master burglar Toto, who also gives them instructions. In order to gain entry to the premises adjacent, Gassman has to romance a maid, and he falls in love with her. The big night finally arrives, and after a series of mishaps they start to break through the wall that is supposed to take them into the pawnshop. Instead, they wind up in the kitchen. They give up and settle for whatever food is available in the refrigerator. In the morning, each goes his separate way determined not to repeat the fiasco.

X-Ray: This starts out on a serious note and gradually builds to situations of high humour and fun. Art house audiences should get a bang out of the on- screen proceedings, the good performances, and the capable direction and production. It's a pleasant change from the heavier fare that has been the general rule from abroad. The film holds a number of awards from abroad.

Ad Lines: "An Adventure In Comic Suspense"; "Fun For All"; "The Big Deal That Is Big Fun."

The Devil's Commandment

Melodrama 73m.

RCIP
(French-Italian-made) (Dubbed in English)

Estimate: Horror meller passes time.

Cast: Gianna Marie Canale, Carlo D'Angelo, Dario Michaelis, Wandisa Guida, Charles Fawcett, Renato Tontini, Antoine Balpetre, Paul Muller, Barbara London, Al Lewis, Bert Goldstein, Larry Boston, Barbara Wohl, Ronny and Joy Holiday. Produced by Ermanno Donati and Luigi Carpentieri; directed by Richard Ferda.

Story: The Devil's commandment is evidently "go ahead and kill." Paris is gripped by terror when a killer murders beautiful young girls by strangulation. When found, their bodies are bloodless. The police inspector and a young journalist are unable to come up with clues which would lead to the murderer. However, when the journalist's sweetheart is kidnapped he follows to an ancient castle occupied by Duchess Gianna Marie Canale. After a lot of monkey business involving a crazy old scientist, etc., it turns out that Canale has to have young blood to keep her from turning into a hideous old woman, which she is.

X-Ray: This cinematic excursion in horror is well enough made and enacted, but it is pretty unbelievable and the preponderance of dark photography is no help. The dubbing job is not of the best. This is not of art house calibre and will only serve as filler on the lower half of exploitation houses.

Ad Lines: "The Mad Scientist Who Used Beautiful Girls As His Victims"; "You Will Be Shocked When You Learn The Secret Of 'The Devil's Commandment'."

The Shorts Parade

THREE REEL

CINEMASCOPE COLOR NOVELTY

JAPAN. Buena Vista. 28m. Another in the "People and Places" series in Technicolor and CinemaScope this depicts the Japanese in every phase of their family and social life, showing a race in transition from ancient glories and mysterious isolation to modern statehood in the family of nations. EXCELLENT.

NOVELTY

PULL MY DAISY. 27m. D'Antonio. Strictly for art, specialty spots this is one of the first genuine beatnik experimental shorts. It may mean something to some people; but for the average moviegoer it is a real nothing. Photography is fair; silently shot acting is terrible; and off-screen commentary is incomprehensible. As far as we could figure out, a man and his wife and their beatnik friends sit around at a so-called party and expound so-called philosophies and alleged poetry and play some chords of way out jazz music on several instruments in their crummy East Side flat, while the camera wanders as does everything else. Finish has husband and wife having a fight, with the husband, who is a railroad brakeman in working hours, going off with his beatnik friends into the night. Sorry, we just didn't understand it. This is a

MOTION PICTURE
EXHIBITOR

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

DECEMBER 21, 1960 SECTION THREE VOL. 65, NO. 4

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

C | MASS MEDIA

NUMBER C29

Election Night Newspaper Promotion

THEATRE: **Clinton,**
ADDRESS: **Port Clinton, Ohio**
MANAGER: **Elmer L. Pigney**

Our "Election Night" Party held recently in cooperation with the local Daily News proved an outstanding promotion from the standpoint of public relations, cooperation with the local newspaper, and, of course, a $125 credit in advertising space. In addition, the front page publicity the newspaper gave "their" party unprecedented space, including the following which appeared under a five-column banner in the first two columns of the paper the day before the national elections:

"As part of its public service program, the Daily News is offering Ottawa Countians what will probably be one of the best-planned and most complete Election Night parties ever held in this section of Ohio.

"Arrangements have been made with the Clinton Theatre to set up an elaborate receiving system for returns as rapidly as they are received at a local, state and national level.

"Facilities of the entire theatre have been made available to the general public through the courtesy of the Daily News. Manager Elmer Pigney has arranged to flash on the screen all county and local results as they are received directly from the Board of Elections.

"A direct telephone line will be handled by a member of the Daily News staff to relay the results to the theatre from facilities provided by Mrs. Eva Seufert's office in the courthouse.

"Television sets provided by Ralph Snyder's Northern Ohio Maytag Company and Edward J. Mulligan, of Mulligan's, will be located in strategic positions throughout the theatre to provide continuous national and state returns.

"The Election Night Party is strictly an all-community affair. Due to the intense interest in this year's elections at all levels—including the local school and city levies—it was decided to hold The Daily News' annual party at the Clinton Theatre instead of at the newspaper's plant. The theatre can accommodate more than 1,000 persons and will be ideal in event of inclement weather.

"Area residents are urged to "make it a family night." Bring the youngsters—it'll be an education for them. There'll be candy suckers for the children and coffee and doughnuts will be provided for the grown-ups. Everything is free. The Daily News is picking up the whole tab.

"As a pre-returns feature, Earl Warnke will have a special group of high school students to play musical numbers in front of the theatre and there will be specialty numbers by the drum corps of Port Clinton's Majorettes.

"Every auto dealer in Port Clinton has been invited to display one of his new model cars which in effect will give Ottawa Countians the full benefit of a 1961 Auto Show. Mayor George J. Towers, Safety-Director Harold Nielsen and Police Chief William J. Robel have arranged for a special section in the theatre area to be reserved for the display of new autos.

HAPPY
ANNIVERSARY
BEN

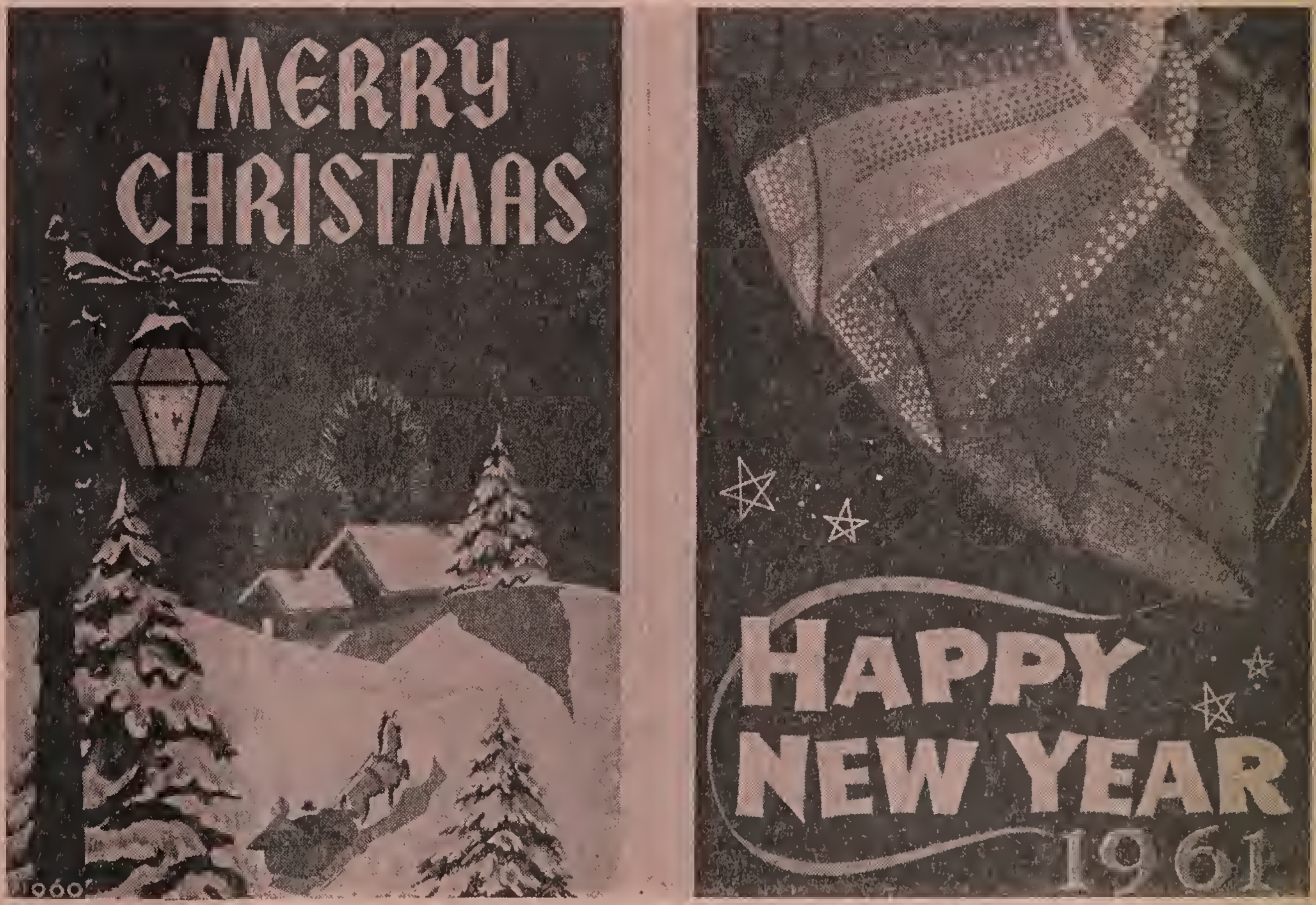
Jay Stuart Prince, was selected as the "Ben-Hur" baby by MGM, and is seen helping cut a piece of anniversary cake at Loew's State, New York City. Little Jay was born on Nov. 18, 1959, at the exact time of the premiere of the film at the theatre. He received a $50 bond as his prize, plus a special silver "Ben-Hur" cup.

"One of the added features of this year's election is that the National Broadcasting System has selected Port Clinton as a key area for its "barametric" returns to the nation. The Daily News will telephone New York just as quickly as the presidential count is made in Ward One, Precinct One. Clerk Lee Bracken of the Ottawa County board of elections said he had instructed booth officials in this precinct to cooperate fully with the NBC request. In addition, the Daily News will be feeding the county returns periodically to Associated Press headquarters in Columbus.

"School officials throughout the county have been contacted by the Daily News and most of them have assured their full cooperation in supporting the Election Night Party as a community event. So, make your plans now to spend Election Night at the Clinton Theatre. Bring the whole family and join your friends in getting latest returns in an atmosphere of all the comforts of home—as guests of the Daily News."

That adequately explains the Party. One of the extras was free drawings for gifts. The newspaper contacted the merchants and they gave the gifts awarded at the election party. One drawing was held at about 8:30 P.M., another at about 10:30 and the last drawing around midnight. This worked very well in keeping the people interested and kept the activity of the evening at a high pitch. Tickets with double numbers were distributed and used for the drawing.

We made an effort to get a projector type television that would flash a picture on our screen; but this did not work out so we settled for seven TV sets arranged throughout the theatre. We kept all sets turned to one



The above black and white reproductions of National Screen Service's Christmas and New Year's 40x60's, which, of course, come in full colors, create the kind of good will that's always in season; and, incidentally, help this department of MOTION PICTURE EXHIBITOR pass along seasons greetings to all.

station with the volume turned down so they could not be heard too far away. We had the press room in the projection booth and another in our ushers' room. One set was hooked into our sound so we could control the sound of all sets from one location. This prevented any possible echo in the theatre with several speakers going at one time. Slides were used to flash the local returns on the screen as fast as the press section had them ready for us. No motion pictures were shown. The newspaper placed a trailer on the screen which they paid for. Our rental for this was $125 to be paid for in future advertising with the paper.

We certainly got plenty of publicity in The Daily News, which also put the theatre in the lime-light and reminded many people that we are still in Port Clinton.

D | MERCHANTS

NUMBER D94

"Midnight Lace" Covers The Town

THEATRE: **Gopher,**
ADDRESS: **Minneapolis, Minn.**
MANAGER: **Ed Linder**

Our recent campaign on U-I's "Midnight Lace" in all probability may set the house record for the year, 1960.

For advance publicity we used one mounted six-sheet and two mounted three-sheets in our lobby four weeks prior to opening, using on and off colored lights on these displays plus the trailer for the same period.

Both Shinders' Book Stores, largest book stores in the Twin Cities, used 40x60 displays two weeks in advance. We also had three sheets and one sheets placed in empty store windows several weeks in advance of opening.

The Dayton Company, one of the nation's leading department stores, gave us two windows with an Irene original gown; and one with an Irene suit with both windows plugging the picture.

Robert S. Ferguson, Columbia national director of advertising, publicity and exploitation, is seen beside a figure of "Pepe" and an exploitation piece set up in the home office.

We secured a window in the Raddison Hotel Arcade from the Finger Tip Beauty Salon. More than 10,000 people a day pass this window, which contained a colored blow-up of Doris Day in a white gown, plugging the picture; plus an additional 20x40 with three hair styles of Doris Day plugging the Midnight Lace hairdo. We had a model at the salon, where they gave her a Midnight Lace hairdo, with many women watching through the Arcade window.

We retained this beautiful local blonde model to represent Doris Day in Minneapolis and lined her up on radio and television guest shots. Had a sign made "Vote . . . To See Doris Day etc." and had her carry it downtown on the day before election. This was the only sign allowed with the words "Vote For" on it because it had no running candidate's name on it; but the sign created a lot of attention and interest—so did the model.

Fifteen thousand jumbo heralds were printed for the Minnesota-Iowa football game at Memorial Stadium, which was the number one spot in the National rating plus the Big Ten Championship. Over 60,000 people came to the game. Heralds had the starting line-ups, names, numbers, weights and substitutions on one side plus a full page ad of our picture on the other side. Our model and boys passed out heralds before game time with our sign in midst.

Ralph Green, Milace Underwear Company, maker of "Western Maid" undies, furnished us with sets of black lace slips and panties. These were presented to the coach of the winning Minnesota football team for his wife, one half hour after the game was over in the Minnesota locker room. Cedric Adams, Minneapolis Star; Will Jones and Bob Murphy, both amusement columnists for the Minneapolis Star and Tribune, various radio and TV personalities were all presented sets for their respective wives by our model. She also presented a set to Elmer L. Anderson, newly elected Governor of Minnesota.

Don Doty, of KSTP radio, ran a contest asking people to mail in cards naming the last three pictures Doris Day appeared in. Prizes were sets of lace underwear and passes to the theatre. All radio and TV stations were visited; presented with "Midnight Lace" recording sound track and asked to play it. All seven stations cooperated 100 per cent.

The picture was screened for Will Jones, leading midwest newspaper columnist, in company with three Minneapolis Police Department Homicide Squad members and their wives. The picture was stopped 10 minutes before ending. Viewers were given a pad and pencil and told to write who they thought the would be murderer was. Picture was then completed. Jones guessed right person in one minute and 18 seconds. One member of the department guessed partly right. Others missed completely. This stunt resulted in a full column in Jones' Sunday story and created much interest.

As an election night stunt we had our model and a boy carrying "Vote For Doris Day" sign at Lemington Hotel News, Radio and TV headquarters, where they were constantly seen all evening. Thousands of people were invited over the radio and TV to come down and watch the broadcasts and telecasts. Our model posed with various newscasters during the evening.

Splendid cooperation on this campaign was received from Universal press agent Morris Steinman.

F | ARMED SERVICE

NUMBER F20

Local Arsenal Lends A Hand

THEATRE: **SW Baker,**
ADDRESS: **Dover, N. J.**
MANAGER: **O. Schoepe**

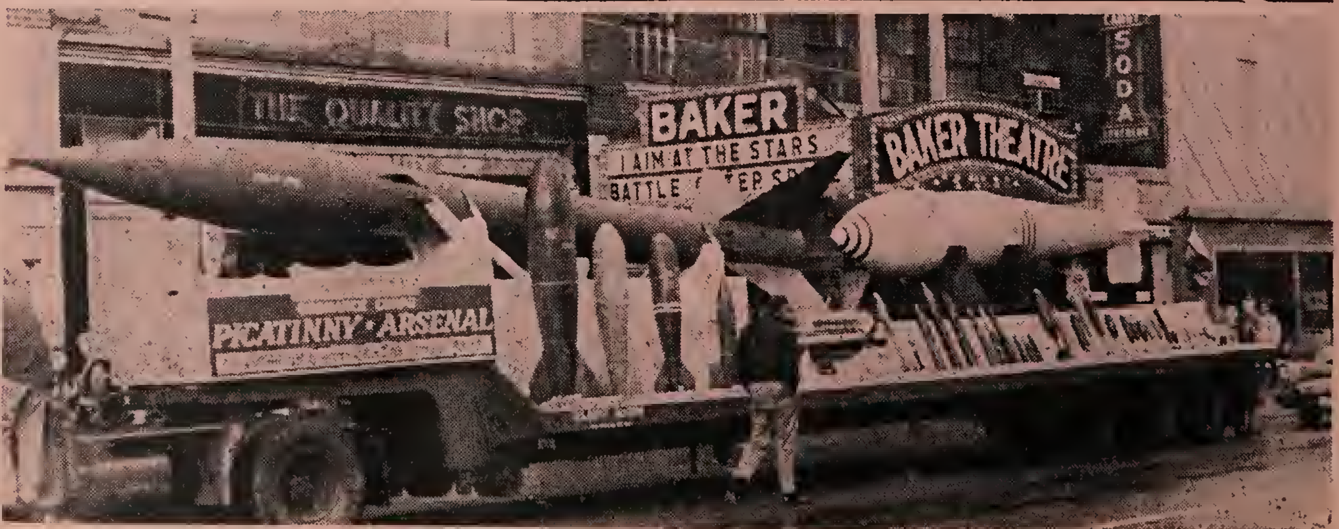
Prior to playing Columbia's "I Aim At The Stars" I contacted the public relations department of Picatinny Arsenal and asked their assistance in publicizing this picture.

They cooperated wholeheartedly by placing at my disposal a huge float on which was mounted a "rocket," a torpedo, various shells, and all form of ammunition which is made and tested at this vast Government depot.

This mobile display mounted on a large truck and trailer was placed entirely at my disposal and parked in front of the theatre for the entire play date, every day and evening, made a bang-up, attention-getting street bally. The 75 foot float attracted great interest and many people had the display explained to them by trained employees of the arsenal. They seemed particularly interested in the fundamentals of the "rocket" and then decided to come into the theatre and see the film.

We are sure that this display in front of the theatre made it possible for us to do extra business during the showing of the film.

SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD



The Picatinny Arsenal recently cooperated with the SW Baker, Dover, N. J., in furnishing this motorized float bearing "rockets," torpedoes, shells, etc., for display in front of the theatre during the showing of Columbia's "I Aim At The Stars."

THE NEW 1960

"Showman-of-the-Year"

CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00

IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

Programs Available For Art House Shows

LOS ANGELES—Jerry Weiss, Art Film Publications, is now publishing programs suitable for distribution by art film theatres.

At first, it wasn't thought that theatres would buy programs, so the first two programs on "La Dolce Vita," by Giorgio Moscon, and "The Entertainer," by Graham Martin, were designed for sale in the theatre. However, quite a few art theatres wrote in and asked that they be printed in large quantities in order that they may be bought in bulk and distributed free.

The basic idea of the programs is very simple. Whereas no one art theatre can employ a good writer to prepare quality program notes, The Art Film can pay an outstanding film writer and pro-rate the cost among many art theatres, and the art theatres are also getting the advantage of low cost programs through volume printing.

Weiss is starting out by selling them at one cent each, based on a 35,000 press run. Orders coming in indicate that this price will be substantially reduced. He also plans publications for promotional purposes, direct mail, etc., as several theatres have asked for this.

H | LOBBY DISPLAYS

NUMBER H35

A Traffic Safety Lobby Display

THEATRE: **Regal,**
ADDRESS: **Wakefield, England**
MANAGER: **Reginald Helley**

The Chief Constable cooperated fully when I played "Hell Is A City" and personally opened my foyer exhibition on crime prevention and road safety.

The road safety display concentrated on appealing to parents to look after the safety of their children. Articles of children's property, hats, scarves, gloves, etc., provided the theme. The caption was "Make Sure It's Only Lost Property and Not Lost Lives . . . Hell Is A City." The lost articles were among those turned in to our 'Lost and Found' department and were among those left behind by our youthful patrons over a lengthy period.

A secondary safety exhibition was staged in the circle lounge. This was gruesomely dominated by a very badly damaged child's cycle, the rider of which had been killed. The appeal was to parents: "Check That Cycle—Because 'Hell Is A City.'" A damaged cycle inner-tube and a blood stained cap completed the setting which was backed with battery operated traffic signs and road safety posters.

As this coincided with the holiday season the Crime Prevention display, which was constructed and painted by members of the Wakefield City Fire Brigade, took a page from television. The theme was what and what not to do when you go away on holiday. A number of photos of crooks at work were specially posed and taken by men and women of the Wakefield Constabulary.

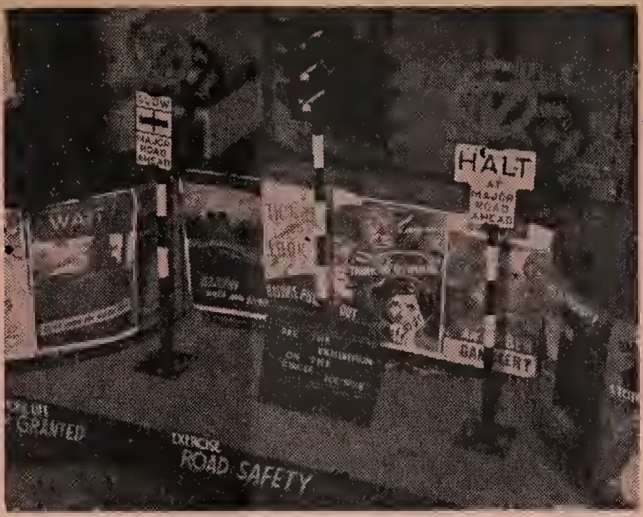
A special civic opening night was arranged. The Mayor attended by the Chief Constable, Chief Fire Officer, Town Clerk, and other civic heads inspected the displays before seeing the film. All expressed their heartiest approval. Several took the trouble to write letters of appreciation.

NUMBER H36

Co-Op Lobby Displays

THEATRE: **Rex,**
ADDRESS: **Norbury, London, England**
MANAGER: **P. J. Cordier**

When I first took over this theatre I was struck by the potential of the large circle lounge for exhibitions and decided to contact leading national manufacturers with the idea of holding displays of their product in this fine area. The response was little short of fantastic and I soon found that I had offers from would-be exhibitors to cover me for many months.



Reginald Helley, Regal, Wakefield, England, recently arranged this traffic safety lobby display in connection with his showing of Columbia's "Hell Is A City."

Next, I had to persuade my patrons to use the circle lounge as much as possible while awaiting program breaks, etc.; and I designed a poster inviting them to sit in comfort with the idea of creating a friendly atmosphere, showing off the displays to the best advantage and plugging my forthcoming programs, which are always prominently included in the exhibitions.

The local papers hailed the effort and described the Rex as my own "Olympia" and I had an influx of local traders contacting me requesting tie-ups. This was a pleasant change from my having to work at them. The idea has promoted good relations with traders, an almost unlimited supply of prizes for competitions which are run in connection with specific features, and an added interest in the theatre.

For instance, when I knew I was to play "A Summer Place" I contacted the Middleton Tower Holiday Camp and they readily agreed to a tie-up. Unfortunately, the head office had arranged a similar tieup with another holiday camp so my arrangements were held back to help standard promotion. In return for the show space, the camp provided display material and a free holiday which I used for a happy holiday snapshots contest. P. B. Cow, manufacturers of Li-Lo airbeds and beach equipment, also cooperated to put over the summer spirit.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

Santa Claus Stars In "Wizard" Ballyhoo

DETROIT—A tremendous cooperative tie-up on behalf of 20th Century-Fox's "The Wizard of Baghdad" has been set here by the company's regional advertising-publicity manager Tom McGuire, involving 50,000 of the special "Wizard" coloring books and 150,000 heralds to be displayed in 62 Kresge Stores in the area.

In addition, Kresge "loaned" their Santa Clause to the Fox from 10:00 a.m. to 4.00 p.m. daily, following which, the 15-minute television show the variety chain sponsors six days a week presented the attraction to its large audience via posters and stories from the production, as told by Santa.

At the Fox each day, Santa will give each child a "Wizard" coloring book and a gift certificate which may be exchanged for a toy in any of the 62 outlets. The coloring books carry a message that prizes will be given for the best coloring job, being Evans bicycles for both boys and girls, scooters, giant stuffed toys, etc.

In addition, Kresge built a "toyland" in the lobby of the theatre from which their Santa presided, handed out 100,000 posters to their customers, and placed four window cards in each of their front windows.

The theatre held special morning showings for children only each day with Santa in person in the lobby.

I | INSTITUTIONAL

NUMBER I—89

Extra Profits, Other Promotions

THEATRE: **Ayres,**
ADDRESS: **Corpus Christi, Texas**
MANAGER: **Ed Farmer**

Several promotions in the last two or three months have paid off very well for the theatre.

Briefly, we held our annual "Toys For Tots" show and it netted a truck load of toys for under privileged children. This is the 10th year it has been sponsored by the Marine Reserves and this theatre. Newspaper, radio and television publicity was good, as always.

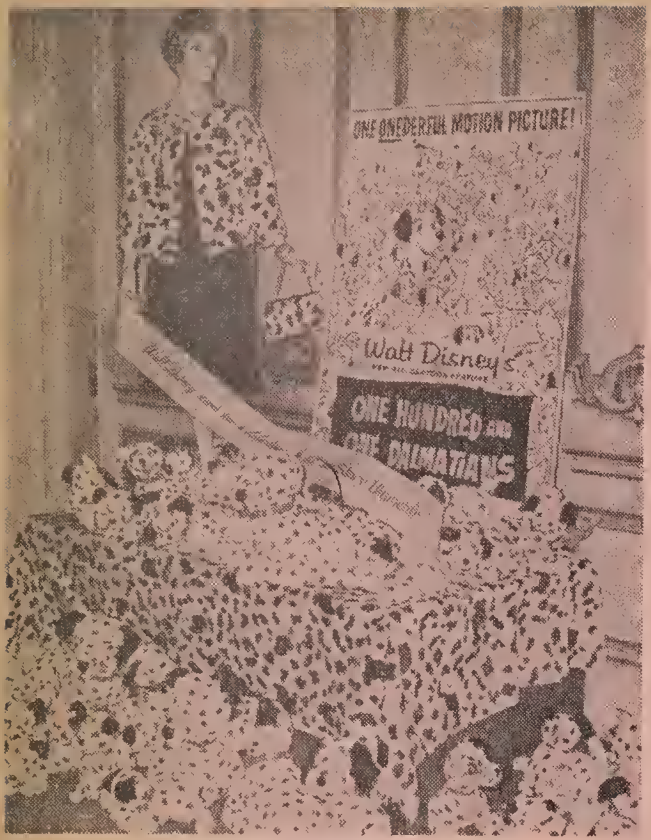
Our "Food For The Needy" show was likewise well publicized. This Saturday morning show is also sponsored by the Marines, and admission is canned goods given to agencies for distribution to the needy.

Both of these stunts are excellent good-will builders.

A week before election we put two ballot boxes in the lobby with signs reading "If you would vote for Kennedy, drop your

(*Continued on page EX-284*)

The Forum, New York City, was jam-packed at a special "Christmas In November" party held there for Columbia's "The 3 Worlds of Gulliver." Three Santa Clauses (right aisle) distributed "Gulliver" merchandise to the children. Similar parties were held in Hollywood, San Francisco, Chicago, Boston, Cleveland, Cincinnati, Washington and Pittsburgh.



Walt Disney's new cartoon feature for Buena Vista release, "101 Dalmatians" is the cornerstone for fabric designer Sidney Blumenthal's latest fashion patterns. The smart thing in ladies wear will herald the release of the film.

COMPANY ASSISTS

UNIVERSAL and the 280 Associated Food Stores in the Greater New York area developed a far-reaching tie-up on "The Grass Is Greener" in connection with its world premiere at the Astor and Trans Lux 52nd Street theatres. The stores saluted the film in two-page newspaper ads in the New York Daily News, the New York Mirror, the New York Post, the Long Island Press. In connection with this, Associated offered its customers a chance to win 50 free phone calls to their loved ones anywhere in the world as a Christmas gift. The winners were listed in the Associated newspaper ads and entry in the contest was through blanks published in prior ads. Associated also featured the salute and the contest in its television advertising and special posters in its windows.

UNITED ARTISTS is merchandising "The Facts Of Life" across Canada via a gigantic supermarket promotion set with A & P Stores. All 162 such stores in the Dominion are participating, keyed to regional Christmas engagements for the film and including extensive newspaper and radio publicity. A poster showing Bob Hope and Lucille Ball costumed in Santa Claus outfits and extending greetings to the chain's customers from the stars of the film were displayed in all of the supermarkets. In addition, special recordings by Hope and Miss Ball were broadcast regularly on all A & P sponsored programs, in some cities being heard on three stations. The current issue of "A & P News" carries a cover photo and feature of Hope and urges its readers not to miss the film. The article is titled "The Facts About 'The Facts Of Life'". In addition, all A & P advertisements in local newspapers featured photos of Hope and Miss Ball extending Christmas greetings on behalf of the film and A & P.

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EXTRA PROFITS

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stub here"; and the same for Nixon. The response and publicity on this simple stunt was very good.

On "Jungle Cat" we ran a press book contest in cooperation with the local newspapers. We received much free space and about 200 entries. We also had about 50 of the handmade posters made and placed in the lobbies of other theatres, department stores, etc.

When we replayed "South Pacific" we did a good business on our "South Pacific Pineapple Punch."

On "Macumba Love" we gave away shrunken heads with every "Vampire's blood (red) or Witch's Eye (Green) snow cones.

Jack Kerouac, Robert Frank and Alfred Leslie film. FAIR.

TWO REEL

COLOR NOVELTY

DAY OF THE PAINTER. Kingsley-International. Eastman Color. 15m. Pictured here is a day in the life of a certain type of modern artist. He is shown mixing a conglomeration of paints of varying hues and colors on a huge canvas board with no apparent design or motif—the wilder the better. When he has used up his paints, he cuts the board into canvases of varying sizes and has them laid out awaiting the arrival of a buyer from one of the art galleries. The buyer examines each of the masterpieces and finally selects one for purchase. When he leaves, the artist disposes of the remainder by dumping same in the lake. EXCELLENT.

NOVELTY

CALL OF THE HOLY LAND. 20th-Fox Special. 18m. Written and produced by Joseph Wills, this is the film biography of Henritta Szold, known as the founding spirit of Hadassah, who worked in the Holy Land providing help and hope for the lost children of Europe during World War One and again in World War Two. EXCELLENT. (7055).

ONE REEL

CINEMASCOPE COLOR CARTOONS

HEARTS AND GLOWERS. 20th-Fox CinemaScope Terrytoons. 6m. The custodian of an apartment house tries his hand at matchmaking in order to have an empty apartment for a prospective new tenant. FAIR. (5006).

TUSK TUSK. 20th-Fox CinemaScope Terrytoons. 6m. Mixed up Sidney thinks some tusks might be the answer to his emotional maladjustments and acquires some only to find that the troubles caused by the Ivory Hunters is far worse than the insecurity. FAIR. (5005).

CARTOONS

FINE FEATHERED FIEND. Paramount Noveltoon. 7m. A cute little papoose is told by the Chief that until he brings back as proof of his prowess the tail feather of an eagle, he can not be recognized by the tribe as a full-fledged Indian. The poor eagle only has one feather left, so he puts up a terrific battle with the fearless little fellow; but all ends well. GOOD. (P19-7).

GALAXIA. Paramount Modern Madcap. 7m. A dishonest matchmaker has to produce a husband for one of his hatchet-faced clients or return her money. He watches a mechanized man from outer space fall in love with vending machines, which he mistakes for women; and returns for various reasons. The matchmaker finally palms off his client on to the man from another planet. GOOD. (M20-1).

HUNGER STRIFE. U-I Walter Lantz Color Cartoons. 6m. The ranger tries to get a national park ready for the forthcoming season. He tangles with an old overweight bear who is trying to stay on his diet. FAIR. (4023).

THE INTERVIEW. Kingsley-International. 5m. An interviewer tries to find out from a jazz musician with a limited vocabulary what makes him tick and the result is a cartoon that is quite humorous in an off-beat way. EXCELLENT.

PLANET MOUSEOLA. Paramount Noveltoon. 7m. An ingenious mouse, stalked as usual by the cat, resorts to some outer space trickery to dispose of his enemy. Disguised, the mouse tells the cat he has just landed from Mouseola with instructions to find a cat leader to rule over thousands of mice, providing he will take some necessary "tests". The tests almost kill the cat to the great satisfaction of his tormentor. GOOD. (19-8).

SCOUTING FOR TROUBLE. Paramount Jeepers and Creepers Cartoon. 6m. The nephew of timid Creepers thinks Creepers is a big hero and expects him to take him on a bear hunt. Jeepers, a Mr. Fix-It, plans to masquerade as a bear and Creepers can stalk him and nab him as fearlessly as kid nephew has been led to expect. A real bear gets mixed up in the action and Creepers and Jeepers finally come through. All are saved, including Creepers' reputation. FAIR. (J19-4).

THE VIOLINIST. Kingsley-International. Eastman Color Cartoon. 7m. A violinist plays all day long making terrible, if enthusiastic music. People react horribly, and even his dog bites him when he plays. He is criticized for not playing with feeling so he goes off to learn to become a master violinist. He is told he must suffer. He begins to give up the enjoyable things in life, and his playing begins to improve as his appearance declines. Now he's told that his playing is beautiful but his appearance is so ugly that people avoid him. He decides to go back to his old happy way of contented living and lousy violin playing. The voices are done by Carl Reiner of TV fame. EXCELLENT.

CINEMASCOPE COLOR NOVELTIES

ASSIGNMENT JAPAN. 20th-Fox CinemaScope Movietone Adventures. 9m. In color, this contrasts modern Tokyo and its night life, etc., with shots of an ancient festival for children. GOOD. (7004).

ASSIGNMENT PHILIPPINES. 20th-Fox CinemaScope Movietone Adventure. 9m. This covers the rebuilding of Manila since the war. Government and sports are covered as well as an assortment of occupations. GOOD. (7006).

EXERCISE LITTLE BEAR. 20th-Fox CinemaScope Movietone Adventures. 9m. U.S. Army maneuvers in Alaska where soldiers are being trained for self preservation in this country of ice and snow, as well as the art of fighting in these conditions. GOOD. (7007).

JIBS AND SPINNAKERS. 20th-Fox CinemaScope Movietone Adventures. 9m. In color, this shows the annual boating races at Larchmont Yacht Club, New York. Boats of all sizes and shapes are shown; while a highlight is an unexpected squall. GOOD. (7005).

TIGER IN THE SEA. 20th-Fox CinemaScope Color Special. 10m. Prince Peter of Greece and Denmark tells of an experience with a man-eating tiger in a small Indian village. This was actually filmed as it was happening. GOOD. (7054).

NOVELTY

HER HIGHNESS, PRINCESS MARGARET. 20th-Fox Special. 10m. Compiled from newsreel clips this shows the Royal Family with special emphasis on Princess Margaret. There are shots of her Father's coronation as well as of Elizabeth's wedding and coronation. GOOD. (7051).

Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.

COLOR SPORTS

THE BIG "A," Paramount Sports Illustrated. 10m. In color this has to do with horse racing at New York's Aqueduct Race Track. Also shown are the homes and beginnings of the championship racers at Spendthrift Farm in Kentucky; the training track; and finally the big race track. GOOD. (D20-2).

COLOR TRAVEL

GOLDEN PENINSULA. U-I Color Parades 9m. This is a visit to Burma and seen are the mountains, jungles, Oriental architecture, shrines, pagodas, floating markets and priests. GOOD. (4076).

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ALPHABETICAL GUIDE TO 115 Features Reviewed

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Virgin Spring, The—88m.—For. 4776

W

Wackiest Ship In The Army, The— 99m.—Col. 4774
Walk Tall—60m.—Fax 4762
Weddings And Babies—81m.—Misc. ..4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blaws—120m. MGM 4757
Wild One, The—80m.—Col.—RE 4750
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SHOWMEN'S TRADE REVIEW

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CHARLES E. "Chick" LEWIS

REC'D JAN 3

DECEMBER 28, 1960 Volume 65 Number 5
IN TWO SECTIONS • THIS IS SECTION ONE

Fox Invites Exhib Merchandising Aid

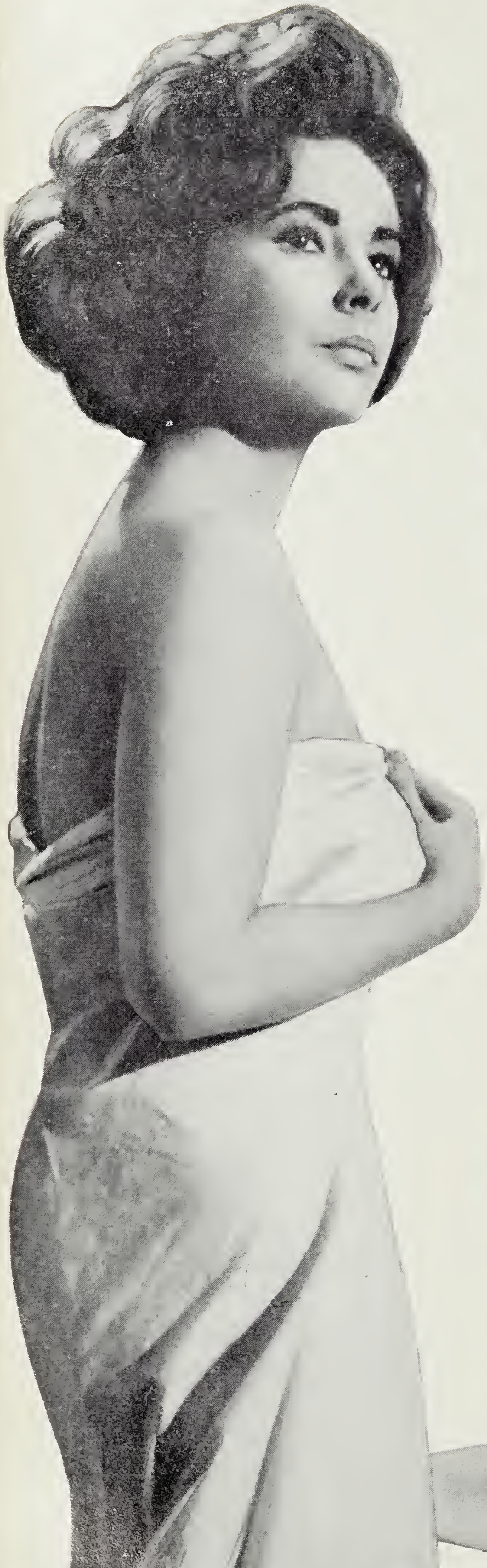
(See Page 7)

Mich. Theatremen Warned On Toll-TV

(See Page 8)

Here is Cantinflas, star of Columbia's hard-ticket entertainment bonanza, "PEPE," which arrived as a Christmas present for industry and public in New York last week. Let's start 1961 with a laugh, says the happy peasant.

1961—The Year Of Common Sense? . . . *(see editorial—page 3)*



The most desirable picture in town (*everywhere!*) and the easiest to find...

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 65 • No. 5

DECEMBER 28, 1960

MOTION PICTURE
EXHIBITOR
Plus
SHOWMEN'S TRADE REVIEW

1961—THE YEAR OF COMMON SENSE?

As 1960 creeps to a close and all things change, including the Federal administration, we in the motion picture industry might make a silent resolution to permit common sense to prevail during 1961.

There is nothing like the experience we gained during 1960 to point up the needs of 1961. What would we like to see? First, we would like to see a statement from distribution outlining forthcoming product in detail sufficient to provide exhibition with a much-needed shot in the arm.

The mistakes of 1960 can be placed on the doorstep of both exhibition and distribution. For one thing, we would like to see a more intelligent handling of the so-called hard-ticket films. The rash of such pictures has not been a boon to the industry as a whole. The hard ticket should be the exception in this business, not the rule.

The mad dash toward competitive bidding is another disturbing factor. When subsequent run theatres try to bid against first-runs with far greater grossing potential, this industry is in trouble. Distributors have made it clear during law suits how important first-run money is to the producer. Some of them suddenly change their thinking, however, when a competitive situation draws a theatre into a bidding battle that has no business being there. The immediate effect of such a situation may be a quick buck for the distributor, but the long range effect will be ruinous to theatre and distributor alike. First-run money, once lost, can never be regained.

Also on our list of resolutions is a wish that both distributors and exhibitors should discharge their financial obligations to each other quickly and with good grace. Any exhibitor who has had to wait for distributor money on a co-op advertising deal will whisper an "amen." Certainly, there are also exhibitors who don't pay bills as promptly as they should, and here is an "amen" from distribution.

Many an exhibitor has complained that terms exacted by distribution in the face of a product shortage are so far out of line that prompt payment of all bills becomes an impossibility. We have seen enough to believe that certain circuit operators are given a break by distributors in regard to terms that puts them in a far more advantageous position than their independent neighbors. For a truly happy New Year, we would like to see every exhibitor afforded the same opportunities. Independent dollars are just as green as circuit dollars.

Another practice we would like to see disappear in 1961 is the demand for holiday playdates on films with the exhibitor given no opportunity to see the picture beforehand. No print for a screening, he is told, and no advertising or exploitation matter available either. This is a relatively new practice, and one we could very well do without.

While we're dreaming, here is a dream we would really like to come true just once. Let a distributor with a good picture that lacks boxoffice names offer it to exhibition on a sliding scale formula, instead of automatically tacking on a price tag of 40 or 50 percent. Let the exhibitor and distributor work together to get the most out of the film that they can, with each sharing the fruits of their labors. Let the picture prove its value, and let it prove as well that sliding scale is the fairest way to sell film. Every picture is not a blockbuster. Give exhibition some incentive to help build new stars.

Yes, as we said, wouldn't it be swell if 1961 could be the year of common sense.

THOUGHTS FOR THE HOLIDAY SEASON

Christmas brings a flood of mail across this desk that is a good deal more fun to read than that we receive most of the rest of the year. In with our mail the other morning we found Christmas greetings from producer Jerry Wald.

Borrowing from the editors of McCall's Magazine, Jerry sent us a message that we would like to share with you.

If a little of the sentiment expressed could be carried beyond Christmas into the New Year, it would be a better world for all of us.

Read it, think about it, and let it settle from your head into your heart.

This Christmas mend a quarrel . . . Seek out a forgotten friend . . . Dismiss suspicion and replace it with trust . . . Write a love letter . . . Share some treasure . . . Give a soft answer . . . Encourage youth . . . Manifest your loyalty in word and deed . . . Keep a promise . . . Find the time . . . Forego a grudge . . . Forgive an enemy . . . Listen . . . Apologize if you were wrong . . . Try to understand . . . Flout envy . . . Examine your demands of others . . . Think first of someone else . . . Appreciate; be kind; be gentle . . . Laugh a little . . . Laugh a little more . . . Deserve confidence . . . Take up arms against malice . . . Decry complacency . . . Express your gratitude . . . Go to church . . . Welcome a stranger . . . Gladden the heart of a child . . . Take pleasure in the beauty and wonder of the earth . . . Speak your love . . . Speak it again . . . Speak it still once again.

THERE IS EVEN QUALITY IN PORNOGRAPHY

We have an idea that the recent "call to action," issued by the Catholic Bishops Committee for Motion Pictures, Radio, and Television, was incited more by the type of production-distribution companies identified with the objected-to features, and by the importance of the dollar and talent investment being made in most features, than in their relatively slight increase in number. Some relatively minor "quickie," made "behind the door" with some John and Mary Doakes, is not likely to command any great number of theatre dates. But, when a major studio or name independent, gives the same theme a $2,000,000 or $2,500,000 budget, and a galaxy of name stars and production personnel, that means an audience of millions.

We base our guess on a relatively minor reference in a UPI release. They credit the Bishop's release with: *"Pornographic and perverted subject matter which was once confined to Hollywood's fringe output of cheap movies, has been appearing during the past year even in major quality productions."*

And we think they're right. This industry will always be judged by its "showcase" films, and not by the "lower-half" or by the "sex-sational" ones.

20TH'S BIG, BIG PROMOTION FOR "THE LITTLE SHEPHERD OF KINGDOM COME"

Starring Favorite

JIMMIE RODGERS

Jimmie Rodgers Title Tune Recording on Roulette Out Now!

Civil War Centennial At Peak Interest—Look Magazine Article Most Popular Ever!

Extensive Tour Made By RODGERS To Plug Picture!

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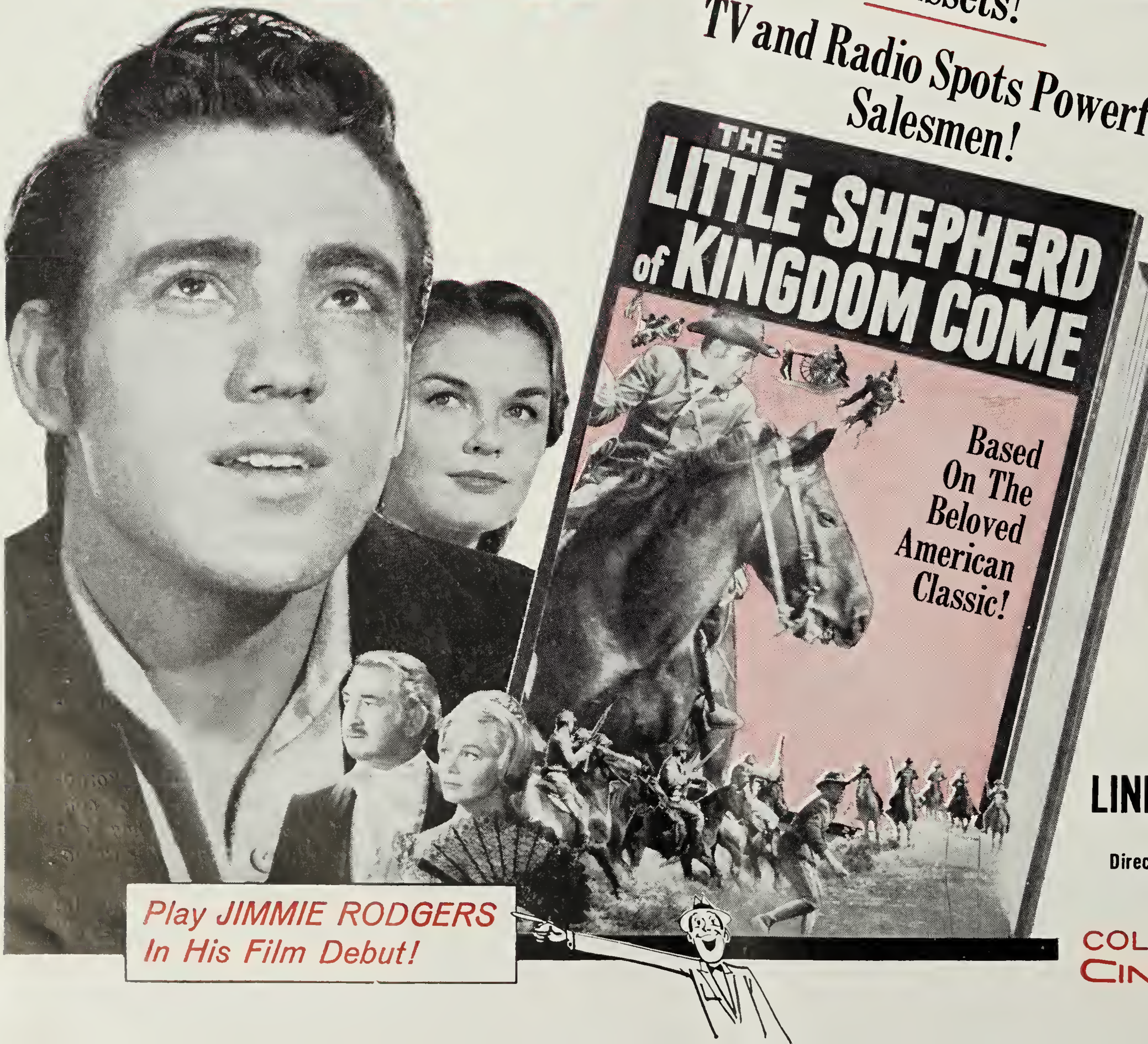

THE LITTLE SHEPHERD of KINGDOM COME
Based On The Beloved American Classic!

Play JIMMIE RODGERS In His Film Debut!

starring

JIMMI

RODGERS

LUAN

PATTEN

CHIL

WILLS

co-starring

LINDA HUTCHINGS

Produced by MAURY DEXTE
Directed by ANDREW V. McLAGLE
Screenplay by BARRE LYNDO

COLOR by DE LUXE
CINEMASCOPE

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PHILADELPHIA, PA.

This may be of some interest to your MOTION PICTURE EXHIBITOR readers and I am passing it along for what it may be worth.

We have been using a Polyethylene Bag to transport our pre-popped corn to the various theatres. This bag is something like 32 inches long by 12 inches wide with a gusset of approximately 10 inches.

Numerous exhibitors around the country find these bags, which are moisture resistant, an ideal means for covering their twin speakers for the winter, instead of dismantling them, storing them, and then re-installing them when the season reopens. The bags cost approximately six cents apiece and represent a modest investment to a drive-in theatre. We have had numerous calls within the last 60 days from different drive-in theatres to sell them our Polyeth bags. This, of course, we are glad to do at our cost. I thought it was an interesting little anecdote and might be of some interest to readers and am passing it along to you with that thought in mind.

LEO B. BERESIN
Berlo Vending Company

EDITOR'S NOTE: We agree that the above is an interesting and valuable suggestion and are happy to send it along via our LETTERS page. Thanks for the idea, Mr. Beresin.

From NEW YORK, N.Y.

I would like to get a copy of your recent issue containing your coverage of the Fourth San Francisco International Film Festival.

I was one of the judges of this Festival and would appreciate your sending me a clipping of this article for my files.

HERMAN WEINBERG
The Coliseum House

EDITOR'S NOTE: Glad to oblige. We have followed this U.S. festival with interest since its inception and have been happy to cooperate with the aggressive San Francisco citizens who have made it possible.

From MIAMI, FLA.

I am not a writing man, but after reading all of the many letters that were received on the occasion of Jay Emanuel's GOLDEN 50 years in the industry, I just could not let it pass without adding my little bit.

I just bumped into Mr. Emanuel about 43 years ago when I was working as an electrician for Morris Sonnenfeld who was rewiring the Grand Theatre. Mr. Emanuel introduced himself by having the corner fountain send over cold sodas for all hands. I met him many other times as we did other electrical work on his growing circuit, but got to know him best during my many years as a supply dealer with Clem Rizzo, with Charlie Cohen, and just before my retirement and moving down here with Harry and Ben Blumberg.

After all of those years in the industry, during which I have met and gotten to know thousands of theatremen, circuit executives, exchangemen, equipment men, and equipment manufacturers, if anyone should ask me to name the most gentlemanly, I would unhesitantly answer: Jay Emanuel.

I do hope this is not too late, and can be added to the mass tribute to Jay.

AL ROTHENBERG
Equipment and Supplies

From SAN FRANCISCO, CALIF.

According to the LETTERS page in your issue of Nov. 30, you now have a supply of reprints of your article "SLIDING SCALE METHODS," as originally published April 15, 1959.

We would very much like to have one of these reprints and will appreciate receiving one as soon as possible.

WILLIAM I. BOLAND
Hardy Theatres

EDITORS NOTE: Sent! While supplies of such special reprints last, they are available to subscribers upon request.

From MONTEREY, CALIF.

Just keep up the good job you are doing.

S. J. FALKENBERG
Chief Projectionist
Del Rey Theatre

From LAKES ISABELLA, KERN COUNTY, CALIF.

Your publication is plenty good enough for me.

ALVIN B. COE,
Owner-Manager
Mountain Movies.

EDITOR'S NOTE: We're flattered, of course. It is unsolicited praise such as this that makes our weekly job worthwhile. Thanks.

SO IT'LL BE NEARLY 500

A friendly wag, who likes to read our LETTERS and noticed they didn't run for several weeks, has gone to the trouble to count those carried earlier this year and has sent a kidding letter telling us that *"with only 331 published through the issue of Nov. 30, 1960, you'll never make 500 letters this year."*

We would like to reassure him that space-to-publish had more control over this than any shortage of letters-to-publish. The same friendly reader interest—the same quick reaction to some current industry event—and the same spontaneous pat or spank —greets our editorial views and practical services. Several 1000's of letters from readers result. All are acknowledged by mail.

But, as a number of different distributors cut their advertising budgets in the face of profit increases, and it becomes necessary for practical trade paper publishers to trim their sails accordingly, something has to give! This LETTERS page merely took its turn.

Should MOTION PICTURE EXHIBITOR end 1960 with as few as 350 published letters, they will be bona fide letters from responsible industryites, and they will be at least three or four times the volume carried by ***ANY*** **other trade weekly.**

In accordance with the practice established two years ago:

There will be no JANUARY 4 issue of... MOTION PICTURE EXHIBITOR.

P.S. A hard-working staff is taking a well-earned extra week to enjoy the Holiday season with their families. But we'll be back functioning as usual with the issue dated January 11, 1961

NEWS CAPSULES

Levy Explains Ruling On TV Sales Policies

NEW YORK—Herman M. Levy, general counsel, Theatre Owners of America in a digest of the decision of Federal Judge Archie O. Dawson in the government's case against Loew's, Inc., C & C Super Corp., Screen Gems, National Telefilm Associates, Associated Artists Productions, and United Artists in connection with the block-selling and booking of product to television outlets, said: "If there is to be no appeal from this decision, then it is reasonable to expect that the owners of the post-'48 product will heed the 'advice' of the Court and not violate the anti-trust laws."

"This," Levy says, "would mean an end to block-booking deals and the granting to television stations of the privilege of selecting and of negotiating for only those pictures which they want."

He adds that "there can be no doubt that this is a decision of prime importance to the picture industry."

He notes "there has been and there still is a good deal of misunderstanding in the industry on the subject of whether, under the decrees in U.S. vs Paramount, et al, and under the Antitrust Laws, the distributors may offer to license or may license feature films in blocks or in groups. The answer is that there is nothing in the decrees nor in the laws to prohibit this. True, this case concerned itself with licensing to TV stations, but the situations are the same."

Levy makes it clear that "the offer of films in blocks or in groups is not in and of itself illegal. It is the offer of them in blocks or groups when they are conditioned one upon the other or others that is illegal."

No TV "Dumping" Seen

NEW YORK—According to a compilation made by Theatre Owners of America, 544 features were released to free TV recently by 20th-Fox, United Artists, Warners, Lippert, Columbia (through Screen Gems), and Pine-Thomas.

The TOA figures reveal that 415 of the films ara post-1948 and 129 are pre-1948 productions.

The TOA adds that "these figures are far short of the 'dumping' that took place in the 1953-54 years, when the pre-48's went en masse to TV," and added that while "many big pictures" are included in the packages sold by the companies cited, there is "some reassurance to exhibitors" in "the fact that the film companies appear determined to avoid the 1953-54 mistakes of mass dumping of their post-'48 libraries."

"Spartacus" Hits Million

NEW YORK — Universal-International's "Spartacus" has now rolled up its first million dollars in theatre gross in its initial six United States roadshow engagements which started with the world premiere at the DeMille, New York, with subsequent openings in Chicago, Los Angeles, Boston, Philadelphia, and Detroit, it was reported by Henry H. "Hi" Martin, vice-president and general sales manager of Universal Pictures Company. The film is currently playing in 18 roadshow engagements.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., DEC. 26

FILM FAMILY ALBUM

Arrivals

Claudie and Norm Levinson became the parents of a girl, **Julie**, born on Dec. 6. Norm is general manager, Trans-Texas Theatres, Dallas, Tex.

Obituaries

Henry "Hank" Hearn, Jacksonville Beach, Fla., and a veteran of more than 40 years in the industry, died in Will Rogers Memorial Hospital, Saranac Lake, N. Y., of a prolonged chest ailment. He worked in distribution as a salesman and an independent booker in Jacksonville, Dallas, Atlanta, and Spartanburg, S. C. He is survived by his wife, formerly of Atlanta.

Joseph Plunkett, 76, pioneer in the industry, died in New York City. He was a producer of stage plays and began in the motion picture industry by producing films for Paramount, after which he became general manager of the Strand, and general manager for Mark Strand Theatres in New York State. He also had been with the RKO Circuit as director, vice-president, and general manager. In 1935, he acquired the Astor for first-run and roadshow pictures. In 1940, he was vice-president of Select Attractions, Inc., and in 1949 he was a distributor and producer of special attractions. In 1947 and 1948, he produced features for television as well as theatres. He is survived by his wife and two children.

Phila. Trust Suits Filed

PHILADELPHIA—Separate anti-trust suits were filed recently in U.S. District Court by the Roosevelt Drive-In and the Levittown Theatre Company by attorney H. E. Kohn against Warner Brothers Distributing Corporation, Columbia, Universal Film Exchanges, Inc., MGM, 20th-Fox, United Artists, and Buena Vista Film Distributing Company.

In both cases, a run on national release and unspecified damages were asked.

Shirley MacLaine and Tony Curtis, shown with Sol C. Siegel, MGM studio head, are seen accepting the Allied States Association of Motion Picture Exhibitors annual award as "Best Actor" and "Best Actress" for 1960 at special studio ceremonies.

SW Refurbishing Two Houses In Albany Area

ALBANY—Expressing a confidence in the future of exhibition and a belief in the necessity for modernized theatres to attract present-day patronage, Stanley Warner has launched two major refurbishing projects hereabouts.

The Strand is undergoing a local face-lifting, which includes a new lobby, new marquee, new screen, elimination of 300 seats, plus a seat-upholstering job and a "staggered" plan, at a cost estimated to be around $250,000.

Drew Eberson, New York, is the architect. Alec Marcell, also of that city, is consulting architect. Panzieri-Henderson, Albany, holds the general contract.

Demolition of a corner store building which SW acquired last summer has been completed as the first step in the project. Strand now seating 1900, will be closed from Feb. 15 until Easter.

In Utica, the Avon is having its exterior redecorated, a new booth installed, and a 70 mm. screen hung. Vari-colored aluminum strips are being attached to the "B" first-run's front. Total cost of the job, which will require darkening of theatre for a time, may run into six figures.

Frank Kelly manages the Strand, and John Scheideman the Avon.

Fabian's Palace, two blocks from the Strand, was recently redecorated, reseated, recarpeted, and new-marqueed at an expenditure of $250,000. William With manages the Palace.

New NT&T Division

NEW YORK — Formation of National Amusement as a division of National Theatres and Television, Inc., was announced by B. Gerald Cantor, NT&T president.

Cantor said the move is the third in a series of steps taken recently by NT & T to strengthen operations through the creation of integrated operating divisions. Previously announced were the formation of the National Theatre Division, which will operate the company's nationwide chain of motion picture houses, and National Realty Division which will develop the real estate outlet.

The new National Amusement Division will be headed by Samuel P. Norton, previously director of special projects for National Theatres and Television.

National Amusement will operate the company's recently expanded community TV antennae system in Williamsport, Pa. This is the largest system in the United States with more than 12,800 subscribers. Under the new division will also be National Theatres and Television's participation in Pacific Ocean Park as well as the exhibition and distribution of Cinemiracle Productions.

T-L Expands Commercial TV

NEW YORK—Percival E. Furber, chairman of the board of the Trans-Lux Corporation, announces the appointment of Renville McMann to direct the company's expansion in closed-circuit television for industrial and commercial firms and for institutions such as schools and hospitals.

Fox Enlists Exhib Merchandising Aid

Einfeld Calls Cooperation Of Theatres, Production Vital To Industry Today; Welcomes All Suggestions

NEW YORK—For the first time in the history of motion pictures, a major film company will enlist and welcome the aid of the nation's exhibitors in the merchandising plans of its product before the pictures begin production, during filming, throughout the promotional campaign and right up to each exhibitor's playdate.

Addressing the industry via the lead article in the "Orderly Release" schedule of the annual AB-PT convention, Charles Einfeld, 20th Century-Fox vice-president, declared that "production, distribution and exhibition can no longer do their thinking in separate worlds. The makeup of the industry precludes any other existence. And we at 20th Century-Fox, under the leadership of our showman-president Spyros P. Skouras and our production and distribution forces headed so ably by Bob Goldstein and Glenn Norris, are keenly and continually aware of this development."

The executive called for a renewed cooperation between the major film companies and the world of exhibition, saying "we believe that showmen's ideas, opinions and suggestions about the company and its product are vital to the continuance of a profitable and successful relationship."

Einfeld stated that the industry today is in an era of intensive merchandising where competition for the entertainment dollar is severe. Calling for suggestions from showmen as to forthcoming productions, titles, promotional devices and advertising ideas, Einfeld pointed out that 20th-Fox is always ready to do everything possible to cooperate with exhibition in the advertising and merchandising of its product.

The executive extended a standing invitation to theatremen to write, call, or drop in to express their ideas, saying that the advantages are limitless.

"We want to hear from you," Einfeld went on "what you think about our upcoming product—what promotional devices you think would be helpful—how do you like the titles—the castings—what thoughts for unusual trailers come to your mind—would you use television to advertise some of these pictures—do some of them suggest magazine advertising—what angles would you stress—the bright showman will have scores of ideas about the provocative program 20th-Fox is offering for this coming season."

Einfeld further pointed out that at 20th-Fox, the first vital step in an intelligent and progressive merchandising plan for the company as well as the industry is to have a huge supply of product for the industry's disposal, and in that vein, the company's current production and release schedule is the greatest in history.

He called upon exhibitors to think now about the company's film plans, particularly since many of them have not started production as yet, and to give their views and any ideas which come to mind.

"The coming year is a vital one for us all," Einfeld continued. "We are doing our best to make it also profitable, impressive, and exciting. Join with us—help us in planning for you."

"We will have 60 quality films for the year," the executive said, "films that will not only fill the theatres with customers, but also fill the booking schedules with product."

He indicated that exploitability was a prime production aim—and that films were being made with an eye toward promotional potency as well as their inherent quality quotient.

Allied To Meet Jan. 14-15 To Name Kirsch Successor

MILWAUKEE — Ben Marcus, board chairman, National Allied, announced that the board of directors will meet on Jan. 14-15 at the Schroeder Hotel here for the purpose of choosing a successor to Jack Kirsch, who has been forced to resign as president due to ill health.

Marcus, who will handle the presidential duties in the interim, said, "It is unfortunate that Allied must lose the dynamic and valuable leadership of one of the industry's most respected men."

At the meeting, the Allied board will also hear a report by the Allied Future Plans Committee, which was organized at the last convention for the purpose of charting the future course of the exhibitor organization.

Committee Named For Johnston Dinner

NEW YORK—Organization of a general dinner committee to be in charge of the dinner which COMPO is sponsoring as a testimonial to Eric Johnston in observance of his completion of 15 years in the motion picture industry was announced by Russell V. Downing, chairman of the affair.

Heading the list of those who have accepted appointment to the committee are the three members of the COMPO governing committee, Ben Marcus, representative of Allied States Association of Motion Picture Exhibitors; Sam Pinanski, representing Theatre Owners of America; and Abe Montague, representing the Motion Picture Association of America.

Others who have thus far accepted Downing's invitation to serve on the committee are Harry Brandt, president, Independent Theatre Owners Association; Leslie R. Schwartz, president, Metropolitan Motion Picture Theatres Association; Albert M. Pickus, president, Theatre Owners of America; Sol A. Schwartz, president, American Congress of Exhibitors; Edward Emanuel, chief barker, Variety Clubs International; Walter Mirisch, president, Screen Producers Guild; Herman Kenin, president, American Federation of Musicians; Richard Walsh, president, I.A.T.S.E.; Y. Frank Freeman, chairman of the board, Motion Picture Producers Association, George Chandler, president, Screen Actors Guild; Frank Capra, president, Directors Guild of America; and Valentine Davies, president, Academy of Motion Picture Arts and Sciences.

Decca Sets Dividend

NEW YORK—Directors of Decca Rcords, Inc., declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable Dec. 29 to stockholders of record Dec. 19.

COMPO Renews Drive For Wage Exemption

NEW YORK—COMPO has already started its campaign for exemption of motion picture theatre employees from the provisions of any wage and hour law that may be adopted at the coming session of Congress, it was asserted yesterday by Charles E. McCarthy, COMPO executive vice-president.

Exhibitors throughout the country have been contacting their Senators and Representatives ever since Election Day, McCarthy said.

He emphasized also that all exhibitor organizations and MPAA are participating in the campaign, just as they did in the drive last summer that resulted in the inclusion of exemption clauses in the Kennedy and Roosevelt bills.

"As the COMPO National Minimum Wage Campaign Committee made plain in its report," McCarthy said, "all elements in the industry contributed to last year's campaign under the direction of COMPO. The same committee will serve in the coming campaign. This committee is composed of the following: C. Elmer Nolte, Jr., representing Allied States Association of Motion Picture Exhibitors, and LaMar Sarra, representing Theatre Owners of America, co-chairman; Edward Cooper, representing Motion Picture Association of America; Emanuel Frisch, representing Metropolitan Motion Picture Theatres Association; William Namenson, representing Independent Theatre Owners Association; and McCarthy, representing COMPO.

"With every organization cooperating, we achieved success in the last session of Congress. We have every reason to believe that we shall obtain the same effective cooperation in this coming campaign."

No New Toll-TV Hearing

WASHINGTON—The Federal Communications Commission has denied a plea by contesting motion picture exhibtors that a final round of oral arguments be granted on the basis of the recent hearings and briefs filed by contesting counsel in the long drawn out Hartford Phonevision application to conduct a pay television experiment for three years in the vicinity of Hartford, Conn.

At the same time, the FCC granted privilege to all participating counsel to file briefs in answer to opposition claims.

The participation counsel agreed that the only practical difference between the oral arguments asked by attorney Marcus Cohn for the exhibitors, and concurred with in effect by Louis C. Stephens, attorney for the FCC Broadcast Bureau, and the submission of written briefs is a matter of time.

Observers expect a final decision on the controversial pay TV application before the new Kennedy regime assumes control on Jan. 20.

U-I Promotes Charopotti

SAN FRANCISCO—L. A. Charopotti has been promoted to the post of sales manager at Universal-International's branch office. A booker for the past 11 years, he succeeds Murray E. Gerson, who after eight years here, moves to Denver as sales manager.

Harling Warns Michigan Exhibitors Not To Fall For Toll-TV 'Siren Call'

NEW YORK—It was learned recently that Philip F. Harling, chairman of the Joint Committee Against Toll-TV, had urged Milton London, president, Allied Theatres of Michigan, to help correct erroneous impressions of exhibitors of the state about pay-TV and to help line them up against the medium.

Harling said he had learned that "a rather surprising percentage of exhibitors in Detroit had expressed the belief that pay television may prove a more welcome competitor than present free TV," and that there was a definite feeling that "pay TV may offer the theatre screen a fresh chance to regain some of the lost audience."

Harling urged London to "do everything you can to advise the exhibitors not only of your organization but every one in the State of Michigan how important it is to keep fighting pay-TV, not to listen to the siren call of the pay-TV proponents, and to do everything possible to exert as much pressure as they can on their Congressmen and Senators to introduce legislation banning all forms of pay TV."

Harling continued, "It would appear that there are still some exhibitors who do not realize the disastrous impact that pay-TV could have on their business. It is as clear as your face in the mirror that pay-TV will destroy the motion picture exhibitor. I realize that we have said this time and time again and we will continue to say it until there is a full realization of what is being attempted in an endeavor to put the exhibitor out of business."

Harling continued, "It would appear that we have always considered to be a 64 million dollar question: Is it not true that 95 per cent of the product of pay-TV will be first-run films?"

"It is no longer a matter of conjecture but rather a cold, hard, irrefutable fact," Harling pointed out, "that our competition is not for our business but rather for our life's blood —the pictures which we depend upon to keep our theatres in operation."

Harling asserted that "it has always been a mystery to me to hear exhibitors even consider the possibility of embracing pay-TV because if one stops and rationalizes the exaggerated and baseless claims of the pay-TV group he must come to the conclusion that the same writers, authors, directors, actors, technicians and all the people employed in the entertainment industry will be used by pay-TV if they are not used for motion pictures for the theatres. This is just academic and so plain and so clear," he said, "that the only conclusion one must arrive at is that these very people will go to pay-TV because of the promise of more money. In no other way is the form of entertainment or the quality or quantity changed."

Harling voiced the belief to London that "this message should be given to every exhibitor in your territory, as quickly as possible. There must be a strengthening and renewal of faith in our committee's efforts to block and fight pay-TV to the very end. If it once takes hold it will destroy us as surely as the horse was destroyed by the auto."

TOA Duo Aids Civic Projects

NEW YORK—Two prominent officers of Theatre Owners of America, have accepted new positions of authority in their home communities.

Albert M. Pickus, TOA president, and a resident of Stratford, Conn., has been appointed chairman for Fairfield County for the United Cerebral Palsy Association. He will supervise the UCPA's annual fund appeal, and its other activities in the populous Connecticut area.

In Spokane, Wash., J. J. Rosenfield, president of Favorite Theatres, and an assistant to the president of TOA, has been appointed to a new seven-man Citizens' Urban Renewal Advisory Committee. Named by the City Council, the committee is charged with studying all proposals for urban renewal, many of which would be eligible for federal grants, and to make recommendations to the City Council. The seven men were selected from a list of more than 100 submitted to the Council. Rosenfield has long been active in civic affairs in his city.

Runyon Fund Aids V. C. Tent

LAS VEGAS—Edward Emanuel, international chief barker of Variety Clubs, announced that the Las Vegas tent has received a special grant of $50,000 from the Damon Runyon Fund which is to be used to purchase medical equipment for Variety's new wing at the Sunrise Hospital in this resort city. The first installment of $10,000 was made by John Teeter, executive director of the Runyon Fund, at a special luncheon in Las Vegas attended by 125 Variety club members and local officials.

Loew's Plans Hotel-Theatre

BOSTON—Preston R. Tisch, president, Loew's Hotel, Inc., stated here that "Now that the cathedral-size picture theatre is obsolete, and the trend is for the 600 to 800 seater, which must be topped by offices or hotel rooms to make it profitable, Loew's is not only remaining in the theatre business but has two more theatres in the works in New York."

Loew's is now operating three hotels, the American, Miami; Traymore and Ambassador, Atlantic City; and 98 theatres.

Laurence Tisch is now in Europe looking into the building of new hotels.

The principal stockholders of Loew's Theatres, Inc., plan putting a theatre and a hotel under one roof in the future.

Producer-director Otto Preminger and Mrs. Preminger are shown at the Warner, New York City, premiere of "Exodus" recently with Sal Mineo and Jill Haworth, who star in the United Artists release.

Baltimore Exhib Hails Pasternak Tour Plan

BALTIMORE—Indicative of exhibitor opinion regarding the added impact given to motion pictures by producers and stars making personal appearance tours on behalf of their films is the statement made to Joe Pasternak by Bob Rappaport of Rappaport Theatres in Baltimore, one of the cities recently visited by the producer of Metro-Goldwyn-Mayer's "Where the Boys Are."

"When you return to Hollywood," said Rappaport, "please tell your fellow producers that your visit to Baltimore represents a positive plus in the gross of your picture. Not only will it result in a 100 per cent expansion in newspaper, radio and TV penetration, but the fact that a busy Hollywood producer expands time, money and effort—when he doesn't have to do it—on such a visit, gives added inspiration to all of us in the theatre to go out and do the best job we know how. The 'Pasternak Plan' is the most hopeful sign to come out of Hollywood in a long time."

Together with Pasternak, the group who completed a cross country tour for "Where the Boys Are" included three of the picture's stars, Jim Hutton, Paula Prentiss, and Maggie Pierce.

Rappaport also said, "When a producer is in the position of meeting the top critics, amusement editors and columnists as Joe Pasternak did at out press luncheon conference, together with his stars, and when such a group tells its story to four radio commentators and appears on two TV shows, you've given your town the best possible help on its way to building a hit. Joe Pasternak and MGM have delivered the trade a sensational entertainment that rates a promotion campaign just as great. If exhibitors miss this opportunity to support a costly effort to build new personalities for our box offices, we will discourage further efforts in that direction. We asked for new young talents to exploit. Here they are in abundance and it's up to us to give our most enthusiastic showmanship to a wonderful production."

"Spartacus" Reps Named

NEW YORK—To provide the most comprehensive continuing local promotional support for the six current roadshow engagements and the 12 Christmas openings of "Spartacus," Universal-International has special field exploitation representatives and group salesmen assigned to all of these engagements, it was reported by Jeff Livingston, Universal's executive coordinator of sales and advertising, who is supervising the promotional activities of "Spartacus."

The policy, Livingston reported, is to assign both the field exploitation representative and the group salesman to the specific roadshow engagement six to eight weeks in advance of opening and to continue both representatives well into the run of the picture.

The field exploitation representatives covering current engagements are Dick Weaver, New York; Hal Perlman, Chicago; Jack Garber, Los Angeles; Maurice "Bucky" Harris Boston and Philadelphia; William J. Cornell, Detroit. Assigned to the Christmas openings are Bill Glick, Miami; Leonald Mendlowitz, Pittsburgh; Duke Hickey, Cleveland, Leo Zabelin, Cincinnati; Ray McKay, Atlanta; Ed Howe, St. Louis; Bert Wilkes, Toronto, Mike Gutwillig, Montreal; Toni Spitzer, Houston; Walter Hoffman, Seattle; Neil Vanderpool, St. Petersburg.

"VILLAGE OF THE DAMNED" SATURATION OPENINGS ROLL UP

SENSATIONAL GROSSES!

NEW YORK SATURATION:

Tremendous week — tops $300,000! More than "Please Don't Eat The Daisies"!

OHIO-INDIANA SATURATION:

In 86 engagements, beats "The Mysterians", "Giant Of Marathon", and 40% better than "Time Machine"!

CAROLINAS SATURATION:

Consistently topping "The Mysterians" by 40% and "Giant of Marathon" by 30%!

LOS ANGELES AREA SATURATION:

Bigger than "Please Don't Eat The Daisies", "Time Machine"!

TEXAS-OKLAHOMA SATURATION:

Despite severe snow and storm, tops "The Mysterians" and "Time Machine" —double "Giant Of Marathon"!

AND GREAT REVIEWS!

"One of the trimmest, most original and serenely unnerving chillers in a long time!"
—**N. Y. TIMES**

"One of the neatest horror pictures since Peter Lorre went straight!"
—**TIME MAGAZINE**

"Far and away the neatest, cleverest and most believable of that genre!"
—**N. Y. HERALD TRIBUNE**

"Corking good entertainment! Highly recommended!"
—**COLUMBUS, OHIO CITIZEN JOUR.**

!

METRO-GOLDWYN-MAYER Presents GEORGE SANDERS
BARBARA SHELLEY

VILLAGE OF THE DAMNED

with MICHAEL GWYNN · Screen Play by STIRLING SILLIPHANT · WOLF RILLA · GEORGE BARCLAY
Based on the Novel "The Midwich Cuckoos" by JOHN WYNDHAM · Directed by WOLF RILLA · Produced by RONALD KINNOCH

MORE AREA SATURATION OPENINGS BEING SET! BOOK NOW FOR YOUR THEATRE!

Georgia Church Group Attacks Adult Films

ATLANTA—In a resolution adopted in St. Simons Island, Ga., the 25 member board of education of the South Georgia Methodist Conference, representing 150,000 Methodist church schools, criticized "recent Hollywood trends to glamorize the bizarre, the profane, and aberrations of sex in so-called "adult" movies.

The resolution also declared, "We are alarmed at the fact that many parents, without wise discipline, allow their children to view such movies, and that many houses, when showing such films, allow children to attend.

The board emphasized it was not condemning the motion picture industry in toto, and said it wishes to support movies that are "wholesome, entertaining, instructive, and inspirational, and we commend those who are continuing to produce and exhibit them."

The board urged the film industry to "put the security of our land above cash returns." Copies of the resolution are being sent to Georgia and Hollywood distributors and officials, it was stated.

N. Y. Classification Pushed

ALBANY—Assemblyman Joseph J. Weiser, Democrat, New York County, stated he would again introduce a bill into the New York State Assembly which would enable the state's censors, under certain conditions, to classify films as unsuited for children.

A similar bill introduced by Weiser at the last session of the Legislature died in committee.

His bill, prefiled with the Legislature at Albany, will be formally introduced when that body meets on Jan. 4. It would amend Section 122 of the State Education Law "to permit the director of motion picture censorship division or officers of the local bureau, when authorized by the Board of Regents which controls the censors, to classify as unsuitable for children, licensed films portraying drug addiction, sexual relationship, and other scenes contrary to the proper development of children subject to compulsory education."

Legion, Humane Societies Meet

WASHINGTON—An agreement for action against "increasing" violence and brutality in films and television was reached last fortnight by the Legion of Decency with the World Federation for Protection of Animals and the Humane Society of the United States following a meeting of the three groups in New York City.

The humane societies, it was said, agreed to furnish the Legion of Decency and other film reviewing groups with technical facts on cruelty to animals in film production, and the LOD said it would use such information in rating films.

Filmgroup Billings Up

BEVERLY HILLS, CALIF.—November billings of Roger Corman's The Filmgroup were 58 percent above those of the same month a year ago, it is reported by Skip Regan, vice-president in charge of distribution.

Regan, just returned from a three-week national tour, said product of The Filmgroup is playing more theatres than ever in spite of the number of closings and the increase in roadshows. The sales chief attributes the added playdates to a "step-up in pliability and playability."

Attorney Louis Nizer, center, recently received the Children's Asthma Institute for Research "Joey" award from Max E. Youngstein, right, United Artists vice-president and a founder of the Institute, at a Health for Peace Dinner in New York City. Looking on is General David Sarnoff, chairman of the board of RCA.

Fox, St. Louis, Open Again After Facelift

ST. LOUIS—The Fox, second largest movie palace in the United States, has been undergoing $250,000 worth of interior improvements which will provide Grand Avenue theatregoers with the greatest possible comfort while viewing current motion picture attractions.

Installation of 4600 brand new seats will add greatly to the visual comfort of Fox patrons. The seats have been staggered so that viewers will not be sitting directly behind one another. Additional leg-room has been provided by maintaining a distance of 40 inches between each row of seats.

Thirty workmen have been washing the ornate plaster walls, and a multi-colored carpet has been laid in the lobby.

Edward Arthur, general manager of Arthur Enterprises, said "many people in the movie business don't like to mention television. But it's impossible to achieve the same effect from a 17-inch TV screen when compared with a 70-foot wide screen picture such as we have at the Fox. And there are no commercial interruptions, either," he added.

Employing a staff of 80 people, the Fox was to reopen Dec. 24 with "The Wackiest Ship in the Army."

Conn. Teen-Age Drivers May Lose Night Rights

HARTFORD—Connecticut drive-in attendance by teen-agers may be affected with passage of projected State Legislature bills.

Republican Representative Richard Brinkerhoff of New Canaan has filed a bill that would limit 16-17 year olds to daylight driving. Such legislation is favored by the State Safety Commission, which contends that most youths in this age group who get into trouble do so during nighttime driving hours.

Republican Representatives Axel E. Larsen and Harriet Pitt, both of Woodstock, are co-sponsoring a bill to raise the state's minimum driving age from 16 to 18.

Bills dealing with younger drivers are sure to draw heated comment during anticipated public hearings. Some youths contend that abuses by the 16-17 age group are restricted to a rather small number and that all drivers should not be penalized.

Indies Urge Exhibs To See Their Product

NEW YORK—David A. Bader, president and managing director, Durham International Films, has aligned himself with independent distributors who complain that exhibitors crying for product fail to look into what they have to offer.

Bader argued that the independent distributors have a good deal of acceptable product to offer exhibitors to mute the cries of "product shortage." He said that there would be little need for exhibitors to holler about a dearth of product if they were willing conscientiously to apply themselves to the task of seeking out what the independent distributors have on tap in the way of screen entertainment.

"True, there are some very fine independently distributed pictures of which exhibitors have taken advantage to help meet their product needs," he asserted. "However, this doesn't happen often—or at least not often enough. If exhibitors would only get around and see for themselves what the independents have available they would be surprised at how much fine additional product they can draw upon to keep their houses supplied with sufficient films."

Durham International is handling in the U.S., "The Young Doctor Schweitzer," French-made film about the world-famous humanitarian starring Pierre Fresnay.

Para. Subsidiary Expands

ANN ARBOR, MICH—A new electronic research development and manufacturing industry is being organized here to go into operation on an immediate basis, it was announced by Professor Keeve M. Siegel, president of Conductron Corporation. Conductron is a subsidiary of Paramount Pictures Corporation, through another Paramount subsidiary, Autometric Corporation.

The new Ann Arbor division of Conductron will conduct research on unusual ceramic ferrite and semi-conductor materials with electro-magnetic properties.

The division's research developments will be produced in a 10,000 to 20,000 square foot plant to be leased by Conductron. Siegel said another Conductron division is to be formed to operate a new large-scale facility that will employ several hundred persons to start.

British Name Variety Crew

LONDON—Elected to the crew of the Variety Club of Great Britain for 1961 are Irving Allen, Sam Eckman, Charles Forte, Jack Goodlatte, Clifford Jeapes, Jack Klein, Billy Manning, Leslie McDonnell, Dickie Pearl, Mick Shipman and Harry Woolf. Newcomers are Jack Klein of Max Factor, Leslie McDonnell of Moss Empires and the London Palladium, and Clifford Jeapes, whose brochure committees have raised many thousands of dollars for Tent 36.

Rothman On MPEA Board

NEW YORK—Mo Rothman, Columbia vice-president, was elected a director of the MPEA board at a regular meeting of the group.

The directors discussed the possibility of participating with the Sao Paulo Distributors Syndicate in Brazil. Such action if taken, will most likely be on an individual company basis.

MPEA representatives Charles Eagan and Fred Gronich were reported enroute to "problem" areas in Karachi, Tunisia and Bombay.

MR. EXHIBITOR: HERE'S THE BIGGEST PRODUCTION PACKAGE AT ANY STUDIO, ANYWHERE!

Paramount Pictures

PARAMOUNT'S HEAVIEST SHOOTING SCHEDULE IN 25 YEARS!

NOW EDITING!

THE PLEASURE OF HIS COMPANY
Starring Fred Astaire • Debbie Reynolds
Lilli Palmer • Tab Hunter • Produced by
William Perlberg and George Seaton

NOW SHOOTING!

Tennessee Williams'
SUMMER AND SMOKE
Starring Laurence Harvey • Geraldine Page
Produced by Hal Wallis

NOW SHOOTING!

ON THE DOUBLE
Starring Danny Kaye • Dana Wynter
Margaret Rutherford • Diana Dors
Produced by Mel Shavelson and Jack Rose

NOW SHOOTING!

THE LADIES' MAN
Starring Jerry Lewis
co-starring Helen Traubel
Produced by Jerry Lewis

NOW SHOOTING!

BREAKFAST AT TIFFANY'S
Starring Audrey Hepburn • George Peppard
Patricia Neal • Produced by
Martin Jurow and Richard Shepherd

NOW SHOOTING!

LOVE IN A GOLDFISH BOWL
Starring Tommy Sands and Fabian
Produced by
Martin Jurow and Richard Shepherd

NOW SHOOTING!

HATARI!
Starring John Wayne • Hardy Kruger
Red Buttons
Produced by Howard Hawks

NOW SHOOTING! ALL IN TECHNICOLOR! AT PARAMOUNT!

The NEW YORK Scene

By Mel Konecoff

WALTER READE, JR., chairman of the board, and Irving Wormser, president of Continental Distributing, announced the completion of the company's release schedule for 1961 with the acquisition of American distribution rights to Britain's film hit, "Saturday Night, Sunday Morning," and the distribution rights for the London and Broadway stage hit, "A Taste of Honey."

Returning from a six-week tour of Europe, Wormser reported that the company has allocated two-and-one-half million dollars for co-production deals which are in the process of negotiation and which are said to represent a total 10 million dollar production outlay for the 1962 release schedule, which calls for 10 pictures. It was hoped to have the entire release schedule on a co-production basis for that year.

In 1960, there were four co-production deals; 1961 will see five co-production deals; and 1962 will see all 10 pictures being co-produced. The company will have released 12 features in 1960, and hopes to release 15 in 1961 and 10 in 1962. Wormser indicated that 10 quality features are more than enough for the company to handle properly, and as a matter of fact, some deals were turned down because it would have meant a lack of care with regard to merchandising and distribution.

The company will expand its sales staff in the field in 1961, and it is hoped that Continental will be able to sign 5,000 to 8,000 dates for each picture next year. He estimated that one of the company's top releases, "Room At The Top," will have about 7,500 dates and should gross about four million dollars in film rentals in the western hemisphere.

They opined that more and more houses were experimenting with imported films, and the fact that many are dubbed into English is widening the market even further. Titled versions should still be released first, they thought, and then the dubbed version should follow for the best possible effect. Whether or not a film should be dubbed depends on the film, with no general rule applicable.

The executives didn't rule out making deals with American producers, but it was felt that they had more flexibility working with foreign producers. Co-production permits okay of script, cast, and other angles that enter into the boxoffice potential. Most of the co-production deals are being made in England because it's simplest to do business there, instead of France and Italy where the political picture complicates things.

Next year will see an experiment being tried by Continental which will release a separate package of 12 features from Rank, including four Alec Guinness pictures, all of which have played theatres as well as television. They will probably be released in one theatre in each city on a festival basis with new accessories, etc. They won't be seen on TV any longer because the TV rights have expired. The deal with Rank is for three years commencing Jan. 1. One of the regular releases for next year will be "Hippodrome," which they expect will be strictly commercial, and on which they will spend one-half million dollars in advertising.

SYMPATHY: We were very sorry to hear that the 18-year old son of Columbia's Jonas Rosenfield was one of the victims in the recent air crash that took so many lives in this city. Our heartfelt sympathy is extended to Jonas, one of the nicer people we know in the business.

THE METROPOLITAN SCENE: Congratulations to Marty Blau, assistant publicity manager at Columbia, on becoming a father for the third time. . . . Seasons Greetings in from Harry Mandell, Marathon Newsreel, Ruth Pologe, Jack Levin, George Nelson, Phil Gerard, Milt Livingston, Harry Goldberg, Everett Callow, Nat Lax, Charles and Jane Powell, Alan Bader, George Waldman, Al Florsheimer, A. S. Burack, Burton Robbins, Mary Donohue, Rutgers Neilson, Bernard Lewis, Norman Robbins, Edward Harrison, Highroad Productions, Warren Harris, the Monroe Goodmans, Jerry Wald, and others.

Fla. Exhibs Map Meet

JACKSONVILLE—Officers and directors of the Motion Picture Exhibitors of Florida gathered here at the Hotel Roosevelt to plan their annual convention. It was announced by board member Horace Denning that the convention has been scheduled for mid-March in one of Tampa's leading hotels. He said that the convention hotel and the dates will be announced later. Bob Daugherty, Smith Management Co. executive of Tampa, was elected to serve as general chairman for the Tampa gathering.

Attending the planning session were Denning; LaMar Sarra, MPEOF legislative chairman; and Arv Rothschild, all of this city; President Joe Lipson, Orlando; Elmer Hecht and Keith McComas, both of Miami; Louis and Jerry Gold, both of Pahokee; Maurice Hensler, Auburndale; Ray Carsky, Sarasota; and Daugherty. Mrs. Betty Loop served as secretary.

Industry problems and agenda for coming meeting were discussed at preliminary session.

Joe Pasternak, producer, MGM's "Where The Boys Are," right, beams as Elsie Banks, Cleveland school-girl, plays the violin he bought her when it was brought to his attention that she was forced to leave her high school orchestra because she did not have her own instrument. At left is Zoltan Gombos, editor, local Hungarian newspaper, and Jack Russell, president, the Cleveland Council.

"Sons & Lovers" Tops National Board Poll

NEW YORK—"Sons and Lovers," a black-and-white film made in England by an American company with an almost exclusively British cast, has been chosen as the best motion picture of 1960 by the committee on exceptional films of the National Board of Review of Motion Pictures, the public organization which, 40 years ago, inaugurated the practice of selecting the best picture of each year.

In announcing the choice, Henry Hart, chairman of the committee, said the vote for "Sons and Lovers" was the result of the committee's belief that it was a creative adaptation of one of the great autobiographical novels of English literature, and that it contains, in small as well as leading roles, some of the finest acting ever seen on the screen.

The Board's list of 1960's ten best pictures follows:

1) "Sons and Lovers"; 2) "The Alamo"; 3) "The Sundowners"; 4) "Inherit the Wind"; 5) "Sunrise at Campobello"; 6) "Elmer Gantry"; 7) "Home from the Hill"; 8) "The Apartment"; 9) "Wild River"; 10) "The Dark at the Top of the Stairs."

The Board chose "The World of Apu" as the best foreign film shown here during 1960. Its other choices for the best foreign films were: 2) "General Della Rovere"; 3) "The Angry Silence"; 4) "I'm All Right, Jack"; 5) "Hiroshima, Mon Amour."

Jack Cardiff was named the best director of the year for "Sons and Lovers."

Greer Garson was chosen the best actress of the year for her portrayal of Eleanor Roosevelt in "Sunrise at Campobello."

Robert Mitchum was voted the best actor of the year for his performance in "The Sundowners" and "Home from the Hill."

Shirley Jones was chosen best supporting actress for "Elmer Gantry," and George Peppard best supporting actor for "Home from the Hill."

New Production Unit Set

BURBANK CALIF.—Arthur Silber, Philadelphia exhibitor and furniture chain owner, and Arnold Stoltz, former film sales manager of Edward Small-Eagle-Lion releases, national advertising director of P.R.C., exploitation chief of United Artists, and past president of A.M.P.A., recently formed Silber-Stoltz Productions. Silber announced that the new unit will make one big motion picture a year, using best sellers in the off-beat field. He added, "Stoltz and I are bringing years of second generation showmanship to our company, and we are selecting stories that have been proven as best sellers. For example, our first scheduled production is William Ard's novel, "Bad As I am," reprinted paperback as "Wanted, Danny Fontaine."

Britain Honors Warner

LOS ANGELES—Jack L. Warner, president of Warner Bros. Pictures, Inc., has been named Commander of the Order of the British Empire by Her Majesty Queen Elizabeth II, it has been announced by F. H. Gamble, British Consul General here.

The motion picture executive has been honored for his long service to Anglo-American relations.

Heffner Heads WB Branch

NEW YORK—The appointment of R. E. (Bob) Heffner as branch manager of the Warner Bros. office in Charlotte, has been announced by Charles Boasberg, general sales manager.

#55 of a regular every-week **EDITORIAL FEATURE** found only in this trade paper

"How I Would Sell . . .

THE WORLD OF SUZIE WONG

Exotic, Colorful Para. Romantic Drama Launching New Star

Prepared by— **SHOWMANALYSIS** *An Exclusive*

M. B. SMITH, Vice-President in charge of advertising
Commonwealth Theatres, Inc., Kansas City, Mo.

ABOUT THE AUTHOR • M. B. Smith, 51, became interested in show business while in college, and he entered the business as a relief projectionist in 1929 with the Fox Theatre organization. He's a Texan! He became interested in the field of selling films while working in the Fox Strand, Hays, Kans., where they had an "art department." In 1941, he was Kansas district manager with Commonwealth Theatres and resumed upon his release from the Navy, headquartering in Kansas City. In 1957, he was placed in charge of advertising and publicity for the circuit which operates 82 properties scattered over five states. In 1958, he became a vice-president. Smith merged the Allied theatre organization and Missouri-Kansas exhibitor group in 1957 into United Theatre Owners of the Heart of America. The latter organization has become famed for its "Show-a-Rama Convention." This is his second contribution to "SHOWMANALYSIS."

After having read the book—and examining the reaction by many critics to the brilliant and popular stage play—a "Hard Look" at a prevue of "THE WORLD OF SUZIE WONG" has convinced your writer that Paramount has produced the best version of the best-selling novel by Richard Mason. Regardless of any critical rib-roast—and there has been some—the motion picture exhibitor, and the public, will generally find the film an outstanding, provocative, and delightful tale of a "yum-yum girl" and her American lover, and all concerned must admit that the screen translation is loaded in every department with careful handling and showmanship. The picture has so many fine, boxoffice attributes, it deserves a thorough examination on the part of the exhibitor, for the boxoffice values run riot in it! It will deserve an extended campaign, but because of its subject matter, and the frank discussions and dialogue, the film must be handled carefully and delicately!

"SUZIE WONG" is not for the children and the unsuspecting mothers who might make the mistake of bringing them to see it! It is not for youthful minds, and it could well embarrass teenagers with some very uncomfortable situations—especially the younger ones. It is for the "mature adult," and in this field it should readily find a market that will lift the film into tremendous boxoffice grosses.

The motion picture exhibitor should readily list some of the deluge of items which can make this film good, hot boxoffice of the first magnitude! Here are some of those items:

(1) The title is a "key factor"—it bespeaks the glamour, the exotic atmosphere, the exquisite enchantment of a beguiling world which few of the masses have been privileged to see or visit. (2) The fact that it was a tremendously successful Broadway stage hit for two seasons—and is still touring the country—has value in teaser ads and lines. People paid an $8.50 top to see it on Broadway—"regular motion picture theatre prices," or even slightly advanced prices will have value in your campaign. (3) The best-selling novel by Richard Mason can have a broad influence on your engagement! Read

A cozy, quaint street scene in Ray Stark's "The World of Suzie Wong," starring William Holden and Nancy Kwan, directed by Richard Quine, written by John Patrick for Paramount.

SUZIE WONG SAY: "Bet you this picture of William Holden and Nancy Kwan that you can't read this *aloud* correctly, for goodness sake:

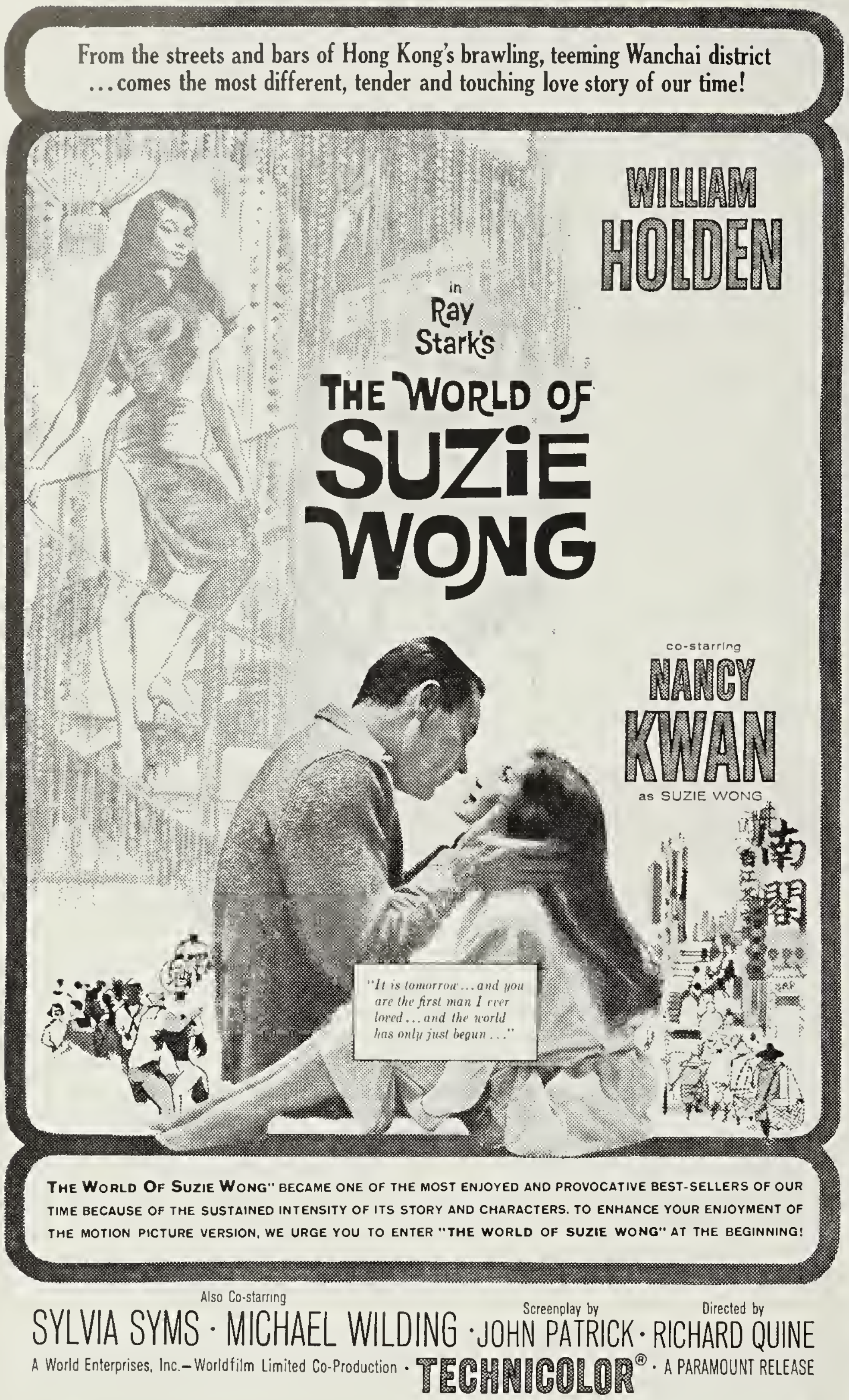
THE
WORLD OF
OF
SUZIE WONG

PARIS
IN THE
THE SPRING

A
BIRD
IN THE
THE HAND

(Solution on back)

THIS IS COPY and general layout of the "mailing piece" referred to in the attached article. It could be used in larger towns through selected names. Puzzle angle adds considerable interest as well.



From the streets and bars of Hong Kong's brawling, teeming Wanchai district
...comes the most different, tender and touching love story of our time!

WILLIAM
HOLDEN

in
Ray
Stark's

THE WORLD OF
SUZIE
WONG

co-starring
NANCY
KWAN
as SUZIE WONG

"It is tomorrow ... and you are the first man I ever loved ... and the world has only just begun ..."

THE WORLD OF SUZIE WONG" BECAME ONE OF THE MOST ENJOYED AND PROVOCATIVE BEST-SELLERS OF OUR TIME BECAUSE OF THE SUSTAINED INTENSITY OF ITS STORY AND CHARACTERS. TO ENHANCE YOUR ENJOYMENT OF THE MOTION PICTURE VERSION, WE URGE YOU TO ENTER "THE WORLD OF SUZIE WONG" AT THE BEGINNING!

Also Co-starring
SYLVIA SYMS · MICHAEL WILDING · Screenplay by JOHN PATRICK · Directed by RICHARD QUINE
A World Enterprises, Inc.—Worldfilm Limited Co-Production · TECHNICOLOR® · A PARAMOUNT RELEASE

the book! It's terrific! It could well be distributed to important potentials in its current SIGNET book form (paper-back) for it will create a cracking gallop in word-of-mouth comment. (4) WILLIAM HOLDEN—long one of Hollywood's best star names—insures a powerful boxoffice draw, especially for the ladies! (5) NANCY KWAN—here you have a gal who steals the picture! The attendant publicity which has occurred because this is her first starring role, and because she is an Anglo-Chinese cutie, born in Hong Kong, and trained in London's Royal Ballet, has tremendous values. Her performance in the picture will steal the heart of the audience, and her exotic glamour, and the costumes she wears, will have a "high influence" on fashions for the next year. This opens a huge world of fashions to your campaign! The glamorous, oriental type which has always highly influenced people visiting the Orient! (6) A glittering impact in this film is the combination of picturesque places and things, filmed in color, in a veritable kaleidoscope of Hong Kong—a tremendous plus-value! (7) The music is haunting and lovely—and we heartily recommend that you rapidly obtain THE ROULETTE RECORD (#R-4305), "Love Theme From 'The World of Suzie Wong,'" with Joe Reisman and his orchestra, for use in your theatre, your radio stations, and in street ballyhoo and window display exploitation. (8) The warm and delightful tale of a yum-yum girl and her American lover is something that will reach into the heart of those seeing it and turn the picture itself into a sure-fire audience show!

There are other values, too—but having been unable to see the pressbook, and the trailers, as we go to press, we've seen enough of the advance material to know that Paramount has ample "boxoffice bets" for the aggressive exhibitor. The newspaper ads are brilliant, indeed, and denote careful handling of a bold and poignant subject exquisitely treated with polish and pictorial intensity!

After looking at a preview of the picture, and surveying much of the advance material, here are some items which we would heartily recommend for consideration by aggressive showmen:

(A) Give this distinguished film "length of campaign." Good research organizations aren't kidding when they say a superb motion picture deserves a 30 day buildup!

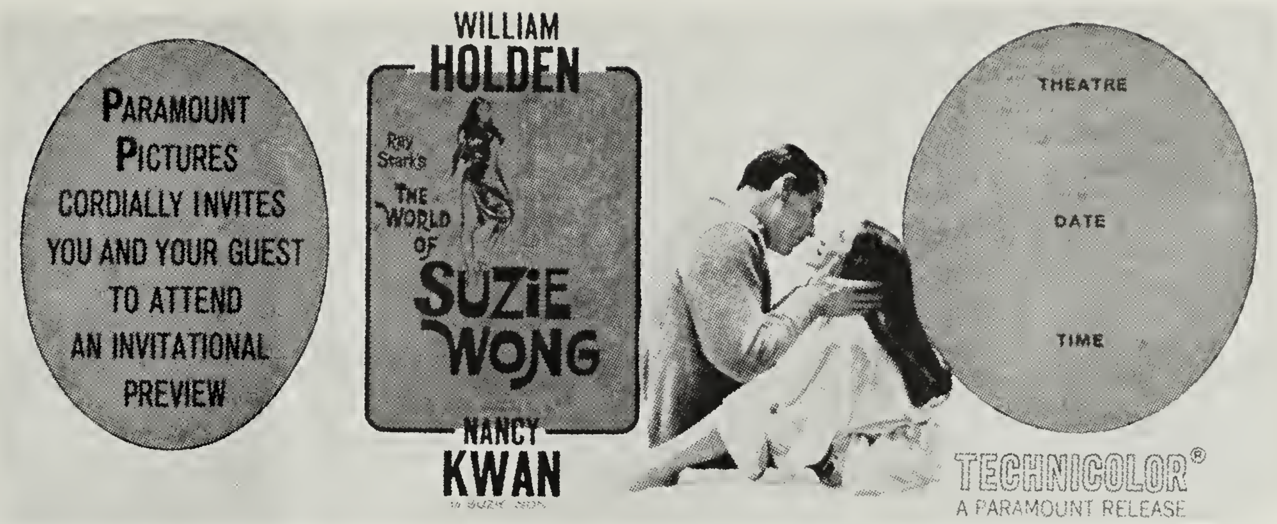
(B) Technicolor teaser trailers will be available from National Screen Service—normally these have been available from your Paramount branch office. Book 'em early!

(C) Get an early display in your lobby which sells two things—the fascinating Oriental atmosphere and the book! It could read: *IF YOU HAVEN'T READ . . . "THE WORLD OF SUZIE WONG" . . . YOU CERTAINLY SHOULD!* (*Show or display the book and/or the book covers*). *FROM THE STREETS AND BARS OF HONG KONG'S BRAWLING, TEEMING WANCHAI DISTRICT . . . COMES THE MOST DIFFERENT, TENDER AND TOUCHING LOVE STORY OF OUR TIME! Watch For The Motion Picture Version of . . .* (*Stars and Title*).

(D) A screening can launch a flood of good word-of-mouth comment. The screening should be for press, radio and TV representatives—and don't forget beauty parlor operators, secretaries, and "opinion makers" such as officials in the Business

LEFT, one of the ads exploiting the exotic values in the film and calling attention to new star Nancy Kwan. BELOW, an effective lobby display or newspaper contest featuring the top roles played in the past by "SUZIE WONG" star William Holden

RIGHT, an illustration of the preview tickets for invitational previews of the film. Paramount has made them available to exhibitors and opinion-makers can add to the success of your playdate. BELOW LEFT, another ad from the pressbook which found favor with our author, who urges that exhibitors take advantage of the sales aids made available from the company in addition to whatever his own imagination can supply. BELOW RIGHT, a glamour shot of Suzie, as portrayed by lovely Nancy Kwan. The photo has obvious giveaway value for male patrons and fashion value, too.



and Professional Women's Clubs! The ladies will really talk about this motion picture experience.

(E) In larger situations, the screening could well be preceded by a Chinese luncheon for a half dozen important names in press, radio, and TV, and a pre-arranged phone call with Nancy Kwan through the studio, with a long-distance amplified hook-up in the room, so all could listen, would "spark" considerable publicity.

(F) An actual invitational prevue might be arranged (Paramount publicity men have special invitational prevue cards), and it should be handled with great dignity and an aura of the Oriental atmosphere!

(G) Send copies of the SIGNET BOOK to certain carefully selected people in your town three or four weeks prior to the picture. Don't underestimate the word-of-mouth comment that these books will create!

(H) Tease 'em with the extremely fine "teaser ads" in the pressbook such as the samples reproduced herewith. We especially recommend mats 115, 116, 202, and 203. The regular ads in the pressbook are superb—as you'll find in mats 302 and 303. They are potent and powerful and in good taste!

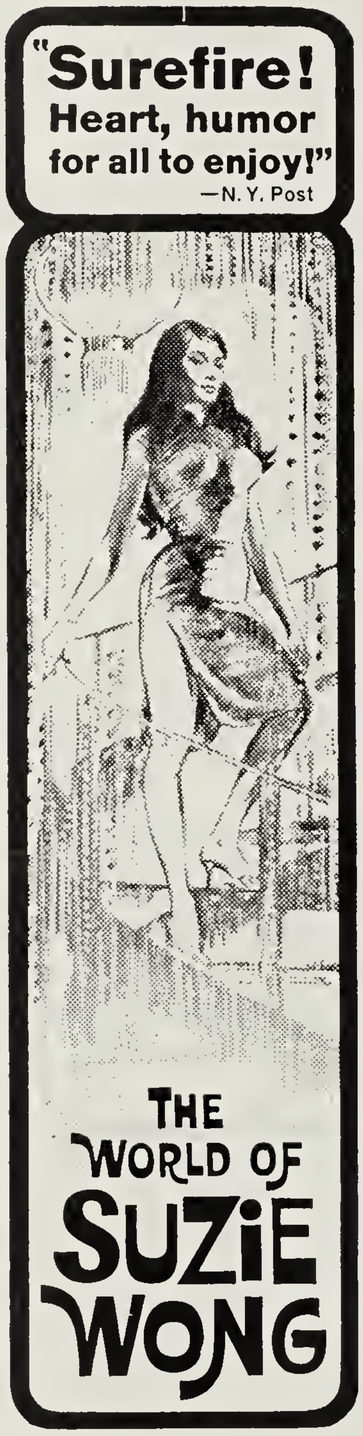
(I) We like "gimmick advertising," and Paramount originally sent us a unique piece of advertising. It is reproduced herewith, and presents a simple puzzle to the recipient! In larger situations, this reproduced in a bit of color to a special mailing list would have great impact!

(J) A photo of Miss Kwan—reproduced herewith—would make a fine give-a-way to certain men. It should have a cute "memo" in deep red ink on white paper, attached to it, reading perhaps:

"Meet Miss Nancy Kwan . . . a brilliant, new star with (list of star names in 'THE WORLD OF SUZIE WONG'). She is filmdom's newest Cinderella, a shapely 21 year old beauty, born in Hong Kong, and currently the talk of the world of motion pictures! Her new motion picture will open at the State Theatre (date)!

(K) A special photo available on William Holden should be made available to newspapers—it covers the four most important pictures ever made by William Holden, and it could be used to finally summarize a contest inviting writers to win FREE TICKETS by naming the leading ladies, the names of the pictures, and the year the pictures were released to the public!

COMING . . . in the issue of Jan. 11
FRANK NICKENS, City Manager
Armstrong Theatres, Bowling Green, Ohio
tells how he would sell . . .
Paramount's
"THE SAVAGE INNOCENTS"



(L) The radio platter on "WONG" is a superb piece of material which lends itself to a hefty radio saturation campaign. It is recommended that newspaper ads be used as "the Sunday punch" for the advance buildup, and that four to six spots per day be considered from the radio platter for the "follow thru" campaign. The radio should be used on a "*See It Now . . . Tonight. . . In The* (*Name*) *Theatre!*" Basis! "Cuts" one and two are especially good—using some provocative dialogue from the sound track of the picture as a part of the radio material!

"THE WORLD OF SUZIE WONG" is "hot boxoffice," and methods that may be used to sell it are almost unlimited. The picture is sheer entertainment that will have a memorable impact upon the viewer. It has a rare enchantment about it which is quite thrilling and imaginative—for both the potential patron and the showman! It should do a huge business at the boxoffice!

NAB Creates Awards

NEW YORK—Creation of a new award of Merit for the nation's entertainment fare—an award based exclusively on the judgment of community opinion leaders—was announced by National Audience Board.

The award will be given in recognition of outstanding film, TV and radio material on the basis of audience research studies conducted by the Board.

Film Exchange and Dealer Listing for the

DALLAS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 2204 Commerce St.—RIverside 7-1658
Sales: W. Burl Lovelace, Ben C. Graham, David Shipp, Paul Backus. Bookers: Miss Bennie Lynch, Laray Sherron, Jan Martin. Emerg. Phone: FRanklin 4-2426. (*Southwest Div. Mgr. in residence: James A. Prichard*)

ASTOR, 302½ S. Harwood St.—RIverside 7-2408
Br. Mgrs.: O. K. Bourgeois, Mrs. John Jenkins. Emerg. Phone: Fleetwaod 2-5920.

BUENA VISTA (Disney), 2017 Young 5t.—RIverside 8-5306
Br. Mgr.: Sebe Miller. Booker: Bill Shaw. Emerg. Phone: WHitehall 8-6073. (*Dist. Mgr. in residence: Douglas Desch*)

COLUMBIA, 1900 Young St.—RIverside 1-3541
Br. Mgr.: A. M. Whitcher. Office Mgr.: Ross Morgan. Sales: Bill Bond, S. B Zimmerman, Joe Lyne, Jack Haynie. Booker: Paul Rozenburg. Cashier: Katherine Brawn. Emerg. Phone: RIverside 1-3541. (*Southwestern Div. Mgr. in residence: Jack Judd*)

DALLAS, 2013 Young St.—RIverside 8-0291
Owner: Dorothy Sonney. Br. Mgr.: Bob Pedretty. Emerg. Phone: BRoadway B-5B74.

EMPIRE, 412 S. Hardwood St.—RIverside 2-8055
Br. Mgr.: Robert R. O'Donnell. Office Mgr.: D. J. Grierson. Sales: W. J. Cammer. Bookers: Lloyd Rust, Gem Reagan. Cashier: Lita Riley. Emerg. Phones: ADams 5-79B3, EVergreen 1-3157.

GLENN FANNIN, 2318 Dunloe Drive, 312¼ 5. Harwood St.—RIverside 7-1911, DAvis 1-2552
Br. Mgr.: Glenn Fannin. Emerg. Phone: DAvis 1-2552.

DON KAY, 1710 Jackson St.—RIverside 2-2994
Br. Mgr.: Bob Wilkes. Emerg. Phone: TAylor 7-0203.

METRO-GOLDWYN-MAYER, 2013 Jackson St.—RIverside 1-4171
Br. Mgr.: L. J. Weber. Asst. Br. Mgr.: Connie Carpou. Sls Mgr.: Vernon Smith. Office Mgr.: A. V. Philbin. Sales: Bob Davis, Roland Taylor. Bookers: Leroy Whitington, Dan Hulse. Cashier: Carl Swenson. Field Exp.: Andy Sullivan. Emerg. Phone: RIverside 1-4171. (*Southwestern Div. Mgr. in residence: John S. Allen*)

NTA, 1408 Fidelity Union Life Bldg.—RIverside 7-1911
Br. Mgr.: Truman Hendrix. Emerg. Phone: RIverside 7-1911.

PARAMOUNT, 401 N. Pearl Expressway—RIverside 1-5565
Br. Mgr.: Bernard Brager. Sls. Mgr.: Wayland Lillard. Office Mgr.: John L. Williams. Sales: Gerry Haile, Paul Chapman, Ralph Fry. Bookers: James Brailes, Mable Guinan, Hubert K. Buchanan. Cashier: Ethel Hadge. Asst. Cashier: Hazel Byrom. Emerg. Phone: RIverside 1-5565. (*Div. Mgr. in residence: P. W. Bridge*)

HAL ROACH, 2013½ Young 5t.—RIverside 2-8033
Br. Mgr.: Fred Beiersdorf. Booker: Peggy Smith. Emerg. Phone: CHapel 7-5490.

SACK, 1710 Jackson St.—RIverside 2-7514
Br. Mgr.: Alfred N. Sack. Emerg. Phone: DAvis 1-1B96.

20TH CENTURY-FOX, 1801 Wood St.—RIverside 8-7221
Br. Mgr.: Bill Williams. Sls. Mgr.:Lloyd Edwards. Office Mgr.: C. E. Davidson. Sales: A. W. Love, Chester Layfield, L. N. Macarty, J. H. Alexander. Baokers: Margie Seely, Muggins White, Billie Webb, Paul Ramsey. Field Exp.: Jimmy Gillespie. Emerg. Phone: None.

UNITED ARTISTS, 2015 Young St.—RIverside 2-6174
Br. Mgr.: Russell L. Brentlinger. Sls. Mgr.: Jay Moore. Office Mgr.: J D. Hexamer. Sales: Don Morris, Jim Crump, Milton Rimmer, James Sippey. Bookers: Jim McFall, Albert Flores. Genevieve Kach, James Hightower. Cashier: Mary Lusk. Field Exp.: Addie Addison. Emerg. Phone: BRoadway 9-2534.

UNIVERSAL, 810 S. St. Paul St.—RIverside 1-3164
Br. Mgr.: W. E. Armbruster. Sls. Mgr.: E. C. Elder. Office Mgr.: Roy E. Smith. Sales: George Byrd, Mack M. Holstein. Baokers: Lewis Dreisbach, Theo. Routt. Dean Goldman, Reynolds Wilbanks. Emerg. Phone: RIverside 1-3164. (*Regional Mgr. in residence: R. N. Wilkinson*)

WARNER BROS., 508 Park Ave.—RIverside 2-8726
Br. Mgr.: H. C. Vogelpohl. Sls. Mgr.: J. C. McCrary. Office Mgr.: Bill Crump. Sales: H. A. Clark, B. T. Burnside, J. H. Black. Bookers: Tommy Smith, J. C. Smith, J. R. Motley, Jerry Brewster, Dora Grace, Carl Sims. Field Exp.: Kevin Genther. Emerg. Phone: RIverside 2-B726. (*Div. Sls. Mgr. in residence: Ed Williamson. Div. Mgr.'s Coordinator: Bruce Sheridan*)

• *Supply Dealers*

HARDIN THEATRE SUPPLY, 714 S. Hampton Road—WHitehall 6-2232
HERBER THEATRE EQUIP., 408 S. Harwood St.—RIverside 7-6568
NATIONAL THEATRE SUPPLY, 300 S. Harwood St.—RIverside 8-2135

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2021 Jackson St.—RIverside 7-8315
Div. Mgr.: Paul Short. Asst. Div. Mgr.: Gilbert Clark. Office Mgr.: Walter A. Steadman. Sales: Russell Baker, W. Walthall.

• *Signs, Advertising and Printing*

ALLIED PRINTING CO., 501 N. Good—TAylor 7-5151
DUNCAN POSTER SERVICE, 2029½ Jackson St.—RIverside 8-8639
EVANS PRINTING & POSTER CO., 2308 Live Oak St.—RIverside 1-4933
NATIONAL SCREEN SERVICE, 2012 Jackson St.—RIverside 7-8315

• *Film Delivery Services*

FILM EXPRESS AGENCY, 2300 Hickory St.—HAmilton 8-5133, HAmilton 1-4641
FILM FORWARDING AGENCY, 2508 S. Harwood St.—HAmilton 8-5181
LIBERTY FILM LINES, 2508 S. Harwood 5t.—HAmilton 8-5181
MORGAN-MISTLETOE EXPRESS, 2021 Young St.—RIverside 7-1594
NEWS FILM AGENCY, 2508 S. Harwood St.—HAmilton 8-5181
TEXAS FILM SERVICE, 2508 S. Harwood St.—HAmilton 8-5181
G. A. WHITE EXPRESS, 2300 Hickory St.—HAmilton 1-4641

• *Service Companies*

ALTEC SERVICE CO., Interurban Bldg.—RIverside 8-2534
MODERN SALES & SERVICE, 2200 Young St.—RIverside 7-3191
RCA SERVICE CO., 7901 Empire Freeway—FLeetwood 2-3911
LOU WALTERS REPAIR SERVICE, 8140 Hunnicut Rd.—DAvis 1-0341

• *Theatre Associations*

TEXAS COMPO, 2013-A Young St.—RIverside 7-7884
Exec. Dir.: Kyle Rorex. Gen'l. Counsel: Jahn D. Reed. Emerg. Phone: EMerson 1-1459.

TEXAS D-I THEATRE OWNERS ASSOC., 2100 Stenmons Freeway—RI 2-5352, RI 2-5004
Exec. Secty.: Ben Waldman, Gen'l. Counsel: Edwin Toblowsky.

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Filmgroup Plans 12 For '61 At $6,000,000

BEVERLY HILLS, CALIF.—Characterizing 1961 as "opportunity year," Roger Corman, president of The Filmgroup, announced his company will film 12 features with an overall budget of $6,000,000 allotted to them.

Corman, high on the box-office potential of "Atlas," his first million-dollar venture which will be released early in the new year, said four of The Filmgroup's 1961 program will be made in the $750,000-$1,000,000 range. Four others will be in the intermediate category, and the third group of four will be low-budgeted.

"Increased quality has paid off for us," Corman said. "We have increased the gross and the number of contracts per release. We have been able to better exhibitor relations because we have given the showman better box-office bait. Now we will reach out for more dates and longer runs. To accomplish that, we will increase the qualities of production and build in better entertainment with more intriguing premises, and more known cast names. We will step up picture 'lurability' by spending the necessary to achieve the result exhibitors expect when they play Filmgroup product."

AIP Names Two In S. A.

NEW YORK—Americo Rosenberg has been appointed American International Pictures home office representative in Brazil, it was announced by William G. Reich, vice-president of American International Pictures Export Corporation.

Rosenberg will make his headquarters in Brazil at the Rio de Janeiro office of Imperial Films, AIP's franchise in that country.

He was formerly with Paramount Pictures and Warner Brothers in Latin America and will leave for his new post on Jan. 4, 1961.

Reich further stated that Luis Balla has been appointed special home office representative for AIP in Argentina, and will make his headquarters in the Buenos Aires office of Imperial Films.

Balla was formerly with several of the major film companies in Argentina and Uruguay.

Dot Records' Gross Up

NEW YORK—Dot Records, Inc., a subsidiary of Paramount Pictures Corporation, will gross in excess of $11 million dollars for the calendar year 1960, Randy Wood, president of the phonograph record company, has reported to Barney Balaban, president of the parent company.

With six weeks remaining in the year, Dot had already passed the $10 million dollar mark in sales, according to Wood, putting the 1960 business nearly 30 per-cent ahead of 1959's gross sales of $8,600,000.

Watch for them!

NEXT!
Pittsburgh Territory
Issue of January 11
Kansas City Territory
Issue of January 18

Save Them!

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

*INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

ALAMO (UA)

Rivoli, New York (*$21,100)	5 wk.	165%
Alexandria, San Francisco (No Ave.)	5	Ave.$11,100
Palace, Chicago (*$21,000)	5 ”	86%
Midtown, Philadelphia (*$13,700)	5 ”	88%

ALL THE FINE YOUNG CANNIBALS (MGM)

Orpheum, Boston (*$17,700)	1 ”	69%
Music Box, Seattle (*$4,800)	1 ”	99%
Esquire, St. Louis (*$11,800)	2 ”	106%
Warfield, San Francisco (*$11,100)	2 ”	89%
State, Omaha (*$5,400)	2 ”	66%
Criterion, New York (*$32,500)	3 ”	77%
Arcadia, Philadelphia (*$8,600)	2 ”	93%
Adams, Detroit (*$9,200)	2 ”	89%
Woods, Chicago (*$23,200)	3 ”	64%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	54 ”	139%
Loew's State, New York (**$43,175)	53 ”	126%
Boyd, Philadelphia (**$12,300)	52 ”	187%
Todd, Chicago (No Ave.)	49 ”	$27,300
Coronet, San Francisco ($13,200)	49 ”	167%
Blue Mouse, Seattle ($6,100)	41 ”	169%
United Artists, Detroit ($9,500)	41 ”	228%
Cooper, Omaha ($4,500)	41 ”	159%
Brown, Louisville ($5,700)	23 ”	221%
Loew's Midcity, St. Louis (No. Ave.)	28 Ave	$13,400

BREATH OF SCANDAL (PAR.)

Fox, St. Louis ($14,300)	1 ”	105%
Viking, Philadelphia ($7,000)	1 ”	85%
Esquire, Chicago ($13,500)	3 ”	76%
Mary Anderson, Louisville ($6,100)	1 ”	84%
Metropolitan, Boston ($11,600)	2 ”	62%
Golden Gate, San Francisco ($19,700)	1 ”	53%

BUTTERFIELD 8 (MGM)

Capitol, New York ($45,900)	2 ”	152%
Warfield, San Francisco ($10,000)	1 ”	220%
Orpheum, Boston ($12,400)	3 ”	171%
United Artists, Louisville ($9,000)	2 ”	161%
Chicago, Chicago ($28,100)	4 ”	180%
Randolph, Philadelphia ($13,000)	3 ”	182%
Adams, Detroit ($9,800)	4 ”	166%
Loew's, St. Louis ($13,000)	2 ”	177%
State, Omaha ($5,200)	2 ”	145%
Music Box, Seattle ($5,700)	1 ”	163%

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	32 ”	222%
Gary, Boston ($9,000)	18 ”	176%
Palace, Chicago ($21,000)	26 ”	109%
Midtown, Philadelphia ($10,600)	26 ”	114%
Ambassador, St. Louis ($8,500)	9 ”	127%
Alexandria, San Francisco (No Ave.)	19 Ave.	$13,500
Madison, Detroit (*$16,600)	20 ”	118%
Paramount, Seattle (*$8,000)	8 ”	104%
Pageant, St. Louis (*$2,800)	5 ”	187%
Capri, Boston (*$9,000)	5 ”	70%
Brown, Louisville (*$5,200)	5 ”	181%
Omaha, Omaha ($7,700)	1 ”	84%

CINDERFELLA (PAR.)

Woods, Chicago ($25,100)	1 ”	166%

DESIRE IN THE DUST (20TH-FOX)

Coliseum, Seattle ($6,700)	1 ”	75%
Fox, San Francisco (*$13,700)	1 ”	73%
Metropolitan, Boston (*$13,600)	2 ”	61%
Ambassador, St. Louis (*$14,000)	1 ”	62%
Rialto, Louisville ($8,300)	1 ”	64%
Viking, Philadelphia (*$7,000)	2 ”	107%
Fox, Detroit ($12,600)	1 ”	84%

ENEMY GENERAL (COL.)

Pilgrim, Boston (*$8,100)	1 ”	111%

ESTHER AND THE KING (20TH-FOX)

Mercury, Detroit ($14,300)	1 ”	105%
Viking, Philadelphia ($7,000)	2 ”	107%
Oriental, Chicago ($27,000)	2 ”	91%
Gary, Boston ($10,300)	1 ”	100%
St. Francis, San Francisco ($13,200)	1 ”	79%
Palace, New York ($22,500)	2 ”	122%

FAST AND SEXY (COL.)

Broadway-Capitol, Detroit (*$10,000)	1 ”	140%
Orpheum, Boston (*$17,700)	1 ”	63%
Paramount, San Francisco (*$12,700)	1 ”	72%
Kentucky, Louisville (*7,600)	1 ”	71%

G. I. BLUES (PAR.)

Omaha, Omaha ($7,700)	1 ”	192%
St. Louis, St. Louis ($12,500)	1 ”	144%
Palms, Detroit ($24,800)	1 ”	82%
Metropolitan, Boston ($11,600)	1 ”	228%
Paramount, San Francisco ($15,200)	1 ”	152%
Victoria, New York ($19,000)	4 ”	105%

GIRL OF THE NIGHT (WB)

Fox, Detroit (*$15,400)	2 ”	118%
Mary Anderson, Louisville (*$6,300)	2 ”	115%
Paramount, San Francisco (*$12,700)	2 ”	91%
Stanton, Philadelphia (*$9,200)	2 ”	103%
Omaha, Omaha ($7,700)	2 ”	73%
State-Lake, Chicago ($25,000)	1 ”	78%
Criterion, New York ($27,300)	3 ”	93%
Paramount, Boston ($16,800)	1 ”	86%

HELL TO ETERNITY (AA)

United Artists, San Francisco (*$15,200)	3 ”	96%
Fox, Philadelphia (*$16,600)	4 ”	92%
Music Hall, Seattle (*$8,700)	2 ”	77%
Fox, St. Louis (*$14,200)	2 ”	93%
State Lake, Chicago (*$23,500)	4 ”	105%
Rialto, Louisville (*$8,300)	1 ”	109%
Capitol, New York (*$29,100)	5 ”	82%
Michigan, Detroit, (*$19,600)	2 ”	100%

I AIM AT THE STARS (COL.)

Paramount, San Francisco (*$12,700)	1 ”	91%
Broadway-Capitol, Detroit (*$10,000)	1 ”	160%
Omaha, Omaha (*$6,300)	1 ”	61%
Coliesum, Seattle (*$6,700)	1 ”	89%

Forum, New York, (*$17,300)	3 ”	50%
Rialto, Louisville (*8,300)	1 ”	63%
Stanton, Philadelphia ($13,400)	1 ”	69%
St. Louis, St. Louis ($12,500)	1 ”	74%

INHERIT THE WIND (UA)

Astor, New York (*$27,100)	7 ”	85%
United Artists, San Francisco ($13,500)	2 ”	71%
Fox, Philadelphia ($14,800)	1 ”	128%
Paramount, Seattle ($12,300)	1 ”	65%
Capri, Boston ($8,100)	4 ”	104%
Esquire, St. Louis ($12,500)	3 ”	101%
Roosevelt, Chicago ($21,000)	3 ”	70%

IT STARTED IN NAPLES (PAR.)

Paramount, San Francisco (*$12,700)	2 ”	110%
Victoria, New York (*$10,700)	7 ”	200%
Goldman, Philadelphia (*$12,700)	5 ”	98%
Gary, Boston (*$15,400)	6 ”	75%
Esquire, Chicago (*$9,800)	7 ”	145%
Coliseum, Seattle (*$6,700)	1 ”	112%
Omaha, Omaha (*$6,300)	2 ”	84%
Fox, St. Louis (*$14,200)	2 ”	117%
Michigan, Detroit (*$19,600)	1 ”	113%
Kentucky, Louisville (*$6,100)	2 ”	65%

JUNGLE CAT (BV)

United Artists, San Francisco (*$15,200)	1 ”	48%
State, Omaha (*$5,400)	2 ”	74%
Loop, Chicago (*$9,400)	5 ”	106%
Music Box, Seattle (*$4,800)	4 ”	99%
Goldman, Philadelphia (*$12,700)	3 ”	69%
Normandie, New York (*$8,200)	7 ”	109%
Loew's, St. Louis (*$12,800)	1 ”	62%
Rialto, Louisville (*$8,300)	1 ”	84%
T-L Krim, Detroit ($5,200)	2 ”	111%

LET NO MAN WRITE MY EPITAPH (COL.)

State-Lake, Chicago (*$23,500)	4 ”	98%
Palms, Detroit (*$20,400)	2 ”	89%
Orpheum, Boston (*$17,700)	3 ”	91%
Orpheum, Omaha ($8,700)	1 ”	77%
Forum, New York ($19,700)	3 ”	94%
Mary Anderson, Louisville ($6,100)	1 ”	101%
Stanton, Philadelphia ($13,400)	2 ”	112%
Coliseum, Seattle ($8,600)	2 ”	92%
St. Francis, San Francisco ($13,200)	3 ”	86%

MAGNIFICENT SEVEN (UA)

Roosevelt, Chicago (*$17,300)	3 ”	110%
Loew's, St. Louis (*$12,800)	2 ”	81%
Music Hall, Seattle (*$8,700)	2 ”	72%
United Artists, SanFrancisco(*$15,200)	3 ”	78%
Fox, Philadelphia ($14,800)	3 ”	102%
Pilgrim, Boston ($9,500)	1 ”	129%
Palms, Detroit ($24,800)	2 ”	68%

MIDNIGHT LACE (U-I)

Radio City, New York (*$134,200)	4 ”	112%
United Artists, Chicago (*$22,800)	5 ”	108%
Arcadia, Philadelphia (*$8,600)	5 ”	158%
Michigan, Detroit ($20,300)	3 ”	93%
Memorial, Boston ($17,900)	3 ”	112%
Kentucky, Louisville ($7,600)	3 ”	106%
Orpheum, Omaha ($8,700)	2 ”	116%
Golden Gate, San Francisco ($9,700)	2 ”	88%
Ambassador, St. Louis ($10,700)	2 ”	153%

NORTH TO ALASKA (20TH-FOX)

Fox, St. Louis ($14,300)	1 ”	154%
Fox, Detroit ($12,600)	3 ”	113%
Stanley, Philadelphia ($18,700)	3 ”	66%
Roosevelt, Chicago ($21,000)	1 ”	143%
Rialto, Louisville ($8,300)	1 ”	122%
Paramount, Boston ($16,800)	1 ”	104%
Fox, San Francisco ($12,300)	1 ”	146%
Paramount, New York ($32,700)	3 ”	101%

PLEASE TURN OVER (COL.)

Esquire, Chicago (*$9,800)	4 ”	98%
Beacon Hill, Boston ($8,300)	4 ”	125%

PSYCHO (PAR.)

Paramount, Boston (*$13,400)	12 ”	146%
DeMille, New York (*$13,700)	15 ”	211%
Woods, Chicago (*$23,200)	5 ”	135%
Arcadia, Philadelphia (*$8,600)	16 ”	152%
Orpheum, Omaha (*$9,200)	4 ”	118%
Kentucky, Louisville (*$6,100)	7 ”	150%
Palms, Detroit (*$20,400)	10 ”	138%
Paramount, Seattle (*$8,000)	11 ”	166%
Golden Gate, San Francisco ($14,700)	11 ”	134%
St. Louis, St. Louis (*$9,200)	7 ”	164%

SEPTEMBER STORM (20th FOX)

Oriental, Chicago (*$25,300)	2 ”	91%
Paramount, Boston (*$13,400)	1 ”	88%
Fox, Detroit (*$15,400)	1 ”	118%
Fox, San Francisco (*$13,700)	1 ”	60%
Paramount, New York (*$35,100)	2 ”	68%

SONG WITHOUT END (COL.)

Radio City, New York (*$134,200)	6 ”	124%
Kenmore, Boston (*$10,700)	9 ”	118%
United Artists, Chicago (*22,800)	4 ”	81%
Esquire, St. Louis (*$11,800)	4 ”	115%
Stage Door, San Francisco (*$5,800)	7 ”	146%
Randolph, Philadelphia (*12,000)	3 ”	122%
Mercury, Detroit (*$13,600)	5 ”	96%
Orpheum, Omaha (*9,200)	1 ”	71%
Fifth Avenue, Seattle (*$9,000)	2 ”	66%
United Artists, Louisville ($9,000)	1 ”	78%

SONS AND LOVERS (20th FOX)

Todd Cinestage, Chicago (*$14,900)	4 ”	72%
Gary, Boston (*$15,400)	2 ”	62%
Victoria, New York (*$10,700)	4 ”	179%
Omaha, Omaha (*$6,300)	1 ”	55%
Trans-Lux, Philadelphia (*$7,300)	4 ”	73%
T-L Krim, Detroit (*$5,000)	5 ”	128%
Beacon Hill, Boston (*$5,800)	2 ”	104%
Pageant, St. Louis (*$2,800)	3 ”	125%

SPARTACUS (U-I)

DeMille, New York (*$13,700)	8 ”	256%
McVickers, Chicago (*$16,200)	7 ”	137%
Astor, Boston (*$8,700)	5 ”	226%
Goldman, Philadelphia ($12,800)	4 ”	126%
Madison, Detroit ($16,000)	4 ”	157%

STUDS LONIGAN (UA)

Coliseum, Seattle (*$6,700)	1 ”	104%
Pilgrim, Boston (*$8,100)	1 ”	161%
United Artists, Louisville (*$9,200)	1 ”	60%
United Artists, SanFrancisco(*$15,200)	1 ”	48%

SUNRISE AT CAMPOBELLO (W.B.)

Palace, New York (*$23,300)	7 ”	96%
Marina, San Francisco (No Ave.)	4	Ave. $7,000
Gary, Boston (*$15,400)	7 ”	88%
Stanley, Philadelphia (*$15,300)	3 ”	89%
Ambassador, St. Louis ($10,700)	2 ”	126%
Michigan, Detroit ($20,300)	1 ”	151%
Orpheum, Omaha ($8,700)	1 ”	64%
Mary Anderson, Louisville ($6,100)	1 ”	77%
State-Lake, Chicago ($25,000)	2 ”	74%

SURPRISE PACKAGE (COL.)

Fifth Avenue, Seattle (*$9,000)	2 ”	84%
Criterion, New York (*$32,500)	4 ”	68%
St. Francis, San Francisco (*$13,800)	2 ”	73%
Memorial, Boston (*$18,900)	1 ”	80%
United Artists, Louisville (*$9,200)	1 ”	79%
Oriental, Chicago (*$25,300)	3 ”	91%
Randolph, Philadelphia (*$12,000)	2 ”	72%
Madison, Detroit (*$16,600)	2 ”	71%
Orpheum, Omaha (*$9,200)	1 ”	61%
Fox, St. Louis ($14,300)	1 ”	105%

TEN WHO DARED (BV)

State, Omaha (*$5,400)	2 ”	69%
Fifth Avenue, Seattle ($7,900)	1 ”	88%
Fox, San Francisco ($12,300)	2 ”	71%
Loop, Chicago ($5,000)	3 ”	154%
Viking, Philadelphia ($7,000)	1 ”	100%

TIME MACHINE (MGM)

Adams, Detroit (*$9,200)	2 ”	125%
Warfield, San Francisco (*$11,100)	4 ”	90%
Warner, New York (*$18,800)	4 ”	143%
Pilgrim, Boston (*$8,100)	2 ”	129%
State, Omaha (*$5,400)	2 ”	108%
Orpheum, Seattle (*$4,500)	2 ”	133%
United Artists, Louisville (*$9,200)	1 ”	73%
Loew's, St. Louis (*$12,800)	1 ”	61%

UNDER TEN FLAGS (PAR.)

Coliseum, Seattle (*$6,700)	1 ”	120%
Oriental, Chicago (*$25,300)	3 ”	82%
Randolph, Philadelphia (*$12,000)	2 ”	92%
Orpheum, Boston (*$17,700)	1 ”	71%
Omaha, Omaha (*$6,300)	1 ”	81%
Paramount, San Francisco (*$12,700)	1 ”	92%
Fox, St. Louis (*$14,200)	1 ”	94%

VILLAGE OF THE DAMNED (MGM)

United Artists, Louisville (*$9,200)	1 ”	81%

WHERE THE HOT WIND BLOWS (MGM)

State, Omaha ($5,200)	1 ”	171%
Warfield, San Francisco ($10,000)	2 ”	75%
Pilgrim, Boston ($9,500)	1 ”	143%
United Artists, Louisville ($9,000)	1 ”	83%
Broadway-Capitol, Detroit ($13,000)	1 ”	107%
Loew's, St. Louis ($13,000)	1 ”	84%
Music Hall, Seattle ($7,100)	1 ”	69%

WORLD OF SUZIE WONG (PAR.)

Radio City, New York ($163,100)	3 ”	110%

Theatre To Disaster Shelter

NEW YORK—Brandt's Carlton, Flatbush Avenue, Brooklyn, became a temporary shelter for evacuated families and a headquarters for police, fire and disaster units after the crash of two commercial airliners in mid-air here, one of which fell on homes a half-block from the theatre. The house was made available to the community for the duration of the mergency.

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CANADIAN Highlights

By Harry Allen, Jr.

BY THE END of December there will be five hard ticket situations in the City of Toronto. This is only indicative of the new form of entertainment being offered by the motion picture industry. In Toronto, there is "Spartacus" at the Uptown; "Ben-Hur" at the University; Yvonne Taylor's Little Cinema, "Windjammer" at the Eglinton, and "The Alamo" at the Tivoli. Longest running of the group is "Ben-Hur" which with its sidekick run at the Alouette, Montreal, has grossed in the year it has been running, more than $500,000.

The Tivoli, Toronto, is probably one of the originals of the group. It opened with a hard-ticket policy with "Oklahoma" on April 25, 1956, and racked up a world's record run of 67 weeks, to beat the New York run by 16 weeks. This was followed by "Around the World in 80 Days," which held for a year and a week, and after that came "Porgy and Bess" which stayed half a year, and succeeded by a run of several weeks of "The Big Fisherman" and the return engagement of "Around the World in 80 Days." "Can-Can" moved in for 34 weeks and gave way to "The Alamo" which is holding forth at present.

Smallest operation is the two 130-seat houses of the Little Cinema which offers exclusive pictures on a hard-ticket basis. Montreal has three houses with hard-ticket policies. Besides "Ben-Hur," there are "The Alamo" at the Seville and Cinerama at the Imperial. The latter is a remarkable engagement in that it will be celebrating its sixth birthday Dec. 27, 1960.

The quantity of hard-ticket operations has called upon people formerly in the legitimate theatre to help out at the box-office as well as in promotion. There is also a problem of determining which theatres will house big-budget films with so many of the houses presently tied up. Canada has about a dozen cities with hard-ticket engagements.

REEL CLIPS: Police have begun to crack down on bingo operations. Bingo, always a competitive threat to the theatres, is operated in dozens of community halls across the country. In Toronto, a priest, church members, officials of fraternal organizations, and a club owner were charged with keeping a gaming house. Montreal police also made some Bingo arrests. Theatres have chanced the law in about 60 Canadian communities by offering Bingo to meet the competition of Bingo in halls and churches. Several theatres have been fined, including a drive-in. An amusement tax on Bingo was suggested and British Columbia put one on. . . . Bruce Ledger, formerly office manager of Screen Gems (Canada) Ltd., is now director of business affairs, and Ken Leale has joined the company as accountant and office manager, it was announced by Steve Krantz, vice-president and general manager, in Toronto. . . . Stratford Shakespearean Festival, which showed its first profit this year, will offer a 14-week season next as its longest to date. Three Shakespearean plays, "Pirates of Penzance" directed by Tyrone Guthrie, a film festival, and a music festival will make up its program. . . . The Canadian Broadcasting Corp.'s "Project 61" offered an hour-length show, "Flickering Image," which deals with a fiasco in motion picture production in this country of Bill Davidson and Norman Klenman. . . . One bequest was recently received by Variety Village and another announced. The sum of $2,800 from the William Stettner estate was delivered, and probating the will of John Gordon Atcheson in Surrogate Court revealed a bequest of $1,000. One of the 24 bequests of the late Samuel Weiner, Winnipeg exhibitor, also went to Variety Village. . . . Arch Oboler is lining up talent to shoot a motion picture in Toronto.

Exclusive Seeks Branch Reps

NEW YORK — Exclusive International Films, Inc., will expand its distribution network to cover every major marketing area in the country through the selection and appointment of territory affiliates in the next two weeks, it was announced by Sanford Wiener, the company's chief representative for sales.

H.R.H. The Princess Margaret recently attended the world premiere of Columbia's "The 3 Worlds Of Gulliver" at the Odeon, Marble Arch, London. Mr. and Mrs. Charles H. Schneer and Ray Harryhausen, the "magician" of Dynamation, are seen being presented to the Princess.

Pine-Thomas Features Sold

NEW YORK—Theatrical and television distribution rights to 22 post-1948 features produced by Pine-Thomas Corporation for Paramount Pictures release have been acquired by Colorama Features, Inc., for $2,000,000, it was announced by Jules Weil, president of the company. Negotiations with Colorama were initiated by Pine-Thomas, acting as an independent producer releasing through Paramount.

Titles are "El Paso," "Manhandled," "Captain China," "The Eagle and the Hawk," "The Lawless," "Tripoli," "The Last Outpost," "Passage West," "Crosswinds," "Hong Kong," "The Blazing Forest," "Caribbean," "Tropic Zone," "The Vanquished," "Jamaica Run," "Sangaree," "Those Redheads from Seattle," "Jivaro," "Hell's Island," "Run For Cover," "Far Horizons," and "Lucy Gallant."

UA Promotes John

NEW YORK—John John has been appointed assistant director of exploitation for United Artists, it was announced by Roger H. Lewis, UA vice-president in charge of advertising, publicity, and exploitation. He succeeds Al Fisher, who was recently named UA's director of exploitation.

Prior to his appointment, John was a UA fieldman operating out of Cleveland.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

DECEMBER 28, 1960 SECTION TWO
VOL. 65, NO. 5

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	SS—SuperScope	VV—VistaVision
DC—DeLuxe Color	NA—Naturama	TC—Technicolor	WC—WarnerColor
EC—Eastman Color	RE—Reissue	TE—Technirama	C—Other color
	RS—Regalscope	TR—Trucolor	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers
HELL TO ETERNITY—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
HEROD THE GREAT—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans
6919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade
6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half
6010 **TORMENTED**—MD-Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

COMING FEATURES IN ORDER OF RELEASE

Oct. **BLOODY BROOD**—Barbara Lord, Jack Bett
Oct. **SERENGETI SHALL NOT DIE**—(EC)—African Documentary
Oct. **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Nov. **HEROES DIE YOUNG**—Erika Peters, Scott Borland
Nov. **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian -made
Jan. **LOOK IN ANY WINDOW**—Paul Anka, Ruth Roman, Alex Nicol

COMING

BIG BANKROLL, THE—David Janssen, Mickey Rooney, Dianne Foster
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BRIDGE, THE—Volker Bonnet, Wolfgang Stumpf—German-Made
DONDI—David Janssen, Patti Page

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
GOLIATH AND THE BARBARIANS—MD-88m.—(EC; Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
GOLIATH AND THE DRAGON—MD-90m.—(Colorscope)—Mark Forrest, Eleanora Ruffo—4777 (12-21-60)——Spectacle should do okay when actively sold—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

BLACK SUNDAY—Barbara Steele, John Richardson
HAND, THE—Derek Bond
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MASTER OF THE WORLD—(C)—Vincent Price
PORTRAIT OF A SINNER—Nadja Tiller, Tony Britton
REPTILICUS—(C)—Bodil Miller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures of Huckleberry Finn..	A1	MGM
Alamo..........................	A1	UA
•All In A Night's Work...........		Par.
All The Fine Young Cannibals....	A3	MGM
All the Young Men..............	A2	Col.
Amazing Transparent Man.......		A-I
And Quiet Flows The Don.......	B	UA
•Angel Baby....................	B	Col.
Angel Wore Red, The...........	A3	MGM
Angry Island...................		For.
Angry Red Planet...............	A2	A-I
Aparajito......................	A1	For.
Apartment, The.................	A3	UA
Aren't We Wonderful............		For.
As The Sea Rages...............	A2	Col.
•Atlantis, The Lost Continent.....		MGM
Atomic Submarine...............	A2	AA

PLEASE NOTE . . .

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Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
•Back Street		U-I
Barefoot Mailman, The—RE	A1	Col.
Battle In Outer Space	A1	Col.
Battle of Blood Island		Misc.
Battle Of The Sexes, The	A2	For.
Beatniks, The		Misc.
Because They're Young	A2	Col.
Bellboy, The	A2	Par.
Belles And Ballets		For.
Bells Are Ringing	A2	MGM
Between Time and Eternity	B	U-I
Beyond The Time Barrier		A-I
•Big Bankroll, The		AA
Big Chief, The		For.
Big Deal On Madonna Street, The		For.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
•Big Wave, The		AA
•Black Sunday		A-I
Block Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
•Bloody Brood		AA
Bluebeard's Ten Honeymoons	B	AA
•Blueprint For Robbery		Par.
Bobbikins	A1	Fox
Boy and the Pirates, The	A1	UA
Boy Who Stole A Million, The	A1	Par.
Bramble Bush, The	B	WB
•Breakfast At Tiffany's		Par.
Breakout		For.
Breath of Scandal, A	B	Par.
Bridal Path, The—(Mating Time)	A2	For.
•Bridge, The		AA
Brides Of Dracula, The	A2	U-I
Brink Of Life		For.
Broth Of A Boy	A1	For.
Butterfield 8	B	MGM

C

Cage Of Evil	A2	UA
Caltiki, The Immortal Monster		AA
Can-Can	B	Fox
•Canadians, The		Fox
Captain's Table	A3	Fox
Career Girl		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For.
Chance Meeting	A3	Par.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
Cimarron	A1	MGM
Cinderella	A1	Par.
Circus of Horrors	B	A-I
•Circle of Deception		Fox
Circus Stars (U.S.S.R.)	A1	Par.
•Cleopatra		Fox
Code Of Silence		Misc.
College Confidential	A3	U-I
•Colossus Of Rhodes, The		MGM
Comanche Station	A1	Col.
Come Back Africa		Misc.
Come Dance With Me	C	For.
•Come September		U-I
Confess, Dr. Corda	C	For.
Conspiracy Of Hearts	A1	Par.
Cossacks, The	A1	U-I
Counterfeit Traitor, The		Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack In the Mirror	B	Fox
Crowded Sky, The	A3	WB
Crowning Experience, The	SP	Misc.
•Cry For Happy		Col.

D

Dark At The Top Of The Stairs, The	A3	WB
David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
Day They Robbed the Bank of England	A1	MGM
•Desert Attack	A1	Fox
Desire In The Dust	B	Fox
•Devil At 4 O'clock. The		Col.
Devil's Commandment, The		For.
Dinosaurus	A1	U-I
Dog, A Mouse and A Sputnick, A		For.
•Dondi		AA
Dog of Flanders, A	A1	Fox
•Double Trouble		Fox
Dreams		For.
Dog's Best Friend, A	A1	UA
Drunken Angel, The		For.

E

Electronic Monster, The	B	Col.
Elmer Gantry	B	UA
End of Innocence	A3	For.
Enemy General, The	A2	Col.
Entertainer, The	B	For.
Esther And The King	B	Fox
Expresso Bongo	C	For.
Exodus	A3	UA

F

Facts Of Life, The	A3	UA

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names

508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad

423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue

430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers

507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves

418 **GENE KRUPA STORY, THE**—D-100m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles

HAND IN HAND—D-75m.—Loretta Parry, Philip Needs, John Gregson—4777 (12-21-60)—interesting drama for the program—English

516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England

512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited

515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England

519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English

426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles

424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Coleen Dewhurst—4693 (4-13-60)—Good spy yarn

429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy

510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue

421 **ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

420 **OUR MAN IN HAVANA**—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England

511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt

503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies

427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy

470 **SWAN LAKE**—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

415 **1001 ARABIAN NIGHTS**—CAR-76m.—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults

502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable

THREE WORLDS OF GULLIVER, THE—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal

431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half

WACKIEST SHIP IN THE ARMY, THE—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy

418 **WHO WAS THAT LADY?**—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy

509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

COMING FEATURES IN ORDER OF RELEASE

Jan. **SWORD OF SHERWOOD FOREST**—(C)—Richard Greene, Peter Cushing
Feb. **ANGEL BABY**—Salome Jens, George Hamilton, Mercedes McCambridge
Feb. **UNDERWORLD, U.S.A.**—Cliff Robertson, Dolores Dorn
Feb. **VISA TO CANTON**—Richard Basehart
Feb. **WARRIOR EMPRESS, THE**—(CS; C)—Kerwin Mathews, Tina Louise

COMING

CRY FOR HAPPY—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
DEVIL AT 4 O'CLOCK, THE—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna
GIDGET GOES HAWAIIAN—(CS; C)—James Darren, Deborah Walley
GREENGAGE SUMMER, THE—(C)—Kenneth More, Danielle Darrieux—French-made
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HOMICIDAL—Glenn Corbett, Patricia Breslin
MAD DOG COLL—John Chandler, Kay Doubleday
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
TASTE OF FEAR—Susan Strasberg, Ronald Lewis
TWO RODE TOGETHER—(C)—James Stewart, Shirley Jones

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences

20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent

101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results

17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical

106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)—Absorbing drama for adults seems headed for better business

CIMARRON-WSP—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-60)—Highly entertaining entry

19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made

15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller

11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry

14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program

9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer

VILLAGE OF THE DAMNED—MD-78m.—(MC)—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England

WHERE THE BOYS ARE—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12-7-60)—Highly entertaining entry about today's college youngsters

104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Jan. **GORGO**—(Automotion: TC)—William Travers, Vincent Winters—England
Feb. **GO NAKED IN THE WORLD**—(CS; MC)—Gina Lollobrigida, Ernest Borgnine
Feb. **SILENT PARTNER**—Stewart Granger, Haya Harareet

COMING

ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
COLOSSUS OF RHODES, THE—(CS; C)—Rory Calhoun, Lea Massari
GREEN HELMET, THE—Bill Travers, Nancy Walters
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
INVASION QUARTET—Bill Travers, Gregoire Aslan
KING OF KINGS—(TECH. 70; TC)—Jeff Hunter, Siobhan McKenna
MAGIC BOY—(EC)—Japanese Animated Cartoon
RING OF FIRE—(MC)—David Janssen, Joyce Taylor
SPINSTER—(CS; C)—Shirley MacLaine, Laurence Harvey
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Spain
6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
6007 **CINDERFELLA**—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11-23-60)—Fair Jerry Lewis entry should please his fans
5913 **CIRCUS STARS**—NOV-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-rending drama—English
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
6005 **G. I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis. Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare
6008 **WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

COMING FEATURES IN ORDER OF RELEASE

Jan. **BLUEPRINT FOR ROBBERY**—Jay Barney, Sherwood Price

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
HATARI—(TC)—John Wayne, Valentine DeVargas, Red Buttons
LADIES' MAN—(TC)—Jerry Lewis, Helen Traubel
MY GEISHA—(TC; Panavision)—Shirley MacLaine, Yves Montand
ON THE DOUBLE—(TC; Panavision)—Danny Kaye, Dana Wynter
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(TC)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—(TC)—Laurence Harvey, Geraldine Page

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CARCK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
DESIRE IN THE DUST—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
011 **DOG OF FLANDERS, A**—D-96m.—(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
ESTHER AND THE KING—D-109m.—(CS; DC)—Joan Collins, Richard Egan—4769 (11-23-60)—Interesting costume drama
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
FRECKLES—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
GODDESS OF LOVE, THE—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made in Italy)
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed in English; made in Italy)
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
MARRIAGE-GO-ROUND, THE—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.—(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
NORTH TO ALASKA—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4766 (11-9-60)—Comedy has angles
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
SECRET OF THE PURPLE REEF, THE—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer
025 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English

•Fanny...........................		WB
Fast and Sexy....................	A3	Col.
Female Fiends....................		Misc
•Ferry to Hong Kong...............		Fox
•Fever In The Blood, A............		WB
•Fiercest Heart, The..............		Fox
Five Bold Women..................		Misc.
Five Branded Women...............	B	Par.
•Five Guns To Tombstone...........		UA
Flame Over India.................	A1	Fox
•Flaming Star.....................		Fox
For the Love Of Mike.............	A1	Fox
For Members Only.................		For.
•Four Horsemen Of The Apocalypse		MGM
Freckles.........................	A1	Fox
•Francis of Assisi................		Fox
From The Terrace.................	B	Fox
Fugitive Kind The................	B	VA

G

Gallant Hours, The...............	A1	UA
Gangster Story...................	B	Misc.
Gene Krupa Story, The............	B	Col.
•Gidget Goes Hawaiian.............		Col.
G. I. Blues	B	Par.
Giant of Marathon, The...........	A2	MGM
Girl in Lovers' Lane, The........		Misc.
Girl Of The Night................	SP	WB
Glenn Miller Story, The—RE.......	A1	U-I
•Go Naked In The World............		MGM
Goddess of Love, The.............	B	Fox
•Gold Of The Seven Saints.........		WB
Goliath and the Barbarians.......	A3	A-I
Goliath and the Dragon...........	A2	A-I
Good Girls Beware................		For.
•Goodbye Again....................		UA
•Gorgo............................		MGM
Grass Is Greener, The............	A3	U-I
Great Imposter, The..............	A2	U-I
Greatest Show On Earth, The—RE..........	B	Par.
•Green Helmet, The................		MGM
•Greengage Summer, The............		Col.
Green Carnation. The—See The Trials of Oscar Wilde		
•Guns Of The Navarone, The........		Col.
Guns of the Timberland...........	A1	WB
Gunfighters of Abilene...........	A1	UA

H

•Hand, The........................		A-I
Hand In Hand.....................	A1	Col.
Hannibal.........................	A2	WB
•Hatari...........................		Par.
Head of a Tyrant.................	B	U-I
Heaven On Earth..................		For.
Hell Bent for Leather............	A2	U-I
Heller in Pink Tights............	A3	Par.
Hell Is A City...................	A3	Col.
Hell To Eternity.................	B	AA
Hercules Unchained...............	B	WB
Herod, The Great.................	B	AA
•Heroes Die Young.................	A3	AA
Hidden Fortress, The.............		For.
Hideout In The Sun...............		Misc.
High-Powered Rifle...............	A2	Fox
High Time........................	A1	Fox
Hiroshima, Mon Amour.............	B	For.
Home from the Hill...............	A3	MGM
•Homicidal........................		Col.
•Hoodlum Priest, The..............		UA
Hound That Thought He Was A Racoon, The.................	A1	Misc.
House Of Usher, The..............	A2	A-I
Human Condition, The.............		For.
Hypnotic Eye, The................	A3	AA

I

I Aim At the Stars...............	A2	Col.
I Passed for White...............	A3	AA
Ice Palace.......................	A2	WB
Idiot, The.......................	A3	Fox
Il Generale Della Rovere.........		For.
I'm All Right, Jack..............	A3	Col.
Immoral Mr. Teas, The............		Misc.
In the Wake Of A Stranger........	A1	Par.
Incredible Petrified World, The...		Misc.
Inherit the Wind.................	A3	UA
•Invasion Quartet.................		MGM
It Happened In Broad Daylight...		For.
•It Happened In Athens............		Fox
It Started in Naples.............	A3	Par
Ivan The Terrible Part II........		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The	A2	AI
Jazz Boat	B	Col.
Jazz On A Summer's Day		Misc.
•Jet Over the Atlantic		Misc.
Journey Into Danger		Fox
Journey To The Lost City	A2	A-I
Jungle Cat	A1	Misc.
Justice and Caryl Chessman		Misc.

K

Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
•King Of Kings, The		MGM
•Konga		A-I

L

•Ladies' Man		Par.
Last Days Of Pompeii, The	A1	UA
Last Voyage, The	A1	MGM
Leech Woman, The	B	U-I
Left, Right and Center		For.
Legions Of The Nile	B	Fox
Lesson in Love, A		For.
Let No Man Write My Epitaph	A3	Col.
Let's Make Love	B	Fox
•Lion Of Sparta		Fox
•Little Shepherd of Kingdom Come, The		Fox
•Long Rope, The		Fox
•Look in Any Window		AA
Lost World, The	A1	Fox
Lotna		For.
Love Specialist, The		For.
Love Game, The	C	For.
•Lover Come Back		U-I
•Loves Of Salammbo, The		Fox

M

Ma Barker's Killer Brood		Misc.
Macumba Love	B	UA
•Mad Dog Coll		Col.
•Madison Avenue		Fox
Magdalena	C	For.
•Magic Boy, The	A1	MGM
Magnificent Seven, The	A2	UA
Man in A Cocked Hat	A2	For.
Man on a String	A1	Col.
Marie Octobre		For.
Marriage-Go-Round		Fox
•Master of the World		A-I
Masters of the Congo Jungle	A1	Fox
Mating Time—See the Bridal Path		
•Matter Of Conviction, A		UA
Michael Strogoff	A1	For.
Midnight Lace	A2	U-I
•Millionairess, The		Fox
•Misfits, The		UA
•Misty		Fox
Model For Murder		For.
Morals Squad		Misc.
Mountain Road, The	A2	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
My Dog, Buddy	A1	Col.
•My Geisha		Par.
•Mysterious Island		Col.

N

•Naked Edge, The		UA
Natchez Trace		Misc.
Nature's Paradise		For.
Never On Sunday	C	For.
Next To No Time		For.
Nightfighters, The	A2	UA
Nights Of Lucretia Borgia, The	B	Col.
No Morals		For.
Non-Scheduled Train, A		For.
Noose For A Gunman	A1	UA
North To Alaska	A3	Fox
Nude In A White Car	A3	For.

O

Ocean's Eleven	A3	WB
Oklahoma Territory	A1	UA
•On The Double		Par.
On The Waterfront—RE	A2	Col.
Once More with Feeling	A3	Col.

035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale o English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sold
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
UPSTAIRS AND DOWNSTAIRS—C-100m.—(DC)—Mylene Demongeot, Michael Craig—4777 (12-21-60)—Cute comedy—English
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
WALK TALL—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
WIZARD OF BAGHDAD, THE—C-93m.—(CS; DC)—Dich Shawn, Diane Baker—4777 (12-21-60)—Amusing programmer
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

COMING FEATURES IN ORDER OF RELEASE

Oct. **SQUAD CAR**—Vicki Raaf, Paul Bryar
Nov. **DOUBLE TROUBLE**—(CS; DC)—Tommy Noonan, Pete Marshall
Nov. **DESERT ATTACK**—John Mills Sylvia Syms—England
Dec. **TESS OF THE STORM COUNTRY**—(CCS);—Diane Baker, Lee Philips
Jan. **CANADIANS, THE**—(CS; DC)—Robert Ryan, John Dehner
Jan. **FLAMING STAR**—(CS; DC)—Elvis Presley, Dolores Del Rio
Jan. **LITTLE SHEPHERD OF KINGDOM COME, THE**—(CS; DC)—Jimmie Rodgers, Luana Patten
Feb. **MILLIONAIRESS, THE**—(CS; C)—Sophia Loren, Peter Sellers
Feb. **SANCTUARY**—(CS)—Lee Remick, Yves Montand

COMING

BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
CIRCLE OF DECEPTION—(CS)—Bradford Dillman, Suzy Parker
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FIERCEST HEART, THE—(CS; DC)—Stuart Whitman, Juliet Prowse
FRANCIS OF ASSISI—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
JOURNEY INTO DANGER—(CS; DC)—Stuart Whitman, Juliet Prowse
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LONG ROPE, THE—(CS)—Hugh Marlowe, Lisa Montell
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
MISTY—(CS; DC)—David Ladd, Anne Seymour
QUEEN'S GUARD, THE—(CS)—Raymond Massey, Robert Stevens—England
RIGHT APPROACH, THE—(CS)—Martha Hyer, Frankie Vaughan
WILD IN THE COUNTRY—(CS, DC)—Elvis Presley, Hope Lang

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALAMO, THE—D-190m.—(Todd-AC; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
AND QUIET FLOWS THE DON—D-107m.—(C)—Ellina Bystritskaya, Pyotr Giebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 **BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith
5937 **DOG'S BEST FRIEND, A**—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
EXODUS—MD-213m—(Super Panacision 70; TC)—Paul Newman, Eva Marie Saint—4778 (12-21-60)—High rating—Preminger
FACTS OF LIFE, THE—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P
6012 **FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
6004 **GUNFIGHTERS OF ABILENE**—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6013 **NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
6007 **OKLAHOMA TERRITORY**—W-67m.—Bill Williams, Gloria Talbot—4678 (2-17-60)—For the lower half—Premium
6006 **PUSHER, THE**—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
6005 **SOLOMON AND SHEBA**—D-139m. (Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6009 **THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
6010 **UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6002 **VICE RAID**—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

COMING FEATURES IN ORDER OF RELEASE

Dec. **POLICE DOG STORY**—James Brown—Zenith
Jan. **SEASON OF PASSION**—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster

COMING

FIVE GUNS TO TOMBSTONE—James Brown—Zenith
GOODBYE AGAIN—Ingrid Bergman, Yves Montand—Argus
HOODLUM PRIEST, THE—Don Murray, Cindi Wood—Murray-Wood
MATTER OF CONVICTION, A—Burt Lancaster, Shelley Winters—Contemporary
MISFITS, THE—Clark Gable, Marilyn Monroe—Seven Arts
NAKED EDGE, THE—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
PARIS BLUES—Paul Newman, Joanne Woodward—Pennebaker
REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmond Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
6104 **GREAT IMPOSTER, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4963 (10-26-60)—Lush, name-filled suspense drama looks like boxoffice winner
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4757 (10-12-60)—Very good western
6017 **S. O. S PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
SPARTACUS—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

Dec. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Feb. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England

COMING

BACK STREET—(C)—Susan Hayward, John Gavin, Vera Miles
COME SEPTEMBER—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore
POSSE FROM HELL—(C)—Audie Murphy, Zohra Lampert
ROMANOFF AND JULIET—(C)—Peter Ustinov, Sandra Dee, John Gavin
SECRET WAYS, THE—Richard Widmark, Sonja Ziemann
SIXTH MAN, THE—Tony Curtis. Miriam Colon
TAMMY TELL ME TRUE—(C)—Sandra Dee, John Gavin
TOMBOY AND THE CHAMP—(EC)—Candy Moore, Ben Johnson

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
940 **CRANES ARE FLYING, THE**—D-94m.—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and Its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

COMING

Jan. **FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Angie Dickinson
Feb. **GOLD OF THE SEVEN SAINTS**—Clint Walker, Leticia Roman

COMING FEATURES IN ORDER OF RELEASE

FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
PARRISH—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
SINS OF RACHEL CADE, THE—(TC)—Peter Finch, Angie Dickinson
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty
SUSAN SLADE—(TC)—Troy Donahue, Connie Stevens, Dorothy McGuire

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Barjul—Int.
CAREER GIRL—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half meller Sterling World Dist.
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed In South Africa—Rogosin
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
GIRL IN LOVERS' LANE, THE—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
HIDEOUT IN THE SUN—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
HOUND THAT THOUGHT HE WAS A RACOON, THE—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
JAZZ ON A SUMMER'S DAY—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter-Continent
JUNGLE CAT—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m.—(TC)—Peter Finch, James MacArthur—4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitale gangster meller—Filmservice Dist.
MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice meller—Brenner
NATCHEZ TRACE—MD-80m—Zachary Scott, Marcia Henderson—4764 (12-26-60)—Okay historical action meller—Panorama
POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4965 (4-13-60)—High rated family entry—Buena Vista
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

•One-Eyed Jacks		Par.
One Foot in Hell	A3	Fox
Operation Amsterdam	A1	Fox
Oscar Wilde	C	For.
Ostrich Has Two Eggs, The		For.
Othello	A2	U-I
Our Man In Havana	A3	Col.

P

•Paris Blues		UA
•Parrish		WB
Pay or Die	A2	AA
Payoff With Love		For.
•Pepe		Col.
•Pharaoh's Woman		U-I
Platinum High School	B	MGM
Please Turn Over	A3	Col.
•Pleasure of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Plunderers, The	A3	AA
Poacher's Daughter, The	A1	For.
•Police Dog Story		UA
Pollyanna	A1	Misc.
Portrait in Black	A3	U-I
•Portrait Of A Sinner		A-I
•Posse From Hell		U-I
Pretty Boy Floyd	B	Misc.
Prime Time, The		Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
•Private Lives of Adam and Eve, The	B	U-I
Psycho	B	Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

Q

•Queen s Guard, The		Fox

R

Race For Space		Misc.
•Raisin in The Sun, A		Col.
Rat Race, The	B	Par.
Raymie	A1	AA
•Reptilicus		A-I
Rest Is Silence, The		For.
•Revolt of the Slaves		UA
•Right Approach, The		Fox
•Ring Of Fire		MGM
Rise and Fall of Legs Diamond, The	B	WB
Ritual Of Love		For.
Road To Hell, The	C	Misc.
•Romanoff and Juliet		U-I
Rosemary	B	For.
Royal Ballet, The		For.

S

•Sanctuary		Fox
Santa Claus	A1	For.
Savage Eye, The	C	Misc.
Savage Innocents	A3	Par.
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
School for Scoundrels	A2	For.
•Season Of Passion		UA
Secret of the Purple Reef	A2	Fox
•Secret Ways, The		U-I
September Storm	B	Fox
•Serengeti Shall Not Die	A1	AA
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
Seven Ways From Sundown	A2	U-I
Sex Kittens Go To College	B	AA
Sexpot		For.
•Shakedown, The	B	U-I
She Walks By Night		For.
She Was Like A Wild Chrysanthemum		For.
Sign of Zorro		Misc.
•Silent Partner		MGM
Sink the Bismarck	A1	Fox
Sin and Desire		For.
•Sin of Rachel Cade, The	A3	WB
•Sixth Man, The		U-I
Ski Troop Attack		Misc.
Solomon and Sheba	B	UA
•Something Wild		UA
Song of Sister Maria, The	A1	For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
S. O. S. Pacific	A2	U-I
Spartacus	A3	U-I
•Splendor in The Grass		WB
•Spinster, The		MGM
•Squad Car	B	Fox
Stop, Look and Laugh	A1	Col.
Story of Ruth, The	A1	Fox
Story on Page One, The	A3	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subterraneans, The	A3	MGM
•Summer and Smoke		Par.
Sundowners, The		WB
Sun Lovers Holiday		Mis.
Sunrise at Campobello	A2	WB
Surprise Package	B	Col.
•Susan Slade		WB
Swan Lake—USSR	A1	Col.
Swiss Family Robinson		Misc.
Sword and the Cross, The		For.
•Sword of Sherwood Forest	A1	Col.

T

Tall Story	B	WB
•Tammy Tells Me True		U-I
•Tartars, The		MGM
Tarzan The Magnificent	A2	Par.
•Taste Of Fear		Col.
Teenage Zombies		Misc.
Ten Who Dared	A1	Misc.
Terror Is A Man		Misc.
•Tess of the Storm Country	A2	Fox
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Worlds Of Gulliver	A1	Col.
Thunder In Carolina		Misc.
Tiger Bay	A3	For.
•Time Bomb		AA
Time Machine, The	A2	MGM
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
•Tomboy And The Champ		U-I
Too Soon To Love	B	U-I
Tormented, The	A2	AA
Touch of Larceny	A3	Par.
Trapped in Tangiers	A2	Fox
Tread Softly Stranger		For.
Trials Of Oscar Wilde, The (Green Carnation, The)	C	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.
•Two Rode Together		Col.

U

Under Ten Flags	A1	Par.
•Underworld, U. S. A.		Col.
•Unfaithfuls, The		AA
Unforgiven, The	A2	UA
Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods	A2	Fox
Vice Raid	B	UA
Village Of The Damned, The	A2	MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virgin Spring, The	A3	For.
•Visa To Canton		Col.
Visit to a Small Planet, A	A2	Par.

W

Wackiest Ship in The Army, The	A1	Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Walk Tall	A1	Fox
Walking Target	A2	UA
•Warrior Empress, The		Col.
Weddings and Babies		Misc.
•West Side Story		UA
When Comedy Was King	A1	Fox
Where The Boys Are	B	MGM
Where The Hot Wind Blows	B	MGM
Who Was That Lady?	B	Col.
Why Must I Die?	A3	A-I
•Wicked Go To Hell, The	B	For.
Wild In The Country		Fox
Wild One, The—RE	B	Col.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Youth		Misc.
Wind Cannot Read, The	A3	Fox
Wizard of Baghdad, The		Fox
Woman Like Satan, A	B	For.
World of Apu, The	A2	For.
World Of Suzie Wong, The	B	Par.
Would-Be Gentleman, The	A1	For.

Y

Young Have No Time, The	A3	For.
Young Jesse James	B	Fox

PRIME TIME, THE—MD-76m.—JoAnn LeCompte, James Brooke—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE ("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carel Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao and Manila—Valiant

SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.

SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuiti—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor

SWISS FAMILY ROBINSON—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista

TEN WHO DARED—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WEDDINGS AND BABIES—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel

WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

WILD YOUTH—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates

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FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARGENTINE

END OF INNOCENCE—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental

BLITZKRIEG—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union

CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor

CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

ENTERTAINER, THE—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental

EXPRESSO BONGO—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental

FOR MEMBERS ONLY—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union

GREEN CARNATION, THE—See the Trials of Oscar Wilde

LEFT, RIGHT AND CENTER—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG

MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

NEXT TO NO TIME—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America

OSCAR WILDE—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

ROYAL BALLET, THE—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert

SCHOOL FOR SCOUNDRELS—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

FRENCH

BELLES AND BALLET—Ballet-92m.—(EC)—Ballet De L'Etoile of Paris—4778 (12-21-60)—Ballet entry for art spots—Excelsior

BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting Import for art, specialty spots—Titles—Hakim

COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Videl—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley—Int.

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

DEVIL'S COMMANDMENT, THE—MD-73m.—Gianna Maria Canale, Carlo D'Angelo—4778 (12-21-60)—Horror meller passes time—Dubbed in English—RCIP

DOG, A MOUSE AND A SPUTNICK, A—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed in English—Films Around The World

GOOD GIRLS BEWARE—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed in English—Fanfare

HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

LOVE GAME, THE—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World

MARIE OCTOBRE—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling import for art spots—English titles—Lopert

NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versols—4687 (3-16-60)—Highly interesting Import—Titles or dubbed—TransLux

OSTRICH HAS TWO EGGS, THE—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus

RITUAL OF LOVE—DIC-73m.—4756 (9-28-60)—Exploitable anthropological subject for art spots—English narration—Pacemaker

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SEXPOT—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin

SIN AND DESIRE—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dareal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOULD-BE GENTLEMAN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CONFESS, DR. CORDA—D-101m.—Hardy Kruger, Elisabeth Mueller—4766 (11-9-60)—Well-made, suspenseful Import—English titles—President

IT HAPPENED IN BROAD DAYLIGHT—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed in English—Continental

REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

SHE WALKS BY NIGHT—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner

MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

GREEK

NEVER ON SUNDAY—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ITALIAN

BIG DEAL ON MADONNA STREET, THE—C-91m.—Vittorio Gassman, Rossana Rory, Toto—4778 (12-21-60)—Highly entertaining comedy import—English titles—UMPO

HEAVEN ON EARTH—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed in English—JB Film Dist.

Il GENERALE DELLA ROVERE—D-85m.—Vittoria DeSica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and De Sica—English titles—Zebra Films S.P.A.

LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai, Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

PAYOFF WITH LOVE—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

MEXICAN

SANTA CLAUS—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part color)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed in English—Citation

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbek, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

VIRGIN SPRING, THE—D-88m.—Max von Sydow, Birgitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1959-'60 and 1960-'61 SEASONS

(This is a listing of all production numbers and release dates. as made available by the companies on 1959-'60 and 1960-'61, product, accurate to time of publication—Ed.)

Allied Artists

	Atomic Submarine	Dec.
5919	The Purple Gang	Dec.
6001	The Hypnotic Eye	Jan.
6002	Bluebeard's Ten Honeymoons	April
6003	Sex Kittens Go To College	Aug.
6004	Pay or Die	June
6005	I Passed For White	Mar.
6006	Raymie	July
6007	Hell to Eternity	Sept.
6009	Caltiki, The Immortal Monster	Sept.
6010	The Tormented	Sept.
6011	Time Bomb	Oct.
6012	Bloody Brood	Oct.
6013	Serengeti Shall Not Die	Oct.
6101	Look In Any Window	Jan.
6008	The Plunderers	Nov.
6014	Heroes Die Young	Nov.
6015	The Unfaithfuls	Nov.
6016	Herod The Great	Dec.
6017	Dondi	Dec.
	Look In Any Window	Jan.

American-International

501	Angry Red Planet	Feb.
502	The House Of Usher	July
503	Circus of Horrors	April
504	Why Must I Die?	June
505	Beyond the Time Barrier	Aug.
506	Amazing Transparent Man	Aug.
	Konga	Nov.
507	Portrait Of A Sinner	Jan.
508	Journey to the Lost City	Oct.
509	Goliath and the Dragon	Dec.

Columbia

414	Edge of Eternity	Dec.
415	1,001 Arabian Nights	Dec.
416	Flying Fontaines	Dec.
417	Suddenly, Last Summer	Jan.
418	Who Was That Lady	Jan.
419	Gene Krupa Story	Jan
420	Our Man In Havana	Feb.
421	Once More With Feeling	Feb.
422	Comanche Station	Mar.
423	Babette Goes To War	April
424	Because They're Young	April
425	Killers of Kilimanjaro	May
426	Man On A String	May
427	The Stranglers of Bombay	May
428	The Electronic Monster	May
429	The Mountain Road	June
430	Battle In Outer Space	June
431	12 To The Moon	June
449	Barefoot Mailman—RE	
450	My Dog, Buddy	June
470	Swan Lake	Dec.
501	Strangers When We Meet	July
502	Thirteen Ghosts	July
503	Stop, Look, Laugh	July
504	Nights of Lucretia Borgia	Aug.
505	The Enemy General	Sept.
506	All The Young Men	Sept.
507	Fast and Sexy	Sept.
508	As The Sea Rages	Sept.
509	The Wild One—RE	Oct.
510	On The Waterfront—RE	Oct.
511	Song Without End	July
512	I Aim At The Stars	Oct.
513	Let No Man Write My Epitaph	Oct.
514	Surprise Package	Nov.
515	I'm All Right, Jack	Oct.
516	Hell Is A City	Nov.
517	The 3 Worlds Of Gulliver	Dec.
518	Please Turn Over	Dec.
519	Jazz Boat	Dec.
	The Wackiest Ship in The Army	Jan.
	Sword Of Sherwood Forest	Jan.
	Hand In Hand	Jan.
	The Warrior Empress	Feb.
	Underworld U. S. A.	Feb.
	Angel Baby	Feb.
	Visa To Canton	Feb

MGM

7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	Aug.
10	The Gazabo	Jan.
11	The Last Voyage	Feb.
12	Home From The Hill	Mar.
13	Please Don't Eat The Daisies	April
14	Platinum High School	May
15	The Giant Of Marathon	May
16	The Adventures Of Huckleberry Finn	June
17	Bells Are Ringing	July
19	The Day They Robbed The Bank Of England	July
	Don Quixote—USSR	May
20	All the Fine Young Cannibals	Aug.
101	The Angel Wore Red	Sept.
102	The Subterraneans	Sept.
103	The Key Witness	Oct.
104	Where The Hot Wind Blows	Oct.
105	Gorgo	Jan.
106	Butterfield 8	Nov.
107	Magic Boy	
108	Cimarron	Dec.
	Where The Boys Are	Dec.
	The Village Of The Damned	Jan.
	Go Naked In The World	Feb.
	The Silent Partner	Feb.

Paramount

R5905	The Country Girl—RE	Feb.
R5906	The Bridges at Toko-Ri—RE	Feb.
5908	Li'l Abner	Dec.
R5909	Ulysses—RE	Dec.
5910	Jack The Ripper	Feb.
5911	A Touch of Larceny	Jan
5912	The Big Night	Feb
5913	Circus Stars (U. S. S. R.)	Feb.
5914	Chance Meeting	Mar.
5915	Heller In Pink Tights	Mar
5916	Five Branded Women	May
5917	Visit To A Small Planet	April
5918	The Greatest Show On Earth—RE	May
5919	Conspiracy of Hearts	April
5920	In The Wake Of A Stranger	April
5921	Prisoner Of The Volga	June
5922	Walk Like A Dragon	June
5923	The Rat Race	July
5924	The Bell Boy	July
5925	Tarzan The Magnificent	July
5926	Psycho	Aug.
5927	It Started In Naples	Sept.
6001	The Boy Who Stole A Million	Sept.
6002	Under 10 Flags	Sept.
6004	The Savage Innocents	Oct.
6005	G. I. Blues	Nov.
6006	A Breath Of Scandal	Oct.
6007	Cinder Fella	Dec.
6008	The World Of Suzie Wong	Dec.
	Blueprint For Robbery	Jan.

20th-Fox

935	A Dog of Flanders	Dec.
936	Beloved Infidel	Dec.
937	Blood and Steel	Dec.
001	Story on Page One	Jan.
002	Seven Thieves	Jan.
003	The Rookie	Jan.
004	Bobbikins	June
005	Sink The Bismarck	Feb.
006	The Third Voice	Mar.
007	Three Murderesses	Feb.
008	When Comedy Was King	Feb.
009	Wild River	June
010	Wake Me When It's Over	April
011	Dog Of Flanders	Mar.
012	Masters Of The Congo Jungle	Apri.
013	13 Fighting Men	May
014	The Wind Cannot Read	Feb.
015	Operation Amsterdam	June
016	Valley of the Redwoods	April
017	Flame Over India	April
018	Crack In The Mirror	May
021	The Story Of Ruth	July
022	12 Hours To Kill	June
023	South Pacific	
024	David and Bathsheba—RE	May
	The Idiot—USSR	Aug.
	Captain's Table, The	Oct.
025	September Storm	Oct.
026	The Lost World	July
027	Trapped In Tangiers	July
028	From The Terrace	July
029	High Powered Rifle	July
	One Foot In Hell	Aug.
030	For the Love of Mike	Aug.
031	Murder, Inc.	July
032	The 39 Steps	Aug.
033	Young Jesse James	Aug.
034	Let's Make Love	Sept.
035	Sons and Lovers	Aug.
	Aphrodite	Sept.
	Freckles	Sept.
	Squad Car	Sept.
036	High Time	Oct.
	Desire In The Dust	Oct.
	Walk Tall	Oct.
037	Legions Of The Nile	Dec.
	Secret of the Purple Reef	Oct.
	North To Alaska	Nov
	Esther And The King	Nov
	Tess Of The Storm Country	Nov.
	Desert Attack	Nov.
	Goddess Of Love	Nov.
	The Wizard of Baghdad	Dec.
	Flaming Star	Jan.
	The Little Shepherd Of Kingdom Come	Jan.
	Marriage-Go-Round	Jan.

United Artists

5937	Dog's Best Friend	Jan.
6001	Happy Anniversary	Dec.
6002	Vice Raid	Feb.
6003	On The Beach	Feb.
6004	Gunfighters of Abilene	Jan.
6005	Solomon and Sheba	Jan.
6006	The Pusher	Feb.
6007	Oklahoma Territory	Mar.
6008	Take A Giant Step	Mar.
6009	Three Came to Kill	April
6010	The Unforgiven	April
6011	The Boy and the Pirate	April
6012	The Fugitive Kind	May
6013	Noose For A Gunman	May
	Quiet Flows the Don—USSR	May
6014	The Gallant Hours	May
6015	Music Box Kid	June
6016	Macumba Love	June
6017	The Apartment	July
6018	Cage Of Evil	July
6019	Studs Lonigan	Sept.
6020	Last Days of Pompeii	July
6023	Elmer Gantry	Aug.
6024	Walking Target	Nov.
6025	The Night Fighters	Sept.
	The Magnificent Seven	Oct.
	Inherit The Wind	Nov.
	The Alamo	Nov.
	Police Dog Story	Dec.
	Exodus	Dec.
	The Facts Of Life	Jan.
	Five Guns To Tombstone	Jan.
	The Misfits	Jan.

Universal

6003	Operation Petticoat	Dec.
6004	Private Lives Of Adam and Eve	Dec.
6005	Othello (U.S.S.R.)	Jan.
6006	Hell Bent For Leather	Feb.
6007	Four Fast Guns	Feb.
6008	Head of the Tyrant	April
6009	Too Soon To Love	Mar.
6010	The Glenn Miller Story—RE	Mar.
6011	The Snow Queen	Apri
6012	The Cossacks	May
6013	The Brides Of Dracula	June
6014	The Leech Woman	June
6015	Portrait In Black	July
6016	Dinosaurus	July
6017	SOS Pacific	Aug.
6018	College Confidential	Aug.
6019	Chartroose Caboose	Aug.
6020	Seven Ways From Sundown	Oct.
6021	Between Time and Eternity	Sept.
6101	Midnight Lace	Nov.
6102	Private Lives Of Adam And Eve	Dec.
6103	The Grass Is Greener	Jan.
6104	The Great Imposter	Feb.
6105	The Shakedown	Feb.
6106	Romanoff And Juliet	Mar.
6109	The Secret Ways	Apri.
6110	Tomboy And The Champ	April
	Spartacus	

Warners

907	The Miracle	Dec.
908	Cash McCall	Jan.
909	The Bramble Bush	Feb
910	Rise And Fall Of Legs Diamond	Feb.
911	Guns Of The Timberland	Mar.
912	This Rebel Breed	Mar.
913	The Threat	Mar.
914	Tall Story	April
917	Sergeant Rutledge	May
918	Hannibal	June
919	Ice Palace	July
920	Hercules Unchained	July
921	Ocean's Eleven	Aug.
001	The Crowded Sky	Sept.
002	Sunrise At Campobello	Oct.
004	Girl Of The Night	Oct.
005	The Dark At The Top Of The Stairs	Oct.
007	The Sundowners	Dec
	Fever In The Blood	Jan
	Gold Of The Seven Saints	Feb

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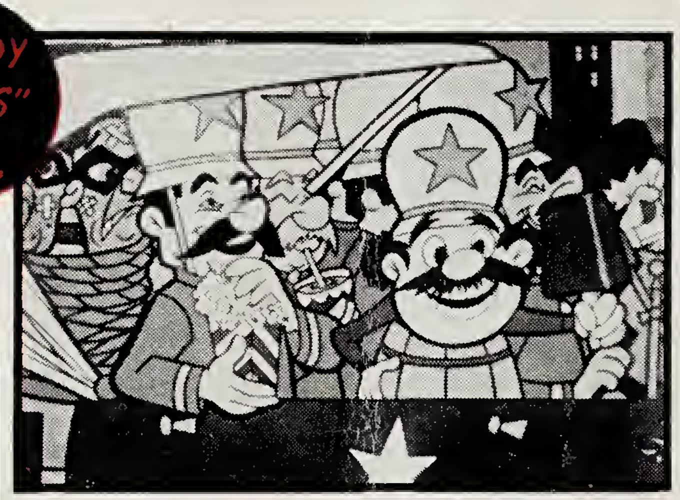
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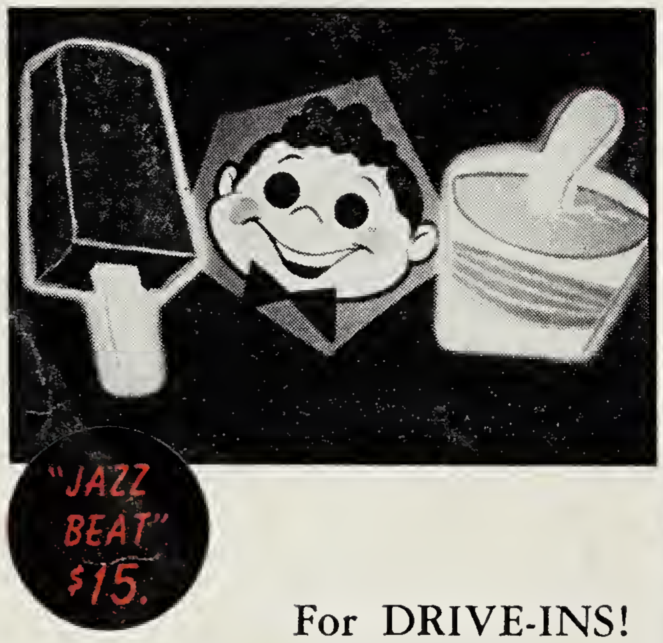
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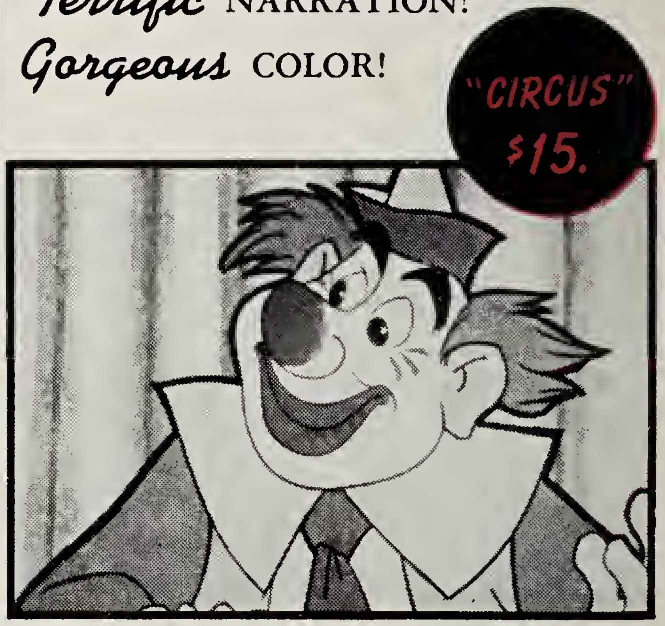

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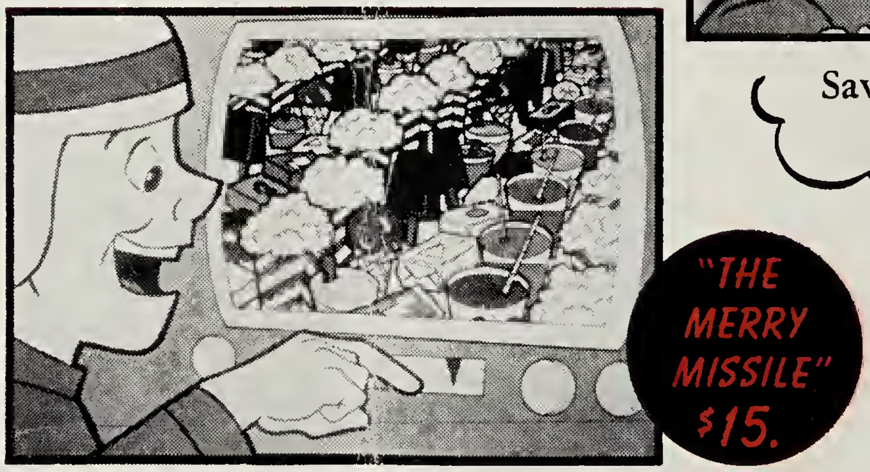
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MOTION PICTURE EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JANUARY 11, 1961
Volume 65 Number 6
IN THREE SECTIONS • THIS IS SECTION ONE

Paramount Sets '61 Sales Drive

(See Page 5)

11 Cry "Blacklist" In Damage Suit

(See Page 8)

PAUL J. GREENHALGH, general manager, MOTION PICTURE EXHIBITOR, died this week after a lengthy illness. He was senior employee of the publication, having joined it in 1922.

Echo from a Critic...

(see editorial—page 3)

sons & lovers

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co-winner

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Member Audit Bureau of Circulations

Volume 65 • No. 6

JANUARY 11, 1961

MOTION PICTURE
EXHIBITOR
Plus... SHOWMEN'S TRADE REVIEW

ECHO FROM A CRITIC

On Dec. 21, we editorialized on the strange ways of distribution in the Philadelphia area that resulted in a good motion picture, Warners' "THE SUNDOWNERS," being denied a downtown first-run date despite the fact that at least one first-run outlet had bid for it.

Instead, the film was saturated in 17 sub-run situations in the city for the holiday season. Remember, this is the same film that played New York's famed Radio City Music Hall along with the celebrated Christmas show.

It seems we were not the only ones puzzled by the treatment accorded the film in Philadelphia. Ernie Schier, movie critic for the Philadelphia Bulletin, echoed our sentiments on Jan. 1, and his comments, looking at the situation from the moviegoers point of view, deserve an industry airing as well. In part, this is what he had to say:

"It's a bother that there isn't a better system of releasing films than the shotgun technique of the last two weeks. The danger of such year-end prodigality is the confusion it can create in the minds of discriminating moviegoers, resulting in some better-than-average films being overlooked.

"One special case is 'The SUNDOWNERS.' Ordinarily a film produced and directed by Fred Zinnemann, with the added marquee value of Deborah Kerr and Robert Mitchum as co-stars, would be accorded full welcoming honors in a first-run center city theatre.

"But the influx of new films, coupled with the number of holdovers and reserved seat engagements, made this impossible. 'THE SUNDOWNERS,' a warm and appealing tale of life in Australia in the 1920s, had to forego the customary buildup and seek hospitality in neighborhood theatres." (Mr. Schier could not be expected to understand the peculiarities of film selling that resulted in what seemed to be a generous bid by a first-run house being ignored so this slight departure from the facts is understandable.)

Here, as you see, is the real danger. When established playoff patterns are destroyed for no apparent reason, good films are easily overlooked by a confused public. Yet it is a matter of record that films have amassed as much as 25 per cent of their total area gross from a first-run engagement.

And that ain't hay.

THE CASE OF THE NEARSIGHTED BUSINESS

"We live and we learn," a wise man once said. That wise man should have spent a little time in the film industry on the exhibition side of the fence. He would have said, "We live and we learn and we are amazed." Some of the strange twists and turns of exhibitor-distributor relations are indeed amazing.

Not satisfied with dictating percentage terms and specifying the days of the week a picture is to be played, one distributor has added a new wrinkle brought to our attention by a theatre subscriber.

This concerns situations in which exhibitor and distributor have always played pictures on a sliding scale. The distributor now insists before the contract is signed that a high percentage floor be established. In this way, the scale becomes meaningless. If the picture fails to live up to expectations, the element of loss rests squarely with the theatre. This is despite the fact that the record of this company's films has not been distinguished of late.

We admit that the movie business is a gamble, but let it be an equal gamble for all concerned. When one party can't win and one party can't lose, you are no longer gambling—you are playing Russian roulette.

Such stories as this one conjure up fantastic notions. The next thing we know, a new clause will be put into effect in film contracts prohibiting an exhibitor who has been suffering heavy losses from closing his theatre. In this way, theatres will remain open so as to be available to distributors as convenient comfort stations.

Don't laugh, it is not as far fetched as it sounds. Not too long ago, a ruling was handed down in a labor dispute involving an employer who wished to close up shop and his workers who insisted on being paid whether he remained in business or not. The ruling said that it was inconceivable that an employer faced with bankruptcy should be forced to remain open or to pay laid-off workers indefinitely just to satisfy union demands (demands that in many instances are a major factor in business failure). This ruling has not yet been upheld.

Sometimes we get the feeling that too many people in this business are nearsighted. They just can't see far enough into the future to know that the quick extra buck they chase today may well eliminate their customers tomorrow. So we live and we learn and we are amazed.

At least it keeps us on our toes.

GRIN OF THE WEEK

A friend of ours, who operates a theatre and can't remember the last time a film salesman called on him personally, is handing cards around to his cronies that prove at least he hasn't lost his sense of humor. Headed "TO MY CUSTOMERS," the cards read as follows, discussing conditions from a salesman's point of view.

"Due to my independent position as a salesman and because of the product shortage, I have decided to limit my time as best suited to my own convenience.

"At the present moment, it pleases me to call on you on Thursdays between the hours of 2:00 and 4:00 p.m. Probably by phone. This will allow me to start and extend my weekends without interruption.

"NOTE: The above regulations apply only as long as business is good. After that, I will be around kissing your hand as usual."

As you can tell, there is more than a little bitterness behind this grin of the week.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A son, their third child, was born to **Mr. and Mrs. Myron Mandel**, New York City, in Phelps Memorial Hospital, Tarrytown. Grandfather is national director of advertising and publicity, RKO Theatres, Long Beach, N. Y.

A son was born to the wife of **William Sidenstecker**, Allied Artists office manager and booker in Detroit.

Obituaries

Burtus Bishop, Sr., 81, father of **Burtus Bishop, Jr.**, MGM's assistant general sales manager, died in Winston-Salem, N. C. He is also survived by another son and daughter.

Golde L. (Jean) Brumberg, 62, wife of **William W. Brumberg**, western exploitation and cooperative advertising director for Warners, died at Kaiser Hospital, Los Angeles, following a long illness. In addition to her husband, she is survived by her mother and a sister, both of Sandwich, Ill.

John Stoddard Connolly, 73, chief of the domestic motion picture division of the U.S. Information Agency, died in New York. He was Washington representative of the MPDA from 1919 to 1927 and became European director of the American Newsreel Company and was named chief of the newsreel division of the Office of Inter-American Affairs in 1941.

Barry Fitzgerald, 72, veteran star of stage and screen who had been in Hollywood since 1936 after being with the Abbey Theatre of Dublin, died in a Dublin Hospital. He is survived by his brother, actor Arthur Shields.

Paul J. Greenhalgh, 56, general manager, MOTION PICTURE EXHIBITOR, died on Jan. 8 at his Wynnewood, Pa., home after a lengthy illness. Greenhalgh, who joined MOTION PICTURE EXHIBITOR in 1922, was promoted to advertising manager in 1926. More recently, he has been identified with the publication's development, editorial policy, circulation, etc. He has also been active with theatre sidelines. He was a member of Motion Picture Pioneers, Variety Club, and active in numerous Philadelphia area civic and charitable endeavors. He is survived by his wife, four sons, a sister, and a brother. The body is on view today (Jan. 11) at the McConaghy Funeral Home, Lancaster and Wyoming Ave., Ardmore, Pa. Funeral services will take place tomorrow (Jan. 12) at 10 a.m. from the Presentation Blessed Virgin Mary Roman Catholic Church, 230 Haverford Road, Penn Wynne, Pa.

Fifi Harding, MOTION PICTURE EXHIBITOR Boston correspondent, died and was buried in Newton, Mass. Following an operation, it was discovered that she had cancer.

Glenn H. Haviland, 20th-Fox salesman and a founder of the Variety Club of the Northwest, died in Seattle.

Jack Kirsch, 57, president, Allied Theatres, died in Michael Reese Hospital, Chicago, where he had been ill for six weeks. He was president of Allied Theatres of Illinois for over 20 years. In October, he was elected national president of Allied Theatres of America, but had to resign because of illness. He was also a former chief barker of Tent 28, Variety Club of Illinois. Survivors include his widow, a son, a daughter, a brother, and three sisters.

James P. Papayanakos, 84, who had been an exhibitor in northern New York state since 1908, died at his home in Gouverneur, N. Y., following an extended illness. With his brothers, he came to this country from Greece, and opened the first motion picture theatre in Watertown, N. Y. In recent years, he had conducted the Gralyn in Gouverneur, and the Roxy and Hi-Way Drive-In, Potsdam. Survivors include his wife, a brother, and three nephews, who either own or manage theatres in Massena, Potsdam, and Lowville, N. Y.

Nathan Schultz, 55, president Allied Artists Film Dist. of Cleveland, died there. Survivors include his widow, a son, a daughter and a brother, **Samuel**, who is branch manager of Allied Artists Film Dist. of Cleveland.

Arthur Waters, 63, theatre reviewer for Variety in Philadelphia, and former drama critic on Philadelphia newspapers, died in Hahnemann Hospital. He was drama critic on the old Public Ledger.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 9

PAUL J. GREENHALGH

(1904-1961)

For more than six months, Paul Greenhalgh, general manager of this publication and my dear friend, suffered the agonies of a crippling disease. His death on Sunday, Jan. 8, left a gaping hole in this organization and in the hearts of all who knew him.

We were associated for more than 30 years and in all that time there was never a harsh word between us. This is not unusual for Paul had no enemies. Instead, he was a man who made everlasting friendships and earned the respect of all who knew him in both his business and social life.

He was a proud, religious family man. He can never be replaced. He will never be forgotten.

The same week brought me personally and this industry a double loss as Jack Kirsch was also lost to us. Here was a man dedicated to service. He was active in every community and charity endeavor, the war effort, and tireless in his service to his own industry. He will be missed by a host of friends.

JAY EMANUEL

BROADWAY GROSSES

Top Films Draw Crowds

NEW YORK—Business was apparently on the up-swing in the Broadway first-runs.

"MARRIAGE-GO-ROUND" (20th-Fox). Paramount reported $45,000 for the opening session.

"THE SUNDOWNERS" (WB). Radio City Music Hall hit $100,000 for Thursday through Sunday, with the fifth week sure to top $145,000. Stage show.

"BUTTERFIELD 8" (MGM). Capitol reported $33,000 for the eighth week.

"BEN-HUR" (MGM). Loew's State announced that the 60th week would tally $33,350. Road show.

"EXODUS" (UA). Warner stated that the fourth week would reach a booming $49,000. Road show.

"SPARTACUS" (U-I). DeMille totalled $26,000 for the 14th week of road show engagement.

"CINDERFELLA" (Paramount). Victoria reported $23,000 for the fourth week.

"THE GRASS IS GREENER" (U-I). Astor stated the third week was sure to top $30,000.

"THE THREE WORLDS OF GULLIVER" (Columbia). Forum claimed $19,600 for the fourth week.

"PEPE" (Columbia). Criterion announced the third week of road show engagement as $36,300.

"THE ALAMO" (United Artists). Rivoli claimed the 11th week of road show engagement as $23,000.

Martins Buy Crescent Houses

NASHVILLE, TENN.—E. D. Martin and Roy E. Martin, Jr., Columbus, Georgia, owners of Martin Theatres, and Roscoe Buttrey, president, Crescent Amusement Company, announced that the Martin Brothers have purchased approximately 45 of Crescent's theatres in Tennessee, Alabama, and Kentucky.

Included in the Martin Brothers operations are other theatres and real estate in the south and TV stations—WTVC in Chattanooga, Tenn., and WTVM in Columbus, Ga.

Buttrey stated that the directors of Crescent had accepted the Martin's offer, subject to the ratification of the stockholders, as a major step in diversification.

Seen at a dinner given recently by the Ambassador of Pakistan to the United Nations in honor of Frederick H. Boland, president, UN General Assembly, are, left to right, Homi H. Baigmohamed, United Artists' distributor and exhibitor in Pakistan; Mrs. Said Hasan, wife of the Pakistan Ambassador; Arthur B. Krim, president, United Artists; Mrs. Krim; Ambassador Said Hasan; and Mrs. Baigmohamed.

Para. Sets Sales-Merchandising Drive

Balaban Marks 25 Years With Firm As Toppers Outline Plans For Peak Production During 1961

NEW YORK—Marking 25 years of service to Paramount Pictures Corp., company president Barney Balaban was presented with an engraved Zodiac wristwatch by George Weltner, president of Paramount Film Distributing Corp.

The ceremony took place at the opening session in New York of Paramount's 1961 Sales-Merchandise Drive, presided over by Jerome Pickman, vice-president and newly-appointed domestic general sales manager.

The inscription read: "To our respected president, 1936-1961, from a devoted sales organization."

Speaking before the sales executives under the direction of vice-president and eastern sales manager Hugh Owen, Pickman called for the "development of new ideas to realize the full potential of the sales power in our new attractions."

Flanked by virtually every key corporate executive, Pickman's message followed addresses by Balaban, Weltner, Jack Karp, studio head; Sidney Deneau, vice-president and western sales manager; and Owen.

Balaban's speech was noted for its highly-positive affirmation of faith in the future of the motion picture industry and Paramount's place in that future. "We plan to devote ourselves to theatrical film production more than ever before," he stated, citing an investment of $21,400,000 in nine films started since August, 1960, and $30,000,000 in current preparatory work. Referring to the results of this expenditure, Balaban affirmed, "Not since I saw the first rough cut of 'The Ten Commandments' have I been so enthusiastic about the future of this company."

George Weltner read a telegram to the assembly from Adolph Zukor, chairman of the board and founder of the company, who was 88 years old on Jan. 7. "I want to offer my every assistance and do anything that I can to contribute to the future success of our great company. I feel certain that this year and years to come will add greater glories to the great name of Paramount and its continuing presentation of great entertainment to the audiences of the world."

Pickman added, "We cannot depend on hard work alone to accomplish this objective. We need some healthy dissatisfaction and the realization that things can be done differently. We want more direct sales contact and less paperwork. There is a comprehensive program in work to simplify our procedures."

Pickman declared that he would travel across the country this year and visit with every Paramount salesman and every important Paramount customer with the object of intensifying his first-hand knowledge at point-of-sales.

Reacting to a presentation of Paramount film production plans by Karp, Pickman declared, "I defy anyone to take any other company's lineup and match it with ours."

Karp analyzed the eight pictures completed and awaiting distribution: Hal Wallis' "All in a Night's Work," "The Counterfeit Traitor," Perlberg and Seaton's "The Pleasure of His Company," Jurow and Shepherd's "Breakfast at Tiffany's," Bryan Foy's "Blueprint for Robbery," Shavelson and Rose's "On the Double," Jurow and Shepherd's "Love in a Goldfish Bowl," and Marlon Brando's "One-Eyed Jacks."

Four pictures are currently before the cameras. In Hollywood, Hal Wallis' production of Tennessee Williams' "Summer and Smoke" starring Laurence Harvey and Geraldine Page, and Jerry Lewis' "The Ladies' Man," starring Lewis, Helen Traubel, Diana Dors, George Raft, and Harry James; in Tanganyika, Howard Hawks' "Hatari!" starring John Wayne; and in Japan, Steve Parker's "My Geisha," starring Shirley MacLaine and Yves Montand.

Within the next few months, the studio plans to start production of John Cassavetes' "Too Late Blues," Edmond O'Brien's "The Soft Touch," Hal Wallis' "Hawaii Beach Boy" starring Elvis Presley, Robert Pirosh's tentatively-titled "The War Story" starring Bobby Darin, Bob Newhart, Fess Parker, and Harry Guardino, and Bryan Foy's tentatively-titled "The Prison Story," starring Stella Stevens.

Fox Sells Gaumont British Interest To Rank Group

NEW YORK—It was announced by 20th Century-Fox Film Corporation that it had reached an agreement to sell its share of Gaumont British, Ltd., for $11,200,000 to the Rank Organization, Ltd.

Gaumont operates about 200 theatres in England, while the Rank Company is a producer and exhibitor of motion pictures in England.

The agreement provides that 20th-Fox will sell its interest in Metropolis and Bradford Trust, Ltd., a company in which is vested voting control of Gaumont British. The 20th-Fox company acquired a 50 per cent interest in Metropolis and Bradford in July, 1929. The investment is carried in the Fox company's books at $4,940,000.

Rank, the announcement added, is to pay Fox $1,400,000 immediately and the balance by installments over 11 years at 4½ per cent interest.

L. A. Okays Film Museum

HOLLYWOOD—The Los Angeles County Board of Supervisors after previously stalling progress on the Hollywood Motion Picture and Television Museum finally approved and voted to underwrite the project. Museum Commission chairman Sol Lesser gave leadership to the project.

Lesser convinced the Commission that the film companies will equip the museum and supply exhibits far in excess of the $4,000,000 of the County's credit for funds for building the museum. He also pointed out that the museum will provide a cash revenue for the County instead of a deficit.

Expenditure of $162,500 for architectural fees and an estimated $300,000 for purchase of ground, subject to legislation by the State Assembly, were okayed.

New Promotional Ideas Developed By Para. Execs

Pledging exhibitors that 1961 will be "another year of new ideas at Paramount," Martin Davis, director of advertising, pub-

(*Continued on page 9*)

Distribs Lose Battle For Pa. Censor Refund

PHILADELPHIA — Film distributors in Pennsylvania were turned down by the State Supreme Court unanimously in their attempt to recoup hundreds of thousands of dollars in fees paid under the now defunct 1915 Motion Picture Censorship Law.

The distributors moved to get back the $2 fees paid to have their films censored when the state's high court declared the 1915 act unconstitutional in 1956.

The test action was brought by Box Office Pictures, Inc., and Screen Guild Productions of Philadelphia, seeking refunds of $8,564 and $2,942, respectively, for 1947 through 1951. They appealed to the court when the State Board of Finance and Revenue and the Dauphin County Court denied the refund petition.

Judge Michael J. Eagen, writing the Supreme Court opinion, said the distributors had not complied with the requirements of the state fiscal code concerning refunds and did not claim they paid the fees under "duress or compulsion." He also noted that they did not bring the action within five years as required, and that although motion picture censorship was in effect since 1911 the distributors never questioned its validity until 1956. The fees, said the judge, were paid without protest . . . for the inspection service of the censorship board. They received "substantial benefits" from these services. "There was a benefit without resulting loss to those now complaining," Judge Eagen observed, "inasmuch as the costs incident to these services were, undoubtedly, cast upon the theatre-going public."

Loew's House To Be Razed

NEW YORK—Loew's 72nd Street, located on the west block-front of Third Avenue between 71st and 72nd streets, drew its curtains for the last time after the Jan. 1 presentation of "The World of Suzie Wong." It will fall beneath the wrecker's hammers to make way for a 20-story luxury apartment house to be erected by the Tishman Realty Company, which, eight months ago, consummated a 99-year ground lease with Loew's Theatres, Inc., owners of the property.

Unlike such theatres as the Roxy and Empire, latter-day victims of Manhattan's burgeoning commercial and residential demands, Loew's 72nd Street will leave no memories of live acting talent. The ornate showplace, which opened its doors on Feb. 20, 1932, and is young as theatres go, has always maintained a policy of presenting motion pictures alone. In fact, it is one of the city's few theatres of its size (2,673 seats) without a stage.

Jaffe Heads Fund Drive

NEW YORK—Leo Jaffe, Columbia Pictures' first vice-president and treasurer, was named chairman of the amusement division of the Federation of Jewish Philanthropies at a luncheon meeting called to formulate fund-raising plans.

Jaffe extended the group's appreciation to Arthur B. Krim, president, United Artists, the 1959 chairman, and to Herman Robbins, National Screen Service, who was guest of honor of the industry dinner last year.

Variety For Selective Audiences Seen Key To Hollywood's '61 Slate

HOLLYWOOD—Hollywood in 1961 will produce a great variety of motion pictures to appeal to all segments of the American and the world-wide audience, Eric Johnston said in a New Year survey.

The president of the Association of Motion Picture Producers declared:

"In the coming year there will be continued emphasis on story material taken from plays and books and magazines.

"We are now in an era of selectivity—selectivity by producers, and selectivity by audiences. The motion picture public has shown that it does not want patterned mediocrity, nor routine films ground out for the so-called mass mind. It wants invigorating, stimulating, and challenging entertainment in motion pictures.

"The public has grown up intellectually. It is mature. The mature audience requires material that is up to its own intellectual level.

"This does not by any means indicate that the motion picture theatre has abandoned its role as the center of fine entertainment for persons of all ages and a wide range of tastes. Quite the contrary. The theatre is more than ever the place to find such entertainment.

"Look at the holiday season just ended. The theatres have been filled with family audiences, sharing together the experience of theatre-going.

"In the coming year there will be a wide choice of films to be selected by parents for their families' enjoyment.

"Motion pictures are reviewed in advance of exhibition by newspapers and magazines. In addition, many national organizations view and rate films for the information of the public. Thus, the public has many easily accessible advance sources to assist in making selections.

"Selectivity serves a most useful purpose, for the public and for the industry. It makes for more diversity and for better pictures.

"The industry has faith in the good sense and judgment of the audience.

"Within the framework of the Motion Picture Production Code Hollywood films will continue that quality which has given them acknowledged leadership."

Johnston said there would be a continuing resurgence for the American motion picture in 1961.

"The American film," he added, "will play an increasingly important role in carrying the message of democracy and freedom throughout the world."

Summarizing the state of the industry, Johnston said:

"At the beginning of 1961 we find 30 films in production by Hollywood producers, approximately two-thirds of them actually shooting in Hollywood.

"Twenty-one features are scheduled to start in January. Seventeen will be shot on Hollywood stages.

"One hundred and seventy features already are scheduled for filming in 1961. While a few of these may not reach production this year, many others not now scheduled will be made.

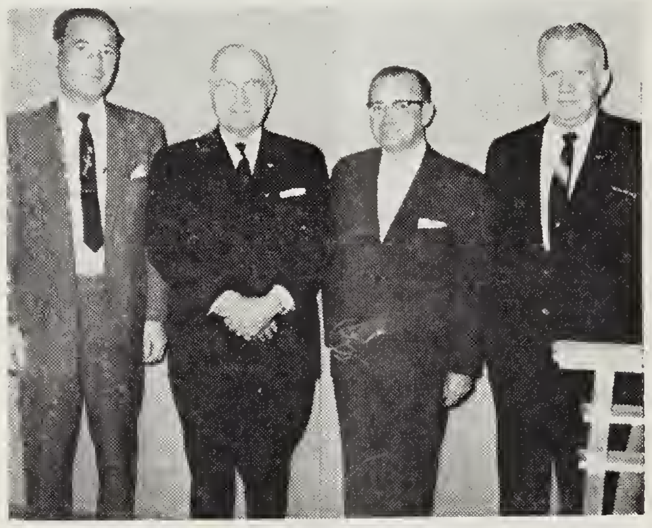
"In 1960 Hollywood endured one of the most trying years in its history. Two strikes strangled film production and brought dire predictions that the industry would never recover from this paralyzing blow.

"A shift in the patterns of production brought other dire predictions of the end of the major companies as leaders in the industry. But these companies came out of the year with their leadership more firmly established. These companies provide the basic stability of the industry—the facilities, the financing, continuity of employment, initiative, and responsibility.

"The partnership between these companies and outstanding independent producers is the key to film production in Hollywood. I cannot too warmly speak of the contributions that independent producers are making to the continuing welfare of the industry.

"In Hollywood, in New York, in key cities all over the country, among producers, distributors and exhibitors, I find a pervasive optimism. The innate vitality of the industry is evident.

"For 1961, I see a good year in motion pictures—good for the audience and consequently good for the industry."



Former President of the United States Harry S. Truman visited Columbia's home offices recently to view a special screening of William Goetz' "Cry For Happy." With Truman are A. Schneider, president of Columbia; Leo Jaffe, Columbia first vice-president and treasurer, second from right; and George Campbell, author of the film. Truman is a friend of Campbell's from the author's naval days.

Pathe Ups Film Budget

HOLLYWOOD—Pathe-America announced that the budget on its first production "The Deadly Companions," has been increased by $150,000 on recommendation of the joint Pathe-America-TOA committee. The picture will now be filmed in Pathe Color instead of black and white.

U-I Financial Report Seen Hitting New High

NEW YORK—Financial observers estimated that Universal Pictures earned about $6,000,000 on its 1960 fiscal year ended Nov. 1 last. The indicated result compares with net of $1,031,000 of 95 cents per share on 1959 operations; and $4,698,000, or $5.02 per share, after a special credit reflecting proceeds from the sale of the company's studio property.

The estimated result for 1960 approximates $7 per share on the 888,390 shares outstanding, and would be an all-time earnings record for the company.

Universal's audited annual report is expected to be ready about the middle of the month.

Pickus Stresses Exhib Production In 1961

NEW YORK—The following 1961 forecast was issued by Albert M. Pickus, president of Theatre Owners of America:

"I expect the year 1961 will be a milestone in exhibitor annals—the year that will be recorded as the one in which theatre owners guaranteed their own future by producing the first of their own motion pictures.

"It is reasonable to expect that the year 1961 will see Pathe-America Distributing Company, ACE Productions, and perhaps others, providing theatres with their own sponsored films.

"At the present time it appears that the 1961 release schedules of the major Hollywood film companies will contain fewer films than the 226 they gave us in 1960. I predict that as these exhibitor-backed sources of supply begin delivering film the major companies should review their schedules and feel compelled to make more pictures too.

"These things, if they are done, will put us in a position to fight off any competition for the amusement dollar, either now in existence, or which may come in the future.

"I look to 1961, too, as the year that moderation will return to the content of film with the industry going back to the more wholesome, but no less provocative, fare. The forces of exhibition, buttressed, I hope, by the producers themselves, will check the trend towards screen frankness, by embarking on the production of pictures of more universal appeal. That accomplished, we shall recapture the audiences that have drifted from habit to indifference as to motion pictures.

"TOA will continue its rapid growth during the coming year. We shall add many additional small theatres to our membership roster, 90 per cent of which is now composed of one, two, or three theatre operations. We shall establish more state and regional units. As a national exhibitors' association, with the experienced staff, the financial soundness, and the dedicated officers, TOA will make even greater strides in the months ahead.

"1961 can be a good year for exhibition!"

Eyes Of Texas On Drive-Ins

DALLAS—Al Reynolds, convention chairman for the ninth annual Southwestern Texas Drive-In Theatre Owners Association Convention, Feb. 7-9, Sheraton Dallas Hotel, has announced that the theme for this convention will be "The Drive-In Theatre of Tomorrow." Tom Paukin, well known architect and engineer of Dallas, has designed this unique concept. A model approximately 4 feet by 8 feet will be on display in the lobby of the Sheraton Dallas.

Another new and unusual feature of this convention will be a business session held on the premises of the Buckner Drive-In, one of the most modern drive-in theatres in the southwest. As this is the only convention in the nation specifically for drive-in theatres, it is therefore the only one which high lights drive-in theatre operational problems.

A. J. Schmitt, manager, Houston Popcorn and Supply Co., will again be chairman of the concession clinic.

This year, for the first time, the Texas Drive-In Theatre Owners Association has invited all of the owners of the approximately 5,200 drive-in theatres in the nation to attend their convention. They are looking forward to having the largest registration and most successful convention in their history.

TOMBOY IS THE CHAMP!

An all-time record Texas saturation launches "Tomboy and the Champ" with gala world premiere scheduled for Houston, January 25, to be followed by unprecedented openings in over 500 theatres throughout the state.

TOMBOY AND THE CHAMP

in Eastman
COLOR

STARRING CANDY MOORE · BEN JOHNSON · JESSE WHITE AND CHAMPY, THE ANGUS

Screenplay by VIRGINIA M. COOKE · Directed by FRANCIS D. LYON · Produced by TOMMY REYNOLDS and WILLIAM LIGHTFOOT · A SIGNAL PICTURES PRODUCTION · A UNIVERSAL-INTERNATIONAL RELEASE

Guest Stars REX ALLEN · CASEY TIBBS · JERRY NAILL

GUARANTEED PRE-SOLD BY UNIVERSAL

A NEW BOX-OFFICE "CHAMP" IS ON ITS WAY. WATCH FOR RECORD RESULTS FROM THIS RECORD TERRITORIAL SATURATION.

11 Writers, Actors Charge Blacklist In Suit Seeking $7,650,000 Damages

WASHINGTON, D.C.—A suit was filed in Federal District Court under the antitrust laws, seeking $7,650,000 in damages and injunctive relief by Herbert L. Biberman, Lester Cole, John Howard Lawson, Albert Maltz, Robert L. Richardson, Frederick I. Rinaldo, Philip Stevenson—all writers—and the following performers: Alvin Hammer, Mary Virginia Farmer, Gale Sondergaard, and Shimen Ruskin against Allied Artists, Columbia, Walt Disney Productions, MGM, Paramount, 20th-Fox, Universal, Warners, their distributing affiliates, and the Motion Picture Association of America and its affiliate, the Association of Motion Picture Producers.

The injunction would outlaw the use of the alleged blacklist by the defendants. This list is said to have been made up of names compiled by the House Committee on Un-American Activities from 1952 and 1953 and later from names said to have been furnished by the American Legion.

All of the plaintiffs contend they suffered loss of employment because of a blacklist, with the writers saying they had to work under assumed names to have their work accepted.

The reports that a blacklist was maintained go back to 1947 following a meeting of industry heads at the Waldorf-Astoria Hotel by MPAA president Eric Johnston. The industry at the time faced severe criticism because it allegedly sanctioned employment of subversives and witnesses who had refused to testify before the House Committee on Un-American Activities. The so-called "Waldorf Manifesto" issued by Johnston and concurred in by Donald Nelson, then president of the Society of Independent Motion Picture Producers, pledged those subscribing to it not to employ "a Communist or a member of any party or group which advocates the overthrow of the Government of the U.S. by force or by any illegal or unconstitutional methods." It also declared it would suspend those who had refused to answer questions put to them by the House Committee on Un-American Activities and would not re-employ them until they had taken oaths they were not Communists."

The suit charges a blacklist exists and that it was circulated throughout the industry with a "concerted refusal to deal or distribute" films made with blacklisted talent and "a refusal to hire such talent." Each plaintiff asks actual damages of various amounts, which if granted would be tripled under the punitive provisions of the antitrust laws.

Attorneys for the plaintiffs are David I. Shapiro, of Washington; Ben Margolis, of Los Angeles; and A. L. Wirin, New York City.

King Bros. Report Profit

HOLLYWOOD—King Brothers Productions reported a net profit of $53,679.33, after taxes, from operations in the fiscal year ended Aug. 31, 1960, it was reported by president Frank King.

Film earnings amounted to $646,965.55 during the fiscal year. Unremitted foreign funds from films in release amounted to $141,059. Current assets were given in the stockholders' report at $1,057,659, compared with current liabilities of $144,229, including $79,079 for income taxes.

Salah M. Hassanein, center, vice-president, United Artists Theatres Circuit, signs the contract for the opening of UA's "West Side Story" at the Rivoli on Oct. 18 for its world premiere roadshow engagement. Looking on are William J. Heineman, right, UA vice-president in charge of distribution, and David E. "Skip" Weshner, sales representative, Mirisch Company.

Md. Exhibs Gain In Tax Fight

BALTIMORE, MD.—Through the concerted efforts of all members of Allied Motion Picture Theatre Owners of Maryland, Inc., under the guidance of C. Elmer Nolte, Jr., general manager of the F. H. Durkee Enterprises, chairman of the legislative committee of Allied and national treasurer of National Allied, it appears that the proposed increase of 4½ per cent on the admission taxes will be abandoned by the City Council.

In speaking for the industry as a whole, Nolte also spoke for the TOA Maryland unit, who cooperated through their legislative chairman, William Fischer, Carlin's Drive-In.

"Sons" Tops NBR Poll

NEW YORK—The Committee on Exceptional Films of the National Board of Review of Motion Pictures named the English-made 20th-Fox release, "Sons and Lovers" as the best film of 1960, and its director, Jack Cardiff, best director.

"The World Of Apu" was named best foreign film shown here during the year.

Four Producers Join Roster Of MPAA

NEW YORK—The Motion Picture Association of America took steps to bring about closer cooperative relationships with production in Hollywood. At a meeting of the board of directors, four leading Hollywood producers were elected to membership in the Association and to the board of directors.

The admission to membership and the election to the board of these producers resulted from discussions between Eric Johnston, MPAA president, and Walter Mirisch, president of the Screen Producers Guild.

The new MPAA directors, all members of the SPG, are Pandro S. Berman, William Perlberg, Jerry Wald, and Mirisch.

"Independent production has come in the last few years to occupy a foremost place in Hollywood," Johnston said. "Many of the finest pictures being produced today combine the talents and skills of independent producers.

"This joining today, I believe, heralds the beginning of a significant and constructive partnership that will promote the common welfare of the entire industry by assuring a vigorous, viable future for the American motion picture."

Johnson also reported to the board that the committee to consider the establishment of a West African Development Company, consisting of Barney Balaban, Wolfe Cohen, Arnold Picker, and Eric Johnston, have met and will make recommendations in the near future on steps to be taken to further the project.

V. C. Ends Regional Meets

PHILADELPHIA—Seventeen chief barkers and international officers will meet at the Bellevue-Stratford Hotel here on Jan. 17 for the fourth and final regional meeting of Variety Clubs International, it is announced by international chief barker Edward Emanuel.

The visiting Varieteers will precede their business sessions by attending the Philadelphia tent's annual banquet which is to be held in the same hotel on Jan. 16.

Previous meetings were held earlier this month in Los Angeles, Chicago, New Orleans. The upcoming celebration of Variety Clubs Week, and the organization's annual convention to be held in Miami next April are among subjects to be covered.

San Francisco Legal Battleground As Four More Exhibs Start Suits

By MARK GIBBONS

SAN FRANCISCO—Still another movie monopoly suit has been filed in Federal Court here, the third in three weeks to make this city apparently the nation's legal battleground for the war of independent exhibitors against circuit houses. This time the suit by four drive-in firms seeks $1,125,000 in treble damages from 10 major distributing firms, United California Theatres, Inc., and Blumenfeld circuits.

The latest complaint virtually echos the charges in the two previous suits filed this month. Collusion is charged against distribs and exhib chains to prevent first-runs to other than downtown houses in San Jose, Sacramento, and Oakland. Parenthetically, attorney for the plaintiffs is Joseph L. Alioto who filed the other two previous suits earlier this month and also is chief counsel in the long pending Samuel Goldwyn $2,000,000 antitrust action in this same court.

Plaintiffs in the latest suit are Syufy Enterprises (also an aggressor in another suit filed for seven independents against the same defendants and demanding more than $2,000,000 less than a month ago); Rancho Drive-In Theatres, Inc., Winchester Drive-In Theatres, Inc., and Bell Drive-In Theatres, Inc.

Besides asking a jury trial, Alioto called for a preliminary injunction restraining the defendents from continuance of the alleged conspiracy against his clients.

Lancaster, Taylor Top "Famous Fives" Poll

NEW YORK—Results of The Film Daily's 1960 poll of critics, reviewers and broadcasting film commentators in its annual "Filmdom's Famous Fives" resulted in the naming of Burt Lancaster in UA's "Elmer Gantry"; Charlton Heston in MGM's "Ben-Hur"; Jack Lemmon in UA's "The Apartment"; Spencer Tracy in UA's "Inherit The Wind"; and Ralph Bellamy in Warners' "Sunrise At Campobello" as giving the best performances by male stars.

Best performances by female stars went to Elizabeth Taylor in MGM's "Butterfield 8"; Greer Garson in Warners' "Sunrise At Campobello"; Shirley MacLaine in UA's "The Apartment"; Doris Day in U-I's "Midnight Lace"; and Jean Simmons in UA's "Elmer Gantry.'

Best performances by supporting actors were voted Arthur Kennedy in UA's "Elmer Gantry"; Stephen Boyd in MGM's "Ben-Hur"; Hugh Griffith in MGM's "Ben-Hur"; George Peppard in MGM's "Home From The Hill"; and Hume Cronyn in Warners' "Sunrise At Campobello."

Named as giving best performances by supporting actresses were Shirley Jones in UA's "Elmer Gantry"; Angela Lansbury in Warners' "Dark At The Top Of The Stairs"; Eve Arden in Warners' "Dark At The Top Of The Stairs"; Ina Balin in 20th-Fox's "From The Terrace"; and Myrna Loy in U-I's "Midnight Lace."

In the best performances by juvenile actors, Kevin Corcoran in Buena Vista's "Toby Tyler"; Troy Donahue in Warners' "A Summer Place"; Lee Kinsolving in Warners' "Dark At The Top Of The Stairs"; James MacArthur in Buena Vista's "Kidnapped"; and Robert Ever in Warners' "Dark At The Top Of The Stairs".

Best performances by juvenile actresses were voted Hayley Mills in Buena Vista's "Pollyanna"; Sandra Dee in U-I's "Portrait In Black"; Shirley Knight in Warners' "Dark At The Top Of The Stairs"; and Luana Patten in MGM's "Home From The Hill."

"Finds Of The Year" were named as Hayley Mills in Buena Vista's "Pollyanna"; George Peppard in MGM's "Home From The Hill"; Peter Sellers in Columbia's "I'm All Right, Jack"; Ina Balin in 20th-Fox's "From The Terrace"; and Troy Donahue in Warners' "A Summer Place."

The year's outstanding directors were named as William Wyler for MGM's "Ben-Hur"; Billy Wilder for UA's "The Apartment", Richard Brooks for UA's "Elmer Gantry"; Stanley Kramer for UA's "Inherit The Wind"; and Vincent Donahue for Warners' "Sunrise At Campobello."

The best photographed pictures were MGMs "Ben-Hur," Buena Vista's "Jungle Cat," 20th-Fox "Sons and Lovers"; UA's "Elmer Gantry"; and MGM's "Suddenly, Last Summer."

The best screenplays of the year were UA's "The Apartment," UA's "Elmer Gantry"; MGM's "Ben-Hur," Warner's "Sunrise At Campobello"; and UA's "Inherit The Wind."

Kerman Exits Governor Post

NEW YORK—Dave Emanuel, president and general sales manager of Governor Films, Inc., announced that Arthur Kerman has resigned as an officer and director of Governor Films, Inc., following the sale by Kerman to Dave Emanuel of his stock interest in that firm. Governor Films, Inc., is presently distributing the highly successful "Carry On Nurse,'

The NEW YORK Scene

By Mel Konecoff

ABOUT THE FARM TEAM: Columbia Pictures is going in for talent tryouts and grooming using a farm team type of set-up. For instance, the company has tied in with a summer theatre out on Long Island wherein Columbia contract players would be brought there to learn acting. The venture is supposed to get under way next summer. The thinking at the Columbia home office is that it would be nice to train new potential screen stars in the ways of the theatre first.

Appearances at the "farm" will not necessarily be limited to beginners, but the summer audiences may even find a sprinkling of familiar faces and semi-familiar names among those going through their paces on stage.

The studio is expected to also provide some scripts and story material for testing during the summer which should also serve to break in new writers, budding directors, and would-be technicians.

IN MEMORIAM: A Jonas Rosenfield 3rd Scholarship Fund has been set up to perpetuate the memory of the son of Columbia Pictures vice-president Jonas Rosenfield, who died in the tragic air collision on Dec. 16 over this city. Contributions can be made to the Fund c/o John Auerbach, 181 Salem Road, Roslyn Heights, N.Y.

MAGIC CARPET NOTE: Press agent Harvey Matofsky writes from the land of Aladdin in the ancient city of Kairouan, a tiny pocket of dust and decay on the Tunisian plain, that the name of Joe Levine is even now being blessed in the land where the burnoose is a national habit.

It seems as though Joe, knowing that the band of actors and technicians would be stranded there during the Christmas holidays, airlifted a huge Christmas tree with all the trimmings, presents, chefs, food, etc. Donald O'Connor, who is in the Levine epic, "The Wonders of Aladdin," was set to do the entertaining.

(Aside to Harvey: So where's the magic carpet? You thought you were going to spend your days and nights in Rome where girls are girls and the men know it. Ha, Ha, Ha. Camels you wanted. Camels you're getting)

THE METROPOLITAN SCENE: The Radio City Music Hall will participate in the Italian Centennial Celebrations in the U.S. by devoting its first stage show of 1961 to an all-Italian spectacle, according to president Russell V. Downing. In honor of the 100th anniversary of the unification of Italy, a company of more than 30 Italian artists will be brought to New York to take part in the show. . . . More greetings of the season in from the Jean Goldwurms, Paul Street, Marie Hamilton, Hortense Schorr, Charlie Schlaifer, Elinor Silverman, Stan Holmes, Sam Arkoff, Pintoff Productions, Russell Fifer, Marvin Levy, Dan Terrell, Jeff Martin, Jerry Sager, Jack Levin, Lars McSorley, Ed Feldman, Dick Brooks (who had a ball in Mexico), Gabe Sumner, George Bennett, Jeff Livingston, John Cassidy, Charles Okun, Sheldon Gunsberg, Bill O'Hare, Al Davis, etc., etc.

PARAMOUNT

(*Continued from page 5*)

licity and exploitation, announced a completely new "Paramount Press Book and Merchandising Manual," a major innovation in local-level selling that has been under development for more than a year

Davis, directing a session of Paramount's eastern sales division, also made announcement of another "first" for the company—a national network of field merchandising offices which will be available at a moment's notice for special assignment on forthcoming product.

Another highlight of the meetings was the launching of "Paramount's 1961 Sales-Merchandise Drive" by Jerome Pickman, vice-president and domestic general sales manager. The six-month campaign offers $50,000 in merchandise prizes to the winners.

In prefacing his announcement of the new press book and other promotional plans, Davis said, "Our every effort will be directed towards attracting the potential ticket-buyer's attention away from the many other leisure time activities directly competing with us for the entertainment dollar. Presenting the consumer with the best in film entertainment is not enough in today's market. We must constantly devise new approaches—find new avenues to entice the consumer and his family to see our films."

A page-by-page analysis of the new "Paramount Press Book and Merchandising Manual" was presented at the sales meeting by Joseph Gould, advertising manager. The new press book is being inaugurated with Ray Stark's "The World of Suzie Wong," and will be continued on each succeeding Paramount release.

Exploitation manager Joseph Friedman further developed Davis' announcement of the formulation of a national network of field merchandising offices.

Friedman also devoted time to a re-evaluation of Paramount's cooperative advertising policy. He said the company had been making intensive studies in this area for the past year "to obtain maximum return for every dollar expended and to find new means of reaching the potential audience." Friedman added that Paramount is ready to revise its co-op policies in many situations.

V. C. Heart Group Named

PHILADELPHIA—William Koster of Boston, George Murphy of Hollywood, and C. J. Latta of London, England, will constitute the Heart Committee of Variety Clubs International it is announced by Edward Emanuel, international chief barker.

Koster, executive director of one of Variety's most famous charities, The Jimmy Fund, and also executive head of the Variety Club of New England, will serve as chairman. In the work of coordinating all of Variety's humanitarian efforts. He will be assisted by George Murphy, who is currently vice-president of Desilu Productions, and C. J. Latta, former head of Warner Brothers operations in Europe who is now managing director of Associated British Productions.

CANADIAN Highlights

By Harry Allen, Jr.

WITH 13 OF 17 COMMUNITIES in Ontario approving Sunday movies, it will be after Easter before any action is taken on the request to the Province of Ontario for necessary amendments to legislation. The Province has already delayed action on Toronto's request until Easter Sunday or later. The city applied for the legislation two days after a plebiscite Dec. 5 indicated Toronto electors favored Sunday movies two to one. Attorney General Kelso Roberts said the government had not yet formulated a policy on Sunday movies. If the cabinet agrees to permit Toronto to have movies on Sunday, it will introduce necessary amendments in the legislature. Two acts have to be amended — the Theatres Act which now prohibits exhibition on Sunday, and the Lord's Day Act. Both have to be amended by the legislature and cannot be amended by cabinet action. It is expected that the legislation will be introduced towards the end of the spring session of the legislature. It would receive royal assent after the legislature adjourns. The amendments would be worded to take effect either upon receiving royal assent or 60 days after the assent is given.

The additional communities in Ontario which voted for the legislation with the percentage of the vote for each are Timmins (66), Cochrane (62), Kapuskasing (52), and Richmond Hill (53). Though Bradford and North Bay disapproved, those who were for Sunday movies made up 45 per cent of the vote in each place. Three communities have already applied to the province for the necessary enabling legislation. The results in Ontario are being spread throughout the country. "Unquestionably we are not going to remain content with the progress made in Ontario," said E. G. Forsyth, president, National Committee of Motion Picture Exhibitors Associations of Canada. "We want every exhibitor in Canada to have the right to serve the public on Sunday if that is its desire."

ALBERTA EXPECTS that the Restricted category will soon be introduced to permit exhibition of certain films with less treatment because people 18 and under are banned from their showings. This was one of the conclusions of the annual convention of the Alberta Theatres Association which reelected Douglas Miller president. The 17th annual meeting, held in Edmonton, attracted representatives of the British Columbia Exhibitors Association, Maynard Joiner, of Famous Players, and Gerry Sutherland, of Odeon, both of Vancouver. C. S. Chaplin, Canadian general manager for United Artists, was the guest speaker at the dinner which closed the convention. He presented an upbeat picture of the industry. Frank Troy, Theatre Confections, Ltd., spoke on the place of concessions in theatre operations during one of the sessions. Other officers elected at the meeting were—Bert Wiber, Edmonton, Dan Doyle, Fort MacLeod, vice-presidents; Douglas Shackleford, Lethbride, secretary-treasurer.

COMEDY AND FAMILY pictures were sought by Canadian theatre-going public over the New Year and Christmas holidays, according to a survey by circuit executives. Famous Players, which with its partners operates 350 theatres in Canada, reported business excellent everywhere. Odeon Theatres of Canada reported business down five per cent. Standout in the Famous Players offerings were "Spartacus" in Montreal, "Swiss Family Robinson," "Cinderfella," "North to Alaska," and "Three Worlds of Gulliver." The pre-Christmas business dropped below last year, but business Dec. 26, traditionally a holiday in this country, picked up, as it did Jan. 2, a holiday because New Year's fell on Sunday. . . . Telemeter offered its first major live attraction, using Warner Bros. recording artist Bob Newhart. The show was presented three nights with the first done before an invited live audience of almost 100 at the Telemeter studio. The second and third night audiences saw a taped version of the Thursday night show which ran more than an hour. Assisting Newhart was Leon Bibb, balladeer. Telemeter patrons paid $1.25. There are almost 6,000 Telemeter boxes operating in the Toronto suburb of Etobicoke.

Col. Stockholders Meet

NEW YORK—At a stockholders meeting to be held Jan. 17 in lieu of their annual session, the grant of options for shares of the common stock of Columbia Pictures and subsidiaries to A. Schneider, president of Columbia and Screen Gems; William Dozier, Screen Gems vice-president in charge of west coast operations; Mo Rothman, executive vice-president, Columbia Pictures International Corporation and vice president of Columbia Pictures in charge of foreign distribution; Rube Jackter, vice-president and general domestic sales manager of Columbia Pictures; and Jonas Rosenfield, Jr., advertising-publicity vice-president of Columbia Pictures, was to be voted upon.

At the same time the stockholders will be asked to okay a new contract for Schneider.

The following directors will be offered for reelection: Schneider, Leo M. Blancke, A. Montague, Donald S. Stralem, Alfred Hart, Abraham M. Sonnabend, Mendel B. Silberberg, Leo Jaffe, and Samuel J. Briskin.

N.Y. Critics Name Best

NEW YORK—The 26th annual poll of the New York Film Critics resulted in two ties—for best English language picture and best director. United Artists' "The Apartment" and 20th-Fox's "Sons and Lovers" and their respective directors, Billy Wilder and Jack Cardiff, shared the honors in these categories.

The French-Japanese co-production, "Hiroshima, Mon Amour," a Zenith-International release, was named best foreign language film.

Plaques will be presented to the winners at an evening reception Jan. 21 at Sardi's East.

Fire Hits Ky. Drive-In

LEXINGTON, KY.—The 300-seat auditorium of the 1,200 car Circle 25 Drive-In was destroyed in a $50,000 fire. The plant has been closed by owner Walter Rhodes, Jr., for rebuilding.

The recent opening of MGM's "Cimarron" at the Paramount, Hollywood, Cal., drew a star-studded premiere audience including, left to right, Edmund Grainger, Hope Lange, and Glenn Ford.

Loew's Circuit Shifts ManagementPersonnel

NEW YORK—The imminent retirement of Rodney Toups, long-time manager, Loew's State, New Orleans, and the transfer back to its original owners of Shea's Bellevue, Niagara Falls, have activated a series of personnel shifts within Loew's Theatres, Inc. Charles E. Kurtzman, Loew's executive in charge of out-of-town operations, announced the following changes:

Toups, manager of the New Orleans showplace for 34 years, will retire shortly. He will be succeeded by Frank Henson, manager, Loew's State, St. Louis. Lou Brown, who has been handling ad-pub affairs for the theatre company in the Boston area, goes to St. Louis as manager of Loew's new Mid-City Theatre. Brown will also oversee St. Louis advertising and publicity under the direction of city manager Russ Bovin, who will headquarter at Loew's State there.

With the return of the Hayman Brothers of Shea's Bellevue, 1450-seater in Niagara Falls operated by Loew's over a period of years, Bellevue manager Lou Jaffe will assume managership of Shea's Teck, deluxe Buffalo house. Teck skipper Charles McLeary goes to Shea's Buffalo as house manager under Frank Arena. Arena was recently promoted to Buffalo, succeeding Edward Meade who has resigned to enter business for himself in the Buffalo area.

Broidy, Rifkin Honored

BOSTON—The Boston Cinema Lodge, B'nai B'rith, announces the dual selection of Steve Broidy and Herman Rifkin to receive their third annual "Man of the Year" Award at a luncheon to be held Feb. 14 at the Bradford Hotel. Previous Cinema Lodge Awards have been given to Joseph E. Levine and Jimmy Durante.

Steve Broidy, who was born and brought up in Boston, started his film career there to work his way up to the presidency of Allied Artists Pictures. Herman Rifkin, the dean of Boston's film row, marks his 50th anniversary in the motion picture industry this year. Rifkin, who has been active in every phase of the film business during the past 50 years, presently operates the largest chain of drive-in theatres in New England and is also a member of the board of Allied Artists Pictures. Both men have been closely associated with Allied Artists for many years.

Carl Goldman, Lodge president, has appointed Bill Kumins, Warner Bros. branch manager in Boston, general chairman of this event.

#56 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

THE SAVAGE INNOCENTS

Para.'s Powerful Drama Of Eskimo Life, Love, Lore

An Exclusive **SHOWMANALYSIS** *Prepared by—*

FRANK NICKENS, City Manager
Armstrong Theatres, Inc., Bowling Green, O.

ABOUT THE AUTHOR • Frank Nickens was reared and educated in Chattanooga, Tenn., and entered the theatre business early via several years of experience as usher, doorman, and assistant manager working after school and weekends. He managed his first theatre in Knoxville, Tenn., for the Frank Dowler Company in 1934, with films, stage attractions and even dramatic stock for awhile. He was with this firm until 1958, except for two years with Paramount's Wilby-Kincey Circuit in 1936 and 1937 in Birmingham and Montgomery, Ala., and two and one-half years service in World War II. Since 1958, Nickens has been city manager in the home office town for Armstrong Theatres, Inc., Bowling Green, O. His hobbies include reading, mostly non-fiction, and making friends. He is active in all civic affairs and retail merchants' and Chamber of Commerce promotions.

"THE SAVAGE INNOCENTS" is a motion picture that on first contact, the average showman might say "nix" to. You will hear that it is a picture for the art houses, and actually, that is what some of the so-called movie critics have already said. But believe me, the art houses have been running up some tremendous grosses on pictures WE could have played FIRST.

Taking a good second look (which all good showmen should), I am convinced that "THE SAVAGE INNOCENTS" has as many or more exploitable possibilities than most of the top pictures of today, or any other day.

The locale of the picture is an area of the world that is becoming increasingly important to all of us. It is an area that has had countless articles written about it by geologists, mining engineers, politicians, and military men about the tremendous undeveloped resources and strategic military importance of this vast, mostly unexplored northern region. It is an area where all units of the armed services of our nation are serving NOW.

NEWSPAPER ADVERTISING—I think teaser ads are a MUST on this picture. As for newspaper ads, the ones that appeal to me are 302 and 401. Of course, these can be reduced in size to fit the particular situation. I would use some additional catchlines, such as—*"SEE IT IN ALL ITS AWE-INSPIRING BEAUTY—FILMED IN LIVING COLOR." "LAND OF THE MIDNIGHT SUN—PHOTOGRAPHED IN LIVING COLOR."*

RADIO AND T V—This is something that must be decided upon by the local manager. As for my own situation, radio and T V does me very little good, unless saturation coverage can be effected. Just a spot announcement or so doesn't do much good. By saturation coverage, I mean 20 to 30 spots per day. If your situation can afford it, I say "Go ahead." It's worth it, but isolated spots are not.

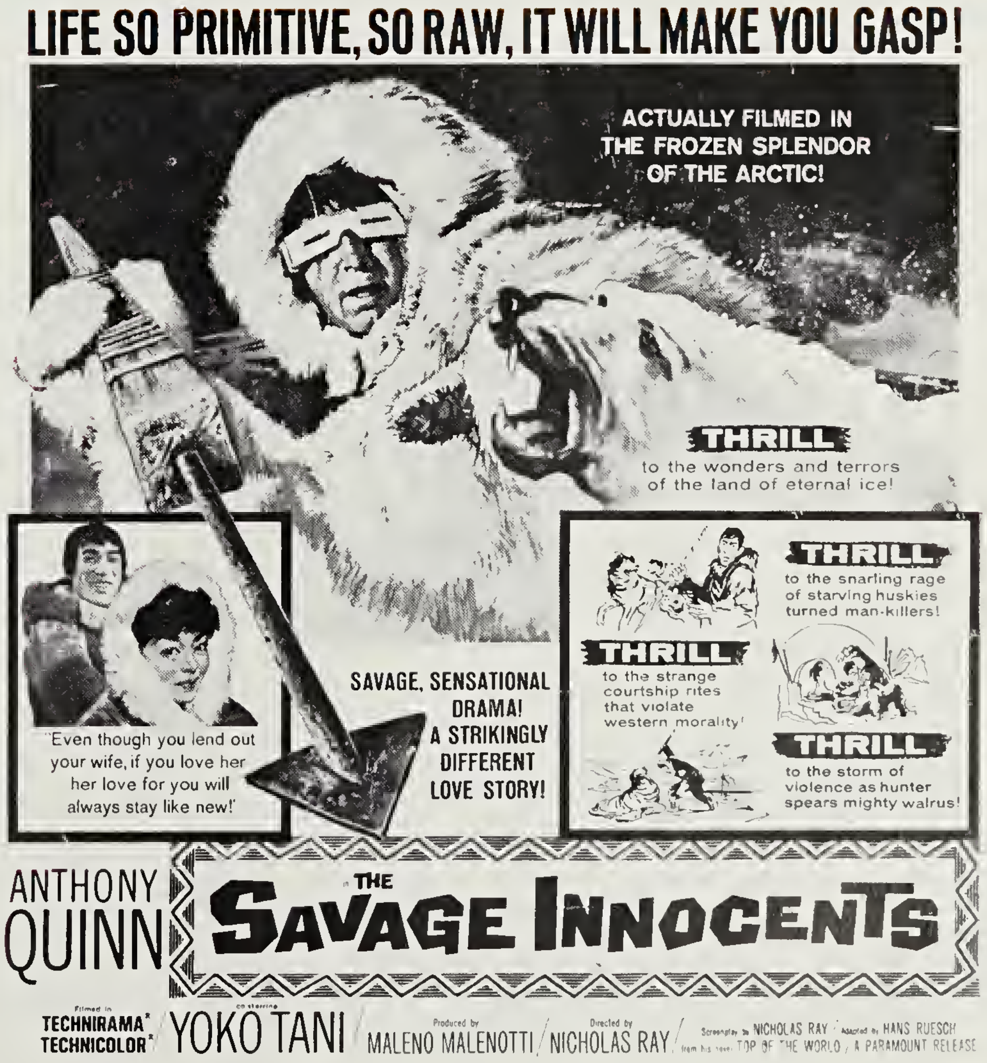
PUBLICITY—Historical—Contact teachers, professors, high school and college students for essays or interview on the history of the frozen north. Who discovered it, and when.

Geographical—Contact the same group as to its geographical location and importance to the modern world, and its application to the history of today.

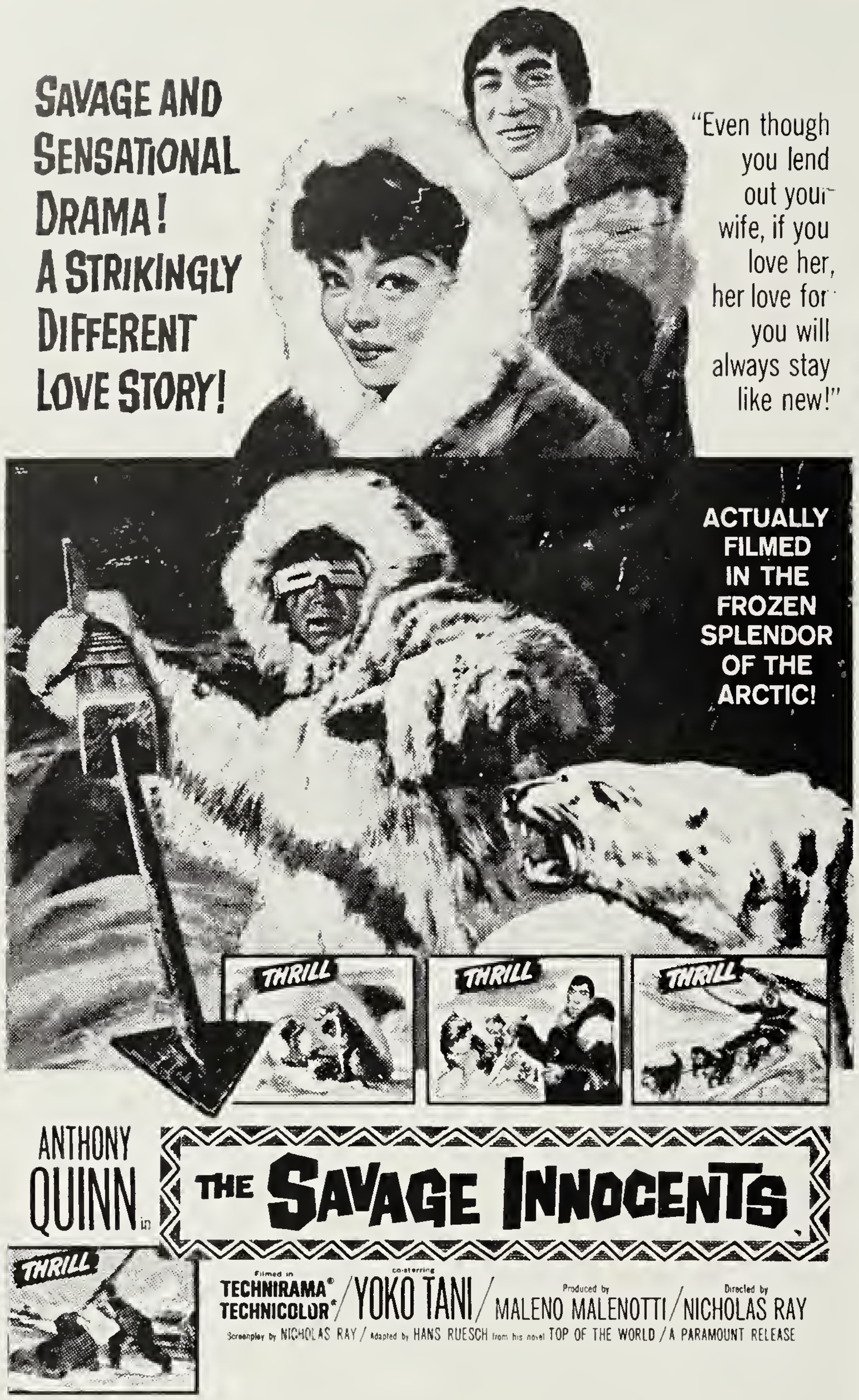
Geological—Contact the same group as to an estimate of its known and unknown natural resources, particularly, uranium and iron ore resources.

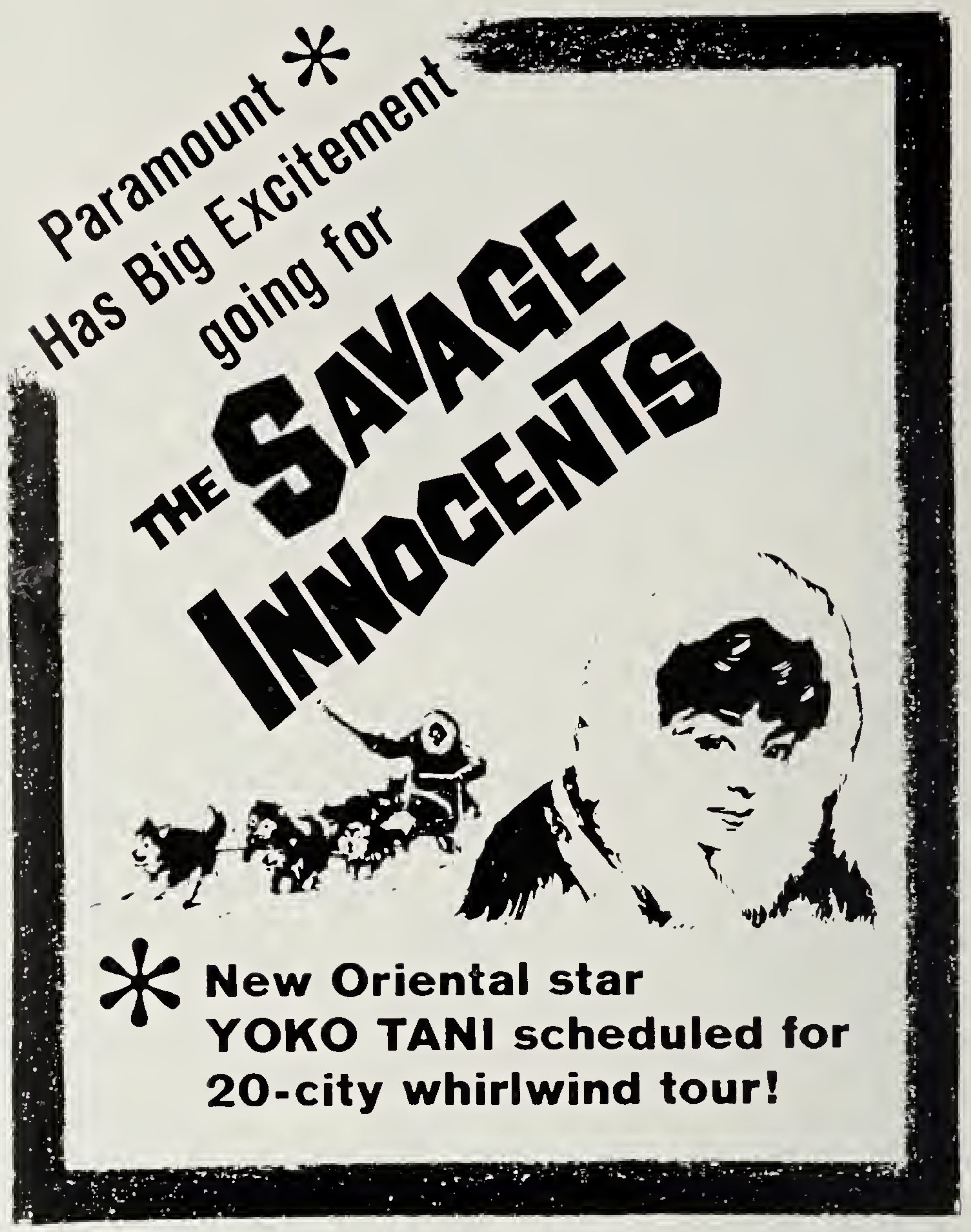
Zoological—Contact the same group as to the importance and value of fur-bearing animals and fauna.

Political—The import and impression of this almost unknown area of the world as world politicians try to interpret it today could be a stimulating panel discussion on radio and TV.


LIFE SO PRIMITIVE, SO RAW, IT WILL MAKE YOU GASP!
ACTUALLY FILMED IN THE FROZEN SPLENDOR OF THE ARCTIC!
THRILL to the wonders and terrors of the land of eternal ice!
THRILL to the snarling rage of starving huskies turned man-killers!
THRILL to the strange courtship rites that violate western morality!
THRILL to the storm of violence as hunter spears mighty walrus!
SAVAGE, SENSATIONAL DRAMA! A STRIKINGLY DIFFERENT LOVE STORY!
"Even though you lend out your wife, if you love her her love for you will always stay like new!"
ANTHONY QUINN in THE SAVAGE INNOCENTS
Filmed in TECHNIRAMA® TECHNICOLOR®
co-starring YOKO TANI
Produced by MALENO MALENOTTI
Directed by NICHOLAS RAY
Screenplay by NICHOLAS RAY
Adapted by HANS RUESCH from his novel TOP OF THE WORLD
A PARAMOUNT RELEASE

HERE IS one of the pressbook ads concentrating on those exploitable points of the film that Mr. Nickens feels are best suited to arouse the interest of the theatre-going public.


SAVAGE AND SENSATIONAL DRAMA! A STRIKINGLY DIFFERENT LOVE STORY!
"Even though you lend out your wife, if you love her, her love for you will always stay like new!"
ACTUALLY FILMED IN THE FROZEN SPLENDOR OF THE ARCTIC!
THRILL
THRILL
THRILL
THRILL
ANTHONY QUINN in
THE SAVAGE INNOCENTS
Filmed in TECHNIRAMA® TECHNICOLOR®
co-starring YOKO TANI
Produced by MALENO MALENOTTI
Directed by NICHOLAS RAY
Screenplay by NICHOLAS RAY / Adapted by HANS RUESCH from his novel TOP OF THE WORLD / A PARAMOUNT RELEASE


Paramount * Has Big Excitement going for
THE SAVAGE INNOCENTS
* New Oriental star YOKO TANI scheduled for 20-city whirlwind tour!

ANOTHER OF THE press book advertisements is seen at the left. The action and excitement of life in the frozen north, an area that is becoming more important to the rest of the world every day, make up a prime selling feature. ABOVE, this Paramount promotional piece calls attention to the 20-city tour of new star Yoko Tani, whose performance as Anthony Quinn's bride is an interesting and different portrayal. Newspaper articles on Miss Tani should be set.

Military—ROTC students in high school and college should be contacted as to the importance of the frozen north as a first base of defence against Communism.

EXPLOITATION—Yoko Tani is the co-star of this film and here is an excerpt of what I used on one of her earlier pictures "The Wind Cannot Read." Almost every college and university in the country today has students from all over the world. It should not be difficult to find a student in your local university to conform to the ideas of local exploitation. This one is a MUST.

An exchange student of a local university, whether she be Japanese or other Oriental, can be used as the go-between, with the cooperation of the local newspaper. Use as portrayed here.—The college entrant alongside the "star" with the caption—"*Who Is The Movie Star?*"—Identifying stories below the photographs identify the personalities. This worked extremely well for me.

FROZEN FOOD—This is a very important tie-up and a natural one for fish and other frozen sea-food delicacies.

Most super markets and specialty food stores can be reached with a tie-up on the frozen food angle, featuring sea food. Restaurants might also be approached for a special sea food lunch or dinner tied to the picture. Have restaurant use typed info and attach to menu. Customers could be asked by help if they would like to see "THE SAVAGE INNOCENTS." If this angle is used, a discount arrangement can be worked out between theatre and restaurant.

Along this same line, perhaps a dietician or home economist could be interviewed by newspaper or radio on the many advantages of sea food added to regular diet, along with an unusual sea food recipe. Most of the utility companies have a home economist on their payroll, even in the smaller towns. Following through on this one, obtain cooperation of local appliance dealer and super market. An electric stove could be set up in the outer lobby and small samples of fried or baked seafood distributed to patrons. Something like most of the super markets are doing now with many items, such as cheese, sausage, popcorn, etc. This is one we can take from them and use to our advantage.

FURS—Tie in with local furrier or department store for co-op and window display, also possibility of fur show on stage, where feasible. Contest might also be run by co-op store on number of fur-bearing animals of far north. This angle might also be used as a contest in schools, giving a few passes to winners.

HEATING AND AIR CONDITIONING—Co-op and window display could be arranged showing the efficiency of modern heating and cooling plants compared to the frozen north, as depicted in "SAVAGE INNOCENTS." This could be a good one, as there's competition in this field.

ZOO—If there is one in your town, or close by, director might be interviewed on how many animals from the far north he has. Also something about their habits, food likes, and anything else that is useable. Schedule a trip for children

COMING . . . in the issue of Jan. 18
ERVIN CLUMB, Advertising-Publicity Director
Indiana Theatres, Indianapolis, Ind.
tells how he would sell . . .
MGM's
"WHERE THE BOYS ARE"

and teeners to the Zoo, sponsored by cooperating merchants as prize to winners of essay or coloring contest should be included. It looks like a natural—with polar bears, seals, reindeer, walrus, etc.

RELIGIOUS—Since there is a Christian missionary portrayed in the film, I think it should be easy to get cooperation from the missionary groups in your local churches. It should be of local interest as to which denominations have missionaries stationed in Eskimo country. You could invite one or two from each missionary group to be your guests at a preview screening or to your first showing. Locally, it should also be news as to how much is contributed annually by each denomination. If averse to exact money figures, then a percentage of total contributions should suffice. There are many young people in all churches who have ambitions to be a missionary. They should make fine boosters, if properly contacted.

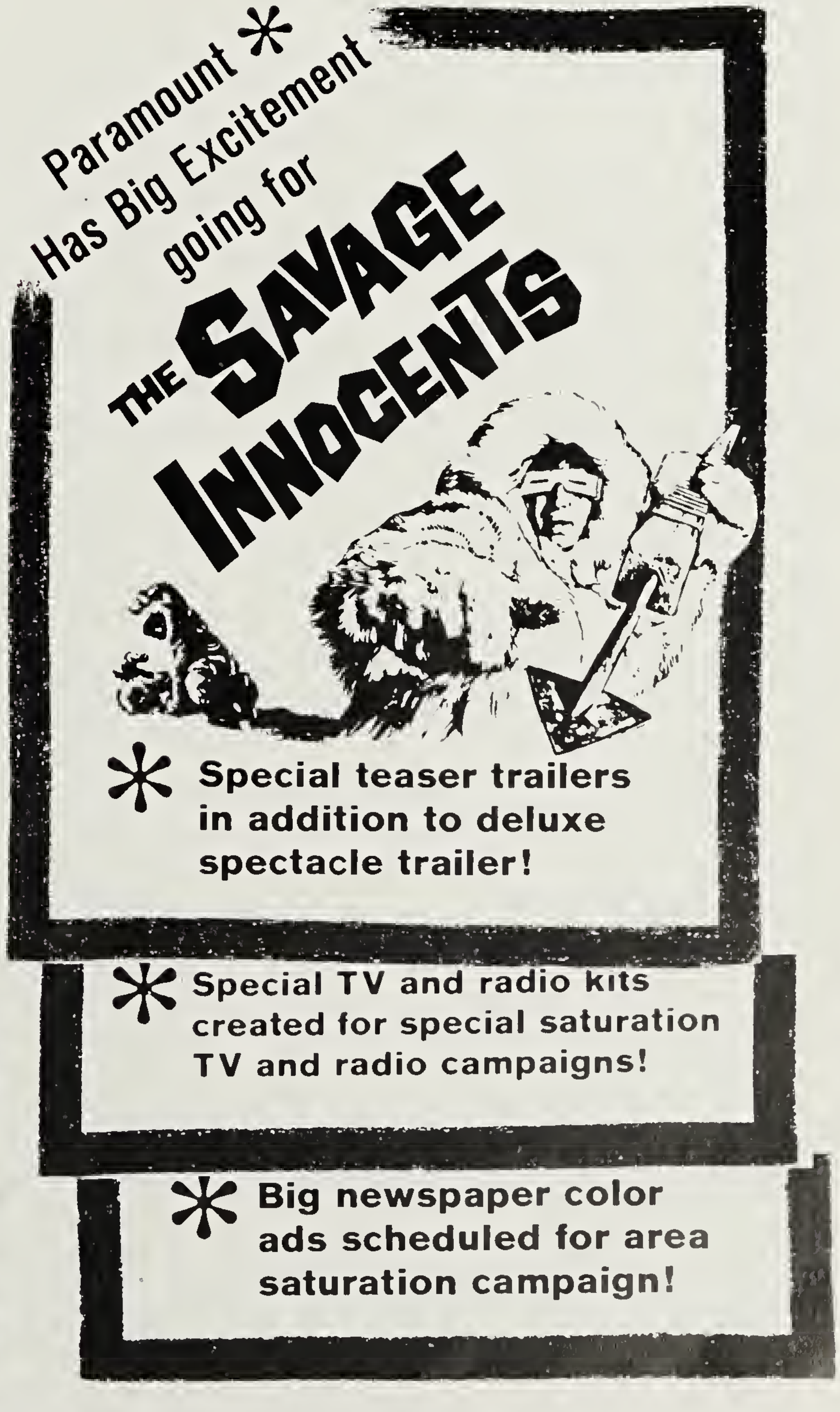
OUTDOOR EQUIPMENT—Hunting, fishing, boating and camping—there are many fine possibilities in this broad field—co-op ads, window displays, lobby display. Prizes could also come from this field to tie in with some of the other facets of campaign. Boy Scout participation would also come under this field—with groups of local scouts pitching outdoor camp in front of the theatre, and demonstrating fire without matches and other such talents. Prizes promoted from outdoor dealers and a free show for scouts putting on show should be provided. Extra newspaper publicity can come from Scout interview on frost bite treatment and what to do in case you find yourself lost in wilds.

STREET BALLY—Scouts can be used here, too. Either a single scout or a group, dressed with camping gear, with sign —*"I CAN FIND MY WAY IN THE WILDERNESS—CAN YOU? WHAT WOULD YOU DO IN THE FROZEN NORTH? FOR THE ANSWER — SEE "SAVAGE INNOCENTS."* Reindeer are not readily available, I know. But I used a good substitute for our Christmas parade last month. Ponies are popular all over the country today. I found a man with a four pony team, promoted a sleigh, dressed him in heavy red flannel, and Santa rode in the back. This cost $30 for the day. After the parade, he rode children around town. I would also use heralds for this one.

In summing up, may I say—this campaign was laid out sans pressbook. I used only the review from MOTION PICTURE EXHIBITOR—10-12-60 and the advance proofs of a half dozen mats and story and credits received from Paramount. There are probably many things in this campaign that cannot be used in every situation. But I am sure there are many that can be used in all situations. I am also sure the pressbook, when received, will contain many of the ideas I have presented.

RIGHT, other promotional aids available for "THE SAVAGE INNOCENTS" include special trailers, extensive newspaper campaigns, and special TV and radio saturation material in those areas that can benefit from such exploitation. BELOW, a typical newspaper layout whereby an Oriental college or high school student can be tied in with Miss Tani in a "WHICH ONE IS THE MOVIE STAR?" contest. This one is guaranteed to stir up considerable local interest, and the girl chosen for the role would make excellent newspaper and radio interview material. There is additional interest in the Orient throughout this country today and it can be exploited to the benefit of the picture. In any case, the imaginative exhibitor can find much in the news and elsewhere to tie up with for this picture.

WHICH IS THE MOVIE STAR?


Paramount *
Has Big Excitement
going for
THE SAVAGE INNOCENTS
* Special teaser trailers in addition to deluxe spectacle trailer!
* Special TV and radio kits created for special saturation TV and radio campaigns!
* Big newspaper color ads scheduled for area saturation campaign!

LONDON Observations

by Jock MacGregor

"WHAT A WONDERFUL industry we could have, and what a prosperous industry we could have if we could solve collectively some of our problems and not be so petty in our approaches as often happens"—so spoke John Davis at the Rank Theatres showmanship lunch. Unfortunately, I was unable to attend as I had previously accepted the chief barker's invitation to the Variety Club's annual "Thank You" lunch for newspaper editors. I missed an important, fighting speech.

John Davis was at his best—and had every reason to feel on top of the world. Rank Organization shares which for years have not reflected their worth on the market have been bounding ahead. I quote at random from his speech:

". . . in 1950, 54 per cent of our audiences were women and 54 per cent of the population of the country were women. In 1960, under 50 per cent of our audiences are women. . . . During that same period, according to our research, 54 per cent of the married women have stopped going to the cinema altogether and only 10 per cent go once a week. I wonder how much responsibility for this non-attendance is due to brutality, unnecessary close-ups of people being punched on the nose or in the stomach, and so on. I do not believe women like it, and I think they are showing us in the only way they can that they do not like it.

". . . Last year we said that of the 12 most successful films played on the Rank Circuit, seven were from British studios. In the last six months, that position and ratio have been continued and British films have been a very great contributor to our efforts. I do not know where we would have been without them. . . . What is the ingredient that has made these films successful? I am not talking about technicalities. They were gay and entertaining, entertainment which the people wanted to see, and, you see, we people in the film industry have the best knowledge of what the people want to see, because we have the one barometer which never lies, those little machines called the box office which either click or do not. . . . There are no ratings; just hard cash paying for what they want to see, and in our Group every time they want to see entertainment which is fun and which is gay.

"What a wonderful thing the big Todd-AO screens have been. They created a new excitement, a new interest for the public in our business. . . . This regeneration of interest in films is the lifeblood of our business. It is also keeping large theatres in being which would otherwise have been shut and sold.

"Do you realise that average films have a regular cinema audience of some 75 per cent, in other words with an average film the same people each week make up about 75 per cent of the audience, but if there is an outstanding film over 50 per cent of the audience are the occasional cinemagoers, the people we want to get at and get back .

"Let us think about toll TV. What is the good of this industry saying 'We are going to fight toll TV and stop it.' The government has set up a public inquiry to consider on its merits whether it is in the national interest that there should be toll TV. If it decides to have it, the place where all exhibitors should be is in it; they should be part of it because who knows more than we about putting shows on in the cinemas, and toll TV is going to be a home cinema.

"I do not speculate. I invest, and I have invested in the Rank Organization my health, my strength, my enthusiasm, and quite a lot of money, and I believe it is a good investment."

Melniker Quits MGM Int.

NEW YORK—The resignation of William Melniker, director of theatres for Metro-Goldwyn-Mayer International, Inc., was announced. Melniker will return to the practice of law in New York, specializing in foreign trade.

Melniker began his overseas film career in 1927 when he went to Brazil to check business conditions and MGM theatre interests there. The following year he became manager of Brazil.

In 1930, he was appointed general manager for South America with headquarters in Rio de Janeiro.

He was transferred to the home office in 1937 to organize the theatre division which he has headed ever since.

Insurance Firm Cuts "Cleo" Claim

LONDON—The London underwriters have repudiated liability to 20th-Fox for the film company's $2,380,000 insurance claim on "Cleopatra," the production of which was interrupted here by the illness of Elizabeth Taylor. It was believed that a compromise on a lower figure will be made.

Meanwhile, the star has started work on tests for the picture at the Pinewood Studios.

Hospital Business Booms

SARANAC LAKE, N.Y.—The Will Rogers Memorial Hospital had a record number of 92 admissions for 1960 and a record number of dismissals—in the neighborhood of 70, it was announced. This compared with 70 admissions in 1959 and 61 discharges.

Lopert Accepts New Post As UA European Coordinator

NEW YORK—Ilya Lopert, who will now permanently reside in Europe, has accepted the post of United Artists coordinator of European co-production, it was announced by Arthur B. Krim, president of UA. Lopert will continue his duties as president of Lopert Pictures Corp.

In announcing the new operation, Krim said, "I am personally very gratified that Mr. Lopert has agreed to oversee and coordinate our co-production operation in Europe. His extraordinary capacities in the field of European film production are widely respected throughout the industry. I consider Mr. Lopert's acceptance of this post an extremely important step forward for UA's global operation."

In his new post, Lopert will work closely with Oscar Dancigers, UA's supervisor of European production.

Ilya Lopert, left, is congratulated by Arthur B. Krim, president, United Artists, following the announcement of Lopert's appointment as UA's coordinator of European production. Lopert, who will continue to serve as president of Lopert Pictures Corp., will permanently reside in Europe.

MGM Execs Discuss '61 Product Lineup

NEW YORK—Studio head Sol C. Siegel is participating in a series of conferences with president Joseph R. Vogel, general sales manager Robert Mochrie, and home office executives on plans for the 1961-62 production and release schedules.

With editing nearing completion on "King of Kings," the Samuel Bronston Production, which has been three years in preparation and filming, will be backed by the most aggressive promotion and exploitation campaign since "Ben-Hur," and on the same worldwide scale. Many months in preliminary work, the campaign on the reserved seat attraction is being outlined and finalized at the meetings.

Included in the discussions was the big program of pictures completed and set for release and in current production, including "Mutiny on the Bounty," "The Four Horsemen of the Apocalypse," "Spinster," "Gorgo," "Go Naked in the World," "Atlantis, the Lost Continent," "Ring of Fire," and "Silent Partner," among others.

Advance promotion programs also are to be set on the important schedule of pictures now in preparation for filming, among them "Ada," "Lady L," "How the West Was Won," and such major recent story purchases as John Steinbeck's forthcoming novel, "Winter of Our Discontent," and the current Broadway hit by Tennessee Williams, "Period of Adjustment."

Accompanying Siegel to New York for the meetings were Howard Strickling, publicity and advertising vice-president, and Eddie Hubbell, in charge of the MGM still laboratory and publicity art department.

Arwin-Col. Deal Set

HOLLYWOOD—Martin Melcher, president, Arwin Productions, the Melcher-Doris Day independent company, has concluded negotiations with Samuel Briskin, Columbia Pictures' vice-president in charge of west coast operations, for a $26,000,000 production deal involving eight top-budgeted films, four of which will be Doris Day starring vehicles under the Arwin banner. The pact, which is non-exclusive, will have as its initial project Doris Day starring in "Roar Like A Dove."

Negotiations are also reported underway regarding a possible merger of music company subsidiaries of Arwin Productions and Columbia's Colpix.

ALBANY

The SW Avon, local "B" first run in Utica, will have its front redone, a new booth installed, and 70mm screen hung. Total cost of the project, which will require the theatre's closing for a time, may run into six figures. John Scheideman manages the house. . . . The SW Strand, Albany, has started its modernizing and refurbishing job which calls for a new lobby, new marquee, new screen, new upholstering, new seats which call for more leg room and elimination of 300 downstairs seats. The present lobby will be closed off or rented as a store. The house will go dark until Easter. . . . Local F-43, IATSE, exchange front office workers, elected officers for the coming year. . . . Samuel E. Rosenblatt, ex-chief barker, Albany Variety Club, announced he will reopen the modern 600-seat New Catskill, dark for three years, and will refurbish it at a cost of around $15,000. Community, 1,000 seater built by the late William W. Farley, Albany, and recently acquired by Mrs. Clara Thornton, wife of Saugerties exhibitor George Thornton, is the resort village's only currently operated film house. Mrs. Thornton bought it from Greene County Amusement, which also held a 10-year lease on New Catskill. W. W. Farley, Jr., had conducted the Community for some months before Mrs. Thornton's buy. The New Catskill, located on Highway 9-W, within the city limits, will contain four stores, plus a parking lot and be a first run.

ATLANTA

The local WOMPI held its Christmas party at the home of past international president Mrs. Stella Poulnot. She was hostess to more than 50 members. . . . The WOMPI's dressed 150 dolls for underprivileged girls for Christmas. They also held a party and offered gifts for the elderly patients at Battle Hill Haven; and another party for the kiddies at Hillside College and at the Bellwood Center of the Salvation Army. . . . J. M. Tune, owner, Princess, Shelbyville, Tenn., is up and around after a stay in the hospital there. . . . Sympathy is extended to Mrs. Louise Bramblett, Wil-Kin, on the death of her brother. . . . Mrs. Leonard Allen, wife of Leonard Allen, Paramount southern exploitation director, was a patient in a local hospital. . . . D. P. Nesbit, Liberty, Columbus, Ga., was confined to a hospital there. . . . Sid Cooper, who resigned as UA central and southern division manager here, accompanied his successor D. J. Ederle, at a sales meeting. This was Cooper's final trip here before taking over the post of domestic sales manager for Cinerama. . . . The Princess, Jacksonville, Fla., has closed. . . . Mr. and Mrs. Robert Douglas, Rex, Cowan, Tenn., has taken the theatre back from Robin Cass. . . . Clyde Overmire has closed his Family Drive-In, Clarksville, Ky. . . . U-I's "Spartacus" opened for an extended run at the Roxy as a roadshow. . . . Nancy Kwan, Hong Kong-born costar of Paramount's "The World Of Suzie Wong" was in on behalf of the film. . . . Mrs. Milton Brockett, wife of the Crescent Amusement Company booker, Memphis, Tenn., was hospitalized there. . . . Sympathy is extended to Robert Curtis, Curtis, Hayesville, N. C. upon the death of his father. . . . Storey Theatres, Inc., is remodeling the Decatur. . . . The Variety Club of Atlanta held a New Year's Eve party at the Atlantian Hotel.

BOSTON

Joe Levine, Embassy Pictures president, recently honored as Motion Picture Pioneer of the Year, after convalescing in Peter Bent Brigham Hospital after minor surgery, was on a cruise for the Christmas holidays with his family. Esquire magazine is on its way to the news stands with an article, "Joe Levine Unchained," a switch on his film title, "Hercules Unchained." Although he's "the most talked about movie man since the late Mike Todd," according to the article, Joe would prefer comparison with P. T. Barnum or Sam Goldwyn. . . . Max Michaels, well known theatre man, formerly with the Boston Theatre, Cinerama, and manager of the Wilbur legit theatre, has been engaged by Bob Ungerfeld, Universal, New York, to handle exploitation and public relations on "The Grass Is Greener" in Boston, Providence, and Hartford. The film opened at the Keith Memorial in Boston, Dec. 23, and was set for Providence, Dec. 28, and Hartford and New Haven, Dec. 30. . . . Sal Mineo and Jill Haworth were in for press rounds on "Exodus," at the Saxon. . . . Ben Sack has erected a six foot neon letter sign for "Ben-Hur," flashing off and on at his Capri for moveover of the roadshow from the Saxon. . . . Variety Club of New England members had an outing as guests of Judge Dooley at Narragansett. . . . Buena Vista held an exhibitors' luncheon for "101 Dalmatians". . . . William Elder, who replaced Charles Kurtzman, who was transferred to New York some months ago by Loew's, Inc., after many years here as northeastern division chief, has the new title of eastern division manager with headquarters here and supervision of the theatres in Boston, Worcester, Springfield, Providence, Hartford, New Haven, Bridgeport, Waterbury, Wilmington, Del., Reading, Pa., and Norfolk and Richmond.

BUFFALO

Saber Motion Picture Productions, Inc., which last year filmed a feature based partly on operations of the Buffalo police department, has filed a petition for bankruptcy in Federal Court in Buffalo. The petition was filed for the company by its president, Robert R. Kleinknecht, also is known as Robert R. Barron. The bankruptcy petition listed debts of $65,411, including wages earned last year by several employes. Other debts included rental of equipment used in filming the company's pictures. . . . The Song Shop, Chippewa, established more than a quarter of a century ago by the late Murray Whiteman, long prominent in show business and at one time chief barker of Tent 7, Variety Club of Buffalo, has folded. The entire stock of the store has been purchased by Sattler's, big east side department store. Gene Murphy, a former employee of the local Warner Bros. exchange, had been managing the Song Shop since the death of Whiteman. Gene is a brother of the late Robert Murphy, former manager of several Shea theatres. . . . Earl L. Hubbard, Sr., who was ad-pub manager at the Teck during its Cinerama regime, is the new western New York field representative for Universal-International. His first concern is "The Grass Is Greener." . . . Frank Murphy, who supervises the Buffalo division of the Loew-Shea theatres from Cleveland, was in town the other day to say that Loew's is in an optimistic and constructive frame of mind, despite any calamity howling you may have heard in cinematic circles. The circuit recently has built new theatres in Florida and Texas and is pushing a program to improve properties like Shea's Buffalo. According to Murphy, film theatres of the future will halve the capacity of current big ones while offering the individual customer much more space and comfort. . . . Sale of the West End theatre property, Rochester, for $15,000 has been disclosed. The purchaser is the 555 Thurston Road Corp., of which Martin M. Mills is president. The seller is the Schine Theatre Corp. The West End, vacant for several years, was purchased for investment purposes. It will be completely remodeled. . . . Mike Martin and the Mrs. have been presented with a swell Christmas present in the form of a baby boy. Mike is treasurer at the Paramount.

CHICAGO

The annual Variety Club Christmas party for children was held at the Pick Congress Hotel following a showing of Columbia's "The 3 Worlds Of Gulliver" at the Loop. . . . The installation dinner meeting for the new officers of Variety Club has been postponed to January 16. . . . Ann Gray, former executive secretary, Midwest office, American National Theatre and Academy, has been placed in charge of the Studebaker, which is to be organized as an arts center. . . . The B & K Garrick demolition case was reversed by the Appellate Court of Illinois. The City, which had ordered demolition, now has 15 days to appeal to the Supreme Court of Illinois. . . . Jerry Lewis was in for Paramount's "Cinderfella", Woods, and brought $25,000 in to the Muscular Dystrophy Fund. Lewis appeared in person and sold tickets in the Woods boxoffice for the first hour. . . . Phil Hill, Belleville, Ill., tied for the honor in the Fox Midwest division "showman of the year" plaques and $350 each awarded to top managers in its four divisions based on points earned during 1959-60. . . . Joan Davidson, wife of Charles Davidson, B & K, is better after hospitalization at Highland Park Hospital. . . . Richard Salkin, formerly at the Piccadilly, is now managing the Empress. . . . U-I's "Exodus" is reported to have a $100,000 advance sale, Cinestage. . . . The Paramount, Wyoming, Ill., has closed. . . . The suit of Wenger Company against B & K Circuit has been set for hearing in Federal District Court on Jan. 16. . . . Veteran IATSE projectionists Ray Corder and Al Weinstein died. . . . Clasa-Mohme is now handling midwest distribution of Azteca Film Company. . . . Morris B. Lang, 70, Skokie, Ill., exhibitor, who until his retirement in 1952 operated the Harrison, Chicago, died. . . . The Rivoli Mishawaka, Ind., closed for three years, was renovated and reopened by Gloanna Enterprises. . . . The State, Oquawka, Ill., reopened. . . . Bill Keen has taken over city management of the Mount Carmel, Ill., theatres for the Frisina Circuit. . . . Walter Dorff is new head booker for MGM exchange succeeding Lawrence Maloney, now country salesman. . . . Herb Ellisburg retired as manager of the Levin Circuit's Sheridan Drive-In.

CINCINNATI

Recent changes in ownership of area houses include Paramount, Ashland, Ky., from Mrs. Richard Martin to Mid-States Theatres; Regal, Dayton, O., from Floyd Williamson to Frieda Bass; and the Hunter, Greenup, Ky., from Jack Hoffman to George Gordon. Harry Lane is now operating the Haven, New Haven, W. Va. . . . During the winter season, Twin Drive-In, owned by Shor Theatres, is open only on weekends on the Norwood side, but nightly on the 1,324-car Reading Road side. . . . Tri-State Theatre Service is now booking and buying for Salem Drive-In, Dayton, O., owned by Levin Brothers. . . . Betty Sontag, secretary for M. M. Berger, MGM office manager, is driving a new Buick convertible. . . . With a local radio station broadcasting all local and away basketball games of both top-ranked Cincinnati and Xavier universities, and with another station airing all games of the local professional team, area exhibitors will be facing keen competition for patronage during the coming four months. . . . Golden anniversary of the downtown Royal was observed recently. The 300-seat sub-run theatre is owned by Herman Koop and Frank W. Huss, Jr., sons of the original owners. . . . Sympathy was extended to Nancy Keyes, Paramount clerk, on the death of her mother. . . . The first-run Valley, Louis Wiethe, owner, reopened with UA's "The Alamo" after remodeling. . . . The 600-seat neighborhood Americus, owned by Frank Huss, Jr., and closed for three years, has been sold for replacement with a parking lot. . . . James B. Neff, recently retired after 40 years as a 20th-Fox booker, was honored at a dinner in Variety clubrooms. The 125 guests included many film executives and exhibitors from this and other cities. . . . Frank L. Weitzell, independent, is now booking and buying for the Beverley, Huntington, W. Va.

CLEVELAND

David Kane, a member of U-I's exploitation staff, is in town for a few days to do advance coverage on "The Grass Is Greener," which opens at the Hippodrome on Jan. 13. . . . Claudia Astrom, a long time employee on Film Row, resigned from Film Transit Co. . . . The Paramount, Toledo, recently converted to a Cinerama theatre, reopened as the Cinerama Paramount. . . . Also undergoing redecorating is the LaSalle.

DALLAS

20th Century-Fox is in the process of moving its local headquarters from the "film row" building it has occupied at 1801 Wood to a new structure at 1400 St. Louis. The new headquarters combines all facilities on one floor at street level—a screening room seating 56 persons, offices, and a shipping room to serve 800 theatres in Texas and parts of Oklahoma, New Mexico, Arkansas, and Louisiana. The building was constructed under the supervision of Clarence A. Hill, head of branch operations, and will be under the operation of Dallas branch manager W. B. Williams. . . . Marion Hudgens has been named manager, Fine Arts, operated by the Trans-Texas Theatres. He had been acting treasurer at the Alamo. . . . Leslie Barnet has been named assistant manager, Capri, succeeding Bob Lynch, who has been promoted to manager, Fine Arts, Denton, Tex. . . . Sal Mineo and Jill Haworth were in to promote "Exodus," which opened at the Tower. A premiere preview of "Exodus" was held as a benefit for Hadassah, with the proceeds going to the Hadassah medical organization in Israel. . . . Edith Head, costume designer for Paramount, will send a group of costumes to Dallas for a charity show in January. It may mark the end of the display of some of the garments worn by famous stars.

DES MOINES

Harry H. Weiss, midwestern division manager for RKO theatres, Inc., is moving his offices from Minneapolis to Des Moines. Weiss said the move was prompted by the fact that Des Moines is centrally located in his district which includes theatres in Denver, New Orleans, Champaign, Ill., and Cedar Rapids, Marshalltown and Des Moines, Iowa. He will occupy offices in the RKO Orpheum here. . . . Lou Levy, Universal sales manager, is in the State University hospital at Iowa City where he underwent surgery. . . . Gary Sandler took over his job as chairman of the annual Variety Club Christmas party in Des Moines. . . . When the New World Playhouse at Cedar Rapids, Iowa, had its reopening under new ownership, Roy Metcalfe had "Ben-Hur" as the opening attraction. When the same theatre changed from the Strand to the State back in the 1920's, the opening attraction was "Ben-Hur."

JACKSONVILLE

Bebe Ludwig is a new receptionist at the Florida State Theatres home office. . . . Capacity crowds packed the Atlantic Drive-In on its reopening dates, which also marked the 21st anniversary of Florida's oldest outdoorer, reported James W. Hill, manager. . . . Two of Fred Kent's Duval County theatres attracted heavy patronage to unusual Christmas parties. His Main Street Drive-In was the gathering point for young rock 'n' roll fans who came to hear a live dance band prior to sundown, to receive free records, and to see three rock 'n' roll pictures on the screen program. His Beach drew Jacksonville Beach youngsters to a Saturday morning screen party at which the price of admission was one can of food. The collected food stuffs were donated to the Christmas Basket Fund by the local Junior Women's Club. . . . Mary Hart, WOMPI finance chairman, reported that local WOMPI members

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Kansas City Territory
Issue of January 18
San Francisco Territory
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Save Them!

have won three first-place prizes of $100 each from WMBR in the Community Club Awards. This has placed WOMPI in a position to win a $500 grand prize to be awarded at the end of December. All of the WOMPI winnings are being used for charitable purposes. . . . Mary Newport, one of the most active WOMPI members here until a few months ago, is gravely ill in St. Luke's Hospital. . . . Douglas Walker, Columbia booker, has been elected president of IATSE Local B-67. Other incoming officers are Carl Kristofferson, Warner Bros., vice-president; Dorothy Edrington, Paramount, secretary-treasurer; Bill Wilson, MGM, sergeant-at-arms; and Doris Posten, United Artists, Ida Belle Levey, United Artists, and Philomena Eckert, Columbia, trustees. . . . Al Hildreth, manager, San Marco, secured the support of San Marco Square merchants for presenting a 22 matinee theatre party for the children.

Among those seen at the recent road-show opening of MGM's "Cimarron" at the SW Stanton, Philadelphia, were, left to right, Saal Gottlieb, MGM eastern division manager; Sid Eckman, MGM Philadelphia branch manager; Barney Sackett, radio station WIP; and Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; Sackett; and Edward Emanuel, chief barker, Variety Clubs International.

NEW HAVEN

A judgment of foreclosure against the Middlesex Building Corporation, Middletown, Conn., has been granted in Superior Court to Mike Adorno of the M&D Theatres, and one attorney blamed the situation on the sore plight within the motion picture industry across the country. Attorney Louis W. Johnson, representing the interests of the Saraceno family in the litigation involving the Middlesex, Middletown, Conn., recalled that the Middlesex, the most important building in the block owned by the corporation, was once the most important theatre in the city. "But except for a dance recital," he added, "it has been dark for a long time." Encumbered by notes and mortgages totaling $166,889.91, the corporation's property goes on the block Jan. 17. It can be picked up by the corporation, which is not considered likely, or by a host of creditors. . . . The Stanley Warner Strand, Hartford, has resumed Early Bird Matinee price, charging only 50 cents for adult patrons from 10:45 a.m. to 12 noon. . . . Mike Adorno, M&D Theatres, has designated Mondays and Tuesdays temporarily as foreign film playdates at the Palace, Middletown, Conn., scheduling overseas product on both days under the heading of "Palace Theatre Fine Arts Festival."

NEW ORLEANS

Some recent area deaths were Betty Rae Auslet, 32, who was in the boxoffice of the now extinct Baby Grand, Thibodaux, La., for many years; Robert E. Goodrow, Sr., 65, brother of F. F. Goodrow, Howco Pictures of Louisiana, who died at the family home in Abita Springs, La.; August H. Trog, 71, father of August W. Trog, Warners office manager; and Mrs. Mary Ann Clement Ryan, 72, mother of Mrs. Ollie Rome, Saenger theatre boxoffice attendant. . . . Also, condolences to Hazel Gerard St. Romain and her husband on the death of their first child shortly after birth. She was formerly cashier at Columbia. . . . Lincoln Fowler has closed the Palace, Vicksburg, Miss. . . . The Century, Morganza, La., and the Pat Drive-In, Vidalia, La., are now on weekend operation. . . . The Red River Drive-In, Texarkana, closed for the winter. . . . Pop's Drive-In, Jena, La., also closed for the winter. . . . Wallace E. Turner reassumed operation of the Citronella, Ala., drive-in. . . . The Area Drive-In, Grovehill, Ala., is now open only one day a week. . . . E. E. Shinn, Paramount salesman, recovered from injuries received in an automobile accident in Biloxi, Miss. . . . Louisiana's own producing company, Mardi Gras Productions' "The Dead One", filmed entirely in and around this city, had a saturation opening in some 90 theatres with local star Linda Ormand appearing in person in some spots. . . . Variety Club held a champagne luncheon-fashion show at Jefferson Downs Club, Metairie, La., for the benefit of the crippled children's charity fund. . . . Jack Pope added the Joy, Shreveport, La., to his string of operations. . . . Gulf States Theatres reopened the recently closed Colonial, New Iberia, La., for week-end shows. . .. The Crosby, Crosby, Miss., has closed. . . . Al Boykins, Warner salesman, became a grandpop. . . . Buddy and Audrey Schaffer became parents for the third time. He is head of Schaffer Film Service and a Popcorn and Supply Distributing Company. . . . Gladys Montreuil, Warners receptionist-clerk, became a grandparent for the 10th time. . . . Mrs. Beverly Blocker is leaving United Theatres' home office to await the arrival of the stork.

PHILADELPHIA

Mrs. Anna Blaustein, widow of Lou Blaustein, late National Screen Service salesman, is seriously ill in University of Pennsylvania Hospital. Motion Picture Pioneers sent out an S.O.S. for blood to replace that drawn from the blood bank. . . . Reading, Pa., theatre owners have appealed from their 1961 real estate tax assessments including Warner Theatres, Schad Theatres, and others. . . . S. M. Scott, Jr., veteran Milton, Del., exhibitor and former mayor of Milton, is retiring due to ill health; and has sold the Milton to a group of local businessmen organized as the Milton Development Corporation. They will keep the theatre in part-time operation to fill a community need. . . . Three members of the "family" of the now extinct Loew's Regent, Harrisburg, Pa., now a parking lot, have been adopted by the Senate, namely: Irene Fleck, assistant manager; Robert Washinger, doorman; and Richard Jackson, cleaner. . . . Spike Todorov, manager, Colonial, Harrisburg, is on the mend after a recent hospital siege. . . . As publicity for MGM's "Cimarron", SW Stanton, a conestoga wagon journeyed from Philadelphia to Harrisburg to invite Governor David E. Lawrence to the premiere. . . . A. Cooper, Franklin Film 16mm distributor, returned from Morovia, Liberia. He expects to return to West Africa in about six months and is rounding up some independent product to handle there. . . . The board of directors of the Young Men's Christian Association, Coatesville, Pa., have leased the operating rights of the Auditorium to William B. Huffman, manager for the past 12 years. . . . Ronald Gillam announced that the Cayuga is to go on a Polish-Ukrainian-Russian film policy on weekdays in mid-January, exclusive with Philadelphia. . . . Having met with success in other theatres, Stanley Warner has scheduled a January Opera Festival at the Ambler and the Sedgwick. Both theatres will present "Aida," "Madame Butterfly," "Boris Godunov" and "Tosca" one night a week during the month with admission $1 for each or $3 for the entire series. . . . Friends of the Philadelphia Motion Picture Preview Group honored Mr. and Mrs. Arthur Goldsmith's 50th wedding anniversary at the Capri on Jan. 3. . . . Harry and Bill Sylk have bought out the entire seating capacity of the SW Boyd for Feb. 2, 6, 7, 9, 13, 14 and 15 for the showing of "Exodus" with all proceeds going to various charities including Boy Scouts of America, Golden Slipper Square Club, Hero Scholarship Fund, Junior Chamber of Commerce Christmas Fund, PAL, Salvation Army, Temple University, University of Pennsylvania, Villanova University, and the Variety Club Tent 13's Camp for Handicapped Children. All proceeds will be distributed among these, or charity of your choice. The house for these performances is scaled at $12.50, $10 and $5. . . . Hal Marshall,

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20th-Fox regional ad-publicity manager here and in Washington, has been selected to serve on the inauguration committee for president-elect J. F. Kennedy in Washington. His duties will include special activities for the Governor's Reception Jan 19 at the Sheraton-Park Hotel. . . . Report has it that Stanley Warner Theatres is moving from its present location at 1300 Arch Street; and will combine offices now located in Pittsburgh and Newark in Philadelphia.

PORTLAND

Earl Keate, United Artists, has been here working on "Exodus," due Jan. 18 at the John Hamrick Music Box. The picture replaces "Ben-Hur" which will wind up a record run-three days short of a solid year at the deluxe theatre which opened to the public with the MGM spectacle. . . . Katherine Marshall, Music Box manager, has returned to her office after a visit in San Francisco.

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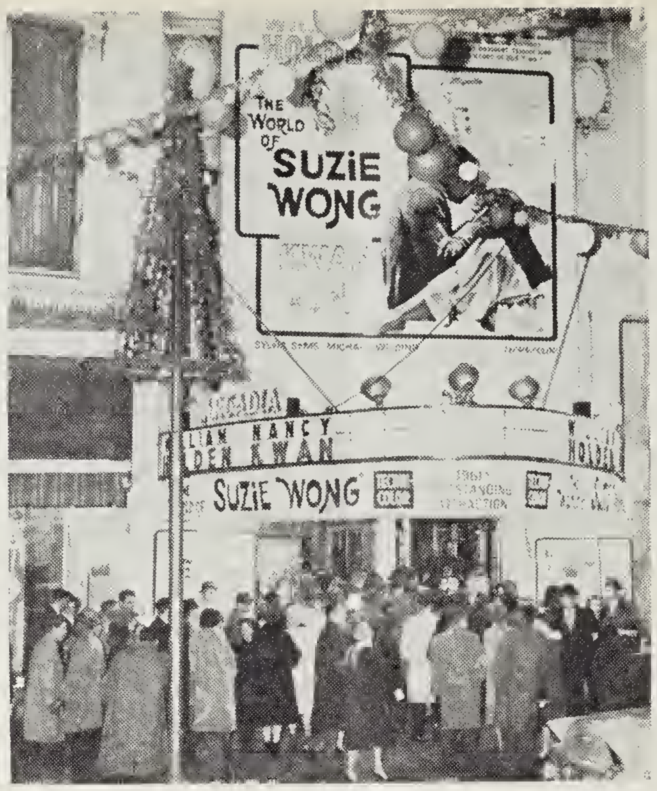

The opening night crowd jams the Arcadia, Philadelphia, for Paramount's "The World Of Suzie Wong." Photo also shows the elaborate front.

ST. LOUIS

Joe Howard, Allied Artists salesman, was married to Miss Sophia Popper. . . . Harry H. Haas, Paramount branch manager, is back at work following an operation. . . . Thomas Gaimes, father-in-law of exhibitor Herman Tanner of Vandalia, Ill., died in New York City following a long illness. . . . Branch managers from 20th-Fox in Des Moines, Chicago, Omaha, Kansas City, Memphis, and other midwestern areas gathered here for meetings. Martin Moskowitz and Robert Cohn from the New York office were in town. . . . Midway Drive-In, New Madrid, has closed for the season. . . . Clayton, Clay City, Ill., goes to one changeover. . . . There were "considerably more" mail orders filled in the first week of sales here for "Spartacus" than were filled for "Ben-Hur," according to Ed Howe, in town to handle publicity for "Spartacus." He added that the good mail order return came as a surprise since St. Louis is notoriously poor for mail order sales. In other publicity, Howe announced he plans heavy outdoor advertising with 100 three sheets; 500 one sheets; 1000 window cards; and 40 twenty four sheets. He also plans newspaper saturation advertising to be followed by radio saturation. . . . Mrs. Muriel Lawson, partner in Howco here, was married to Russell Michael. . . . Mary Schroeder and Gladys Shy of Paramount shared the winnings in the 50-50 club drawing at the WOMPI Christmas party. . . . Idaho, Sumner, Ill., which was open for two or three weeks, has been closed down again.

SALT LAKE CITY

Old folks of the city, 70 or over, were entertained at a special showing of "Freckles" as guests at the Utah. . . . The road-show engagements of MGM's "Ben-Hur" and "Windjammer" are winding up their successful local runs. . . . Two well known local showmen passed away recently. Sid Cairns, who was known for his Christmas shows given at Salt Lake City hospitals; and William Peter Hauerbach, musician and composer, who played in the old Salt Lake Theatre symphony orchestra. . . . The Ute Drive-In, the Motor View and the Hyland drive-ins will remain open all winter with in-car heaters.

SAN ANTONIO

The town's U. S. Marines and their families were guests of Lynn Krueger, manager, Majestic, ace downtown Interstate Theatre Circuit operation, at a special pre-Christmas screening of "Flaming Star." . . . There's a new group planning to bring art films to the city. It's called the Cinema Society of San Antonio and plans to show the follow feature-length attractions: "Seven Samaurai," "Ordet," "Miracle in Milan," "Potemkin," "Animal Farm," and "The Last 10 Days.". . . The Alamo and Bandera Road Drive-Ins are now operating six nights per week. . . . Interstate Theatres has placed on sale in their various local theatres a book of admission tickets with a special bonus found in each book of various denominations. . . . Christmas came early for Mr. and Mrs. M. Mendel, who operate the Lyric at Amarillo, Tex. They received two round trip plane tickets to California to spend the holidays with their son, a doctor in Los Angeles. They closed the Lyric on Dec. 16 and will reopen on Jan. 6. This will be their first vacation together in 22 years. . . . The Capri Drive-In, Marshall, Tex., has started operations on its wintertime schedule, according to Mr. and Mrs. Henry Lucht, owners and operators. The drive-in will be open only on Friday through Monday nights. . . . Sam B. Lucchese, Sr., 52, owner-operator, Harlem and Carver, Austin, Tex., was found shot to death at the rear of the Harlem. Homicide investigators ruled out robbery as a motive after finding a total of $519.90 on the front seat of the car and on the dead man's body. A money bag on the front seat contained $367.70. The rest was in his billfold and pockets. A janitor said he discovered Lucchese's body when he went out back to burn some trash. Initial investigations indicated that the theatreman was ambushed. Charges of murder were filed later against three teen-agers in the slaying of Lucchese.

ATTENTION MANAGERS!

Please check your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

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REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SECTION TWO
VOL. 65, NO. 6 JANUARY 11, 1961

COLUMBIA

Pepe — COMEDY 195M.

Columbia
(Print by Technicolor)
(Photographic lenses by Panavision)
(Special sequences in CinemaScope)

ESTIMATE: Highly entertaining.

CAST: Cantinflas, Dan Dailey, Shirley Jones, Carlos Montalban, Vicki Trickett, Matt Mattox, Hank Henry, Suzanne Lloyd, Carlos Rivas, Stephen Bekassy, plus guest appearances by Maurice Chevalier, Bing Crosby, Michael Callan, Richard Conte, Bobby Darin, Sammy Davis, Jr., Jimmy Durante, Zsa Zsa Gabor, Judy Garland, Greer Garson, Hedda Hopper, Joey Bishop, Ernie Kovacs, Peter Lawford, Janet Leigh, Jack Lemmon, Jay North, Kim Novak, Andre Previn, Donna Reed, Debbie Reynolds, Edward G. Robinson, Cesar Romero, Frank Sinatra, Billie Burke, Ann B. Davis, William Demarest, Jack Entratter, Col. E. E. Fogelson, Jane Robinson, Bunny Waters, and Charles Coburn. Directed and produced by George Sidney; associate producer, Jacques Gelman.

STORY: Greer Garson and Edward G. Robinson each seek to purchase a white stallion during a horse auction in Mexico. The stallion has been raised by ranch foreman Cantinflas. In the latter's mind, the animal is his son, and he hopes to buy the animal himself with his meager savings. Cantinflas manages to convince nearly everbody that the animal has many faults except Dan Dailey, a Hollywood director on the skids, who sees through Cantinflas' tricks and buys the animal, hoping to use it to persuade Robinson to invest in a picture. Cantinflas goes to Hollywood hoping to find Dailey and the horse. There he meets a number of celebrities as well as dancer Shirley Jones, who has a frustrated acting ambition and an alleged hatred of films. They become friends. When Cantinflas finds Dailey, the latter informs him that the horse has been a dud ever since coming to Hollywood. Cantinflas is sure it's because he misses his friend and trainer. Sure enough, the animal perks up, and Dailey offers the Mexican a job to stay and care for the horse. Cantinflas visits Jones at the cafe where she works, starts a riot, and gets Jones fired. He persuades her to return with him, and when she and Dailey meet, they get into an immediate hassle. Eventually, they make up and he begins to think that she does belong in one of his pictures. Dailey heads for Las Vegas to try and raise the necessary cash for his film, and Cantinflas follows. Dailey bets his last funds and goes back to drinking. Cantinflas offers him his money and Dailey agrees, stating that they would be partners in the future. When Dailey passes out, Cantinflas wins a fortune via the various gambling devices and turns it over to Dailey to make the picture with Jones. Cantinflas attempts to help and gets in the way. Robinson agrees to put up more money needed by Dailey if he will sell him the horse. The picture is completed and looks like a hit. Robinson wants to buy control, which Dailey agrees to if he will return the horse to Cantinflas. Dailey and Jones admit their love for each other and everybody is happy.

X-RAY: There is no doubt but that much is offered viewers here in the way of entertainment. It's loaded with star personalities, amusing and also touching situations, drama, color, music, etc. It is also too long, with some of the star appearances falling into the weak category while others appear very briefly on screen. Cantinflas is very good as the simple lead character, and the others including Dailey, Jones, and Robinson are fine in their roles. The direction and production are superior, and its value could be enhanced via some judicious editing. Whether or not audiences are willing to accept the entry as a hard-ticket one is something that tests and time will tell. The telling advertising and promotion campaign is a definite plus factor which should make itself felt at the boxoffice. Incidentally, there are a number of skits with star personalities which come off very well, and these should have viewers plugging the film, as should the color photography. The screenplay is by Dorothy Kingsley and Claude Binyon with the screen story by Leonard Spigelgass and Sonya Levien, based on a play by L. Bush-Fekete. Among the music heard is "Hooray For Hollywood," "Pepe," "Mimi," "Faraway Part of Town." "Thats How It Went, All Right," "Lovely Day," "September Song."

TIPS ON BIDDING: Higher rates.

AD LINES: "The Greatest Fun Picture of Them All"; "Fun For The Whole Family."

PARAMOUNT

Elephant Walk — DRAMA 103M.

(Technicolor)
(Partly Made in Ceylon)

ESTIMATE: Reissue deserves plenty of attention.

CAST: Elizabeth Taylor, Dana Andrews, Peter Finch, Abraham Sofaer, Abner Biberman, Noel Drayton, Rosalind Ivan, Barry Bernard, Philip Tonge, Edward Ashley, Leo Britt, Mylee Haulani, Charles Heard, Norma Barden, William Bengal Rau, Jack Raine, Madhyma Lanka Mandala Dancers. Produced by Irving Asher; directed by William Dieterle.

For complete review please refer to page 3726, April 7, 1954.

The Naked Jungle — MELODRAMA 95M.

Paramount
(Technicolor)

ESTIMATE: Tense reissue with many selling angles.

CAST: Eleanor Parker, Charlton Heston, Abraham Sofaer, William Conrad, Romo Vincent, Douglas Fowley, John Dierkes, Leonard Strong, Norma Calderon, John Mansfield, Ronald Alan Numkena, Bernie Del Ray, Jerry S. Groves, Leon Lontoc, John E. Wood, Carlos Rivero. Produced by George Pal; directed by Byron Haskin.

For complete review please refer to page 3703, Feb. 24, 1954.

20th-FOX

Flaming Star — MELODRAMA 101M

20th Fox
(CinemaScope)
(Color By DeLuxe)

ESTIMATE: Good action entry has Presley draw.

CAST: Elvis Presley, Barbara Eden, Steve Forrest, Delores Del Rio, John McIntire, Rudolph Acosta, Karl Swenson, Ford Rainey, Richard Jaeckel, Anne Benton, L. Q. Jones, Douglas Dick. Produced by David Weisbart; directed by Don Siegel.

STORY: Elvis Presley and his half-brother, Steve Forrest, arrive at the home of their parents, John McIntire and Delores Del Rio, to be greeted by a surprise birthday party for Forrest with other young people having come a long distance to be present. Enroute home, some of the young people are ambushed by an Indian war party headed by Rudolph Acosta. Their parents are killed, and the ranch is burned. The next night, a group of riders show up before McIntire's home to demand what side they are on in the conflict between whites and Indians. Insulting references are made to Del Rio's Indian heritage, and they consider Presley a half breed. Before they leave, the hot words lead to Forrest shooting one of the riders. They leave after shooting McIntire's cattle and scattering the herd. The family is knit closer than ever. Acosta arrives at the ranch to ask Presley to join the band of braves he is gathering. He refuses, but he and Del Rio decide to visit the Indian village and try to persuade the others in the tribe from embarking on war. They get nowhere, and Presley asks for time to consider his joining Acosta. Escorted home by two braves, they are set upon by a maddened and wounded white, and an Indian is killed while Del Rio is seriously wounded. Presley and Forrest try to go for a doctor, but the white settlement refuses to let them. When they can get away with him, they arrive too late. Presley decides to join Acosta, and the latter promises to spare McIntire and his ranch. Several newly arrived braves do not know of the promise, and McIntire and Forrest are ambushed. Forrest is wounded and Presley cares for him and leads other Indians away from him. He gets Forrest back to the settlement where his girl, Barbara Eden, cares for him. When Forrest awakens, he is determined to ride out to Presley, only to find the latter riding toward him badly wounded and knowing that he is to die.

X-RAY: Highly interesting throughout and well-made, this entry presents Presley sans guitar and in a highly dramatic role. He comes off well with a quality performance. There's sufficient action and drama as well as some suspense, and the result should please most viewers. Of course, the film has the added interest for the younger set because of Presley, and this should mean better than average attendance. The performances are good as are the direction, production, camerawork, etc. The use of color and CinemaScope are added assets. The script is by Clair

Huffaker and Nunnally Johnson, based on the novel by Huffaker. It should do well as part of the show.

Tips on Bidding: Higher program rates.

Ad Lines: "He Turns In His Guitar For A Rifle When Trouble Threatens"; "Suddenly They Were A Family Divided".

The Little Shepherd Of Kingdom Come

Drama
108m.

20th-Fox
(CinemaScope) (Color by DeLuxe)

Estimate: Entertaining, heartwarming family story.

Cast: Jimmie Rodgers, Luanna Patten, Chill Wills, Linda Hutchings, Robert Dix, George Kennedy, Shirley O'Hara, Ken Miller, Neil Hamilton, Lois January. Produced by Maury Dexter; directed by Andrew McLaglen.

Story: Jimmie Rodgers is a boy without a family wandering the Kentucky hills. The family who had brought him up with kindness and love is wiped out by sickness, and Rodgers runs away rather than be bound to brutal George Kennedy. Kennedy pursues, but Rodgers is rescued by Robert Dix, who takes him to live with his family. Rodgers and Luana Patten, Dix's sister, are drawn to one another, but the boy has a thirst for travel to the city and education. When it comes time to float logs from the mountains to Lexington, Rodgers goes along to enter college. He is befriended by wealthy Chill Wills, who looks on him as a son, helps him through school, and introduces him to the local gentry. Rodgers falls in love with Linda Hutchings, but threat of civil war is in the air. War does come, and Rodgers splits with his new friends, having decided to support the northern cause. He joins the regiment where Dix serves and is made a courier. He distinguishes himself in action. In a battle late in the war, Rodgers and Wills find themselves on opposite sides. Dix and Wills are killed but Rodgers realizes that both sides had men of honor doing their duty. After the war, Rodgers returns to the mountains and Patten.

X-Ray: This is a well-made, heartwarming tale that should appeal to all members of the family. Rodgers is natural and appealing in his film debut and his strong band of fans from his record fame will assist playdates as well. Word of mouth should be fine, and exhibitors should attempt to get church and community support. This is the kind of picture groups concerned with the nation's morals have been asking for. Let's hope they support it. Rodgers sings two songs, and photography is fine, capturing some lovely scenic vistas. There is adventure, romance, and above all, plenty of heart in this one. Screenplay is by Barre Lyndon, based on the novel by John Fox, Jr.

Tip on Bidding: Better program rates.

Ad Lines: "The Thrilling Adventures Of The Kentucky Mountain Kid Who Fought . . . And Captured The Heart Of The South."

MISCELLANEOUS

A Cold Wind In August

Drama
80m.

Aidart Pictures

Estimate: Sizzler for adults only.

Cast: Lola Albright, Scott Marlowe, Herschel Bernardi, Joe De Santis, Clark Gordon, Janet Brandt, Skip Young, Ann Atmar, Jana Taylor, De Gee Green. Produced by Philip Hazelton; directed by Alexander Singer. A Troy Films production.

Story: Strip tease artiste Lola Albright, about 30 or 35, seduces Scott Marlowe, 17 year old son of apartment house caretaker Joe De Santis, and they have a most torrid affair. Her long time boy-friend and sucker Herschel Bernardi shows up, but she deceives him about Marlowe, whom he considers just a boy. Clark Gordon, her former husband, also comes around and persuades her to take a stripping job in a burlesque house, which she does. Some of Marlowe's boy friends see her abandoned performance, and force him to go with them to see her. Marlowe sees in her stage performance a profanation of their love. He breaks off with her and reverts to a girl his own age, who is waiting for him on the roof.

X-Ray: In censor free locations this will most likely do quite well. It has been satisfactorily produced in New York City. The screenplay is by Burton Wohl adapted from his novel. The cast is excellent, particularly the leads, but it is without a doubt, due to both theme and actions, the most torrid piece of film in a month of Sundays. It is downright dirty with a Legion of Decency condemned rating positive. For the sex-ploitation spots and houses that can play it, it should clean up, but it is definitely not for the family trade. Better see it for yourself before exposing it to your public.

Ad Lines: "A Torrid Yet Tender Love Between A Teen-Age Boy And A Woman Of Too Much Experience"; "If You Care About Love—You'll Understand."

The Monster of Piedras Blancas

Melodrama
72m.

Filmservice Dist. Corp.

Estimate: Horror programmer.

Cast: John Harmon, Les Tremayne, Forrest Lewis, Frank Arvidson, Jeanne Carmen, Don Sullivan. Produced by Jack Kevan; directed by Irvin Berwick.

Story: John Harmon, lighthouse keeper, lives with his daughter, Jeanne Carmen. He is convinced that a legendary monster lives in a cave near where he keeps the light, and puts food out for the monster. Several local fishermen and a storekeeper are found murdered, and sheriff Forrest Lewis, doctor Les Tremayne, and young biologist Don Sullivan, in love with Carmen, investigate. Harmon is injured trying to save others from the monster. Forced from its cave, the monster creeps up on the lighthouse and Carmen. Harmon saves her but is flung off the catwalk of the tower by the monster, which is then killed by its pursuers.

X-Ray: The trouble with this horror meller is that the monster is not monstrous enough. Otherwise, it is a satisfactory program meller of its type with okay performances by the entire cast. Shot on location along a seacoast, it can also boast average production and direction. It should get by as part of the program in most undiscriminating spots.

Ad Lines: "The Fiend That Walks Lovers' Beach"; "It Preys On Human Flesh."

Okefenokee

Melodrama
76m.

Filmservice Dist. Corp.

Estimate: Novel locale helps program meller.

Cast: Peter Coe, Peggy Maley, Henry Brandon, Serena Sande, Walter Klavun. Produced by Aaron A. Danches; directed by Roul Haig.

Story: Henry Brandon, assisted by his tough woman, Peggy Maley, who runs a swamp-side dive, heads a ring of smugglers who run dope and aliens into the country via the Okefenokee swamp, using Seminole Indian guides with swamp-planes. To insure their silence, after their task is accomplished the Indians are killed and dumped in the swamp. Seminole Peter Coe's sweetheart, Indian Serena Sande, is lured into the shack of one of Brandon's henchmen, Walter Klavun, and attacked. Following the custom of her people, she looks into the sun until blind, the punishment of any Seminole maiden who is betrayed before marriage. Coe, following a fight with Klavun, rescues her from a poisonous snake. Coe also uncovers evidence of Brandon's criminal operation. With a party of young braves, he chases Brandon through the swamps and captures him.

X-Ray: Made on location, this features a lot of interesting Seminole Indian lore and a simple, but attention-holding melodramatic plot in a most unusual setting. The cast of unknowns, both Indians and whites, is satisfactory. The original story is by director Haig. There is action in plenty, and this will do as part of the program in the non-discriminating spots.

Ad Lines: "Raw Passions In The Hell Swamps"; "High Adventure In A Place Of Unsurpassed Beauty."

FOREIGN

The Angry Silence

Drama
95m.

Valiant
(English-Made)

Estimate: Well-made import on union activity.

Cast: Richard Attenborough, Pier Angeli, Michael Craig, Bernard Lee, Geoffrey Keen, Laurence Naismith, Russell Napier, Alfred Burke, Penelope Horner, Brian Bedford. Produced by Richard Attenborough and Bryan Forbes.

Story: The labor situation is quiet at the tool and machine works in a small British town until a stranger, Alfred Burke, arrives. One of the workers, Richard Attenborough, has his own problems. His wife, Pier Angeli, is pregnant for the third time, and they can't afford a third child. Fellow-worker Michael Craig rooms with them, and nothing much bothers him except entertaining young ladies of which he has a plentiful supply. When Burke gets a job at the plant, he arouses shop steward Bernard Lee and soon an unofficial strike is called. About a dozen men refuse to stop working, including Attenborough. Violence soon brings about the submission of the others but Attenborough continues to report for work. When the strike is settled, all are instructed to give Attenborough the silent treatment, and even Craig has to go along and eventually moves out. The youngsters at school mistreat Attenborough's son as well. The publicity his case receives focuses nation-wide attention on him, the town, and the plant. The men are called out again, and once again it is only Attenborough who reports for work. Some of the wilder employees arrange for an accident which causes him to lose an eye. Craig tracks down and punishes the actual culprit and then talks to the men assembled at the plant. When he is through, the men are silent and ashamed while troublemaker Burke gets out of town.

X-Ray: An ordinary man independent of thought and action refuses to "go along" with a mob just because it's the thing to do, and the actions and resulting reactions hold viewer interest firmly. It's a picture with an opinion as well as one that contains plenty of dramatic impact, naturalness of events and situation, and people who seem to believe in what they are doing. Direction and production are superior. It would seem that because of the subject matter, the relatively unknow cast in the U.S. except for Pier Angeli, and because it's an import, that it would be most suitable for art house bookings. The screenplay is by Bryan Forbes.

Ad Lines: "He Refused To 'Go Along' And Life Became Hell"; "An Unusual Tale About An Unusual Man."

A French Mistress

Comedy
98m

Films Around The World
(English-made)

Estimate: Amusing import.

Cast: Cecil Parker, James Robertson Justice, Ian Bannen, Agnes Laurent, Raymond Huntley, Irene Handl, Edith Sharpe, Kenneth Griffith, Robert Bruce, Thorley Walters. Produced by John Boulting; directed by Roy Boulting.

Story: When the French instructor at a British school succumbs to the bad cooking, headmaster Cecil Parker is hard pressed to find a subsititute. He accepts the sole applicant, who seems suited from an educational background. The staff is a bit leery about the applicant being a woman, and when the students learn of this, they stand ready to revolt to keep her out. Once the youngsters see her there is a change of attitude, with French becoming the most popular subject and instructress Agnes Laurent the most pop-

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

JANUARY 11, 1961
SECTION THREE
VOL. 65, NO. 6

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B KIDS' MATINEES

NUMBER B1

Special Kids' Shows, etc.

THEATRE: **SW DeWitt,**
ADDRESS: **Bayonne, N. J.**
MANAGER: **Nyman Kessler**

Recent showmanship activities here included a Three Stooges' Fun-O-Rama kiddie matinee show. This consisted of our showing four different Three Stooge two reelers; plus five color cartoons; and the feature, "Smiley" and the giveaway of a Three Stooges' Comic Book. The kids certainly go for bargains. The more you give them the better they like it; and this combo, which was plugged by a special throwaway given out near the schools and in shopping bags at the super-markets, went over nicely.

One week before we played the cartoon feature, "Snow Queen", we gave out a 64-page Snow Queen Coloring Book free to each child. This helped boost our show during the giveaway, a Walt Disney cartoon and feature combination; and, of course, served as an advance plug for "Snow Queen", which had the voice of Bayonne's own Sandra Dee for the heroine character.

We duplicated the Three Stooges' idea with four different 'Little Rascal' Comedies, plus 10 cartoons, to equally satisfactory results.

Our annual School Supplies Grab Bag giveaway went over well this year, too. It was sponsored by a local sporting goods store. Each child received a sealed bag with each one containing about six different items in the school line. This is always popular, as well as useful, for the chilfren.

We had a religious picture recently, "The Song Of Sister Maria", which we plugged with a special herald. We tied up with various Catholic Churches and they announced that this picture had an A-I rating from the Legion of Decency. We doubled it on All Saints Day with a dog picture, "Big Jeeter", which bore the same rating; and tied-up with a local dress shop for the giveaway of 15 "Sister Maria" dolls free to the 15 lucky children holding the lucky numbers. The merchant also used a display in the store advertising the giveaway as well as our play date on the picture. We also used larger ads than usual in the local newspaper to publicize these films as "First Run In Hudson County."

A novelty show which went over better than average was our "Parents and Teen-Agers 3-Feature Program." This consisted of three older releases, "Summer Love", "Hound Dog Man", and "Going Steady." Our local newspaper gave us extra free space to publicize "Going Steady" as we gave them a special mat on this about the Inquiring Photographer asking the various stars of the picture about their ideas of young folks "going steady."

When we played "Pollyanna", we used punchy catchlines to boost this family-type picture. This was "Something Special Happened In Bayonne". About 1,000 of your neighbors got a wonderful lift when they saw 'Pollyanna' here yesterday. They forgot newspaper headlines, their bills, their pills and the tensions of the times as soon as they met that most considerate young lady named Pollyanna. They also met her friends on both sides of the tracks . . . sharing their various secrets . . . and recalling a rare feeling that is simply known as happiness. Their enthusiastic applause proved that this was the finest of Walt Disney's most joyous pictures. If you could ask our patrons yesterday about "Pollyanna", we are confident they would say, "This is something special. You'll be glad you saw it!" Enjoy it . . . and be happier for it!" We know this was a bit wordy and a lot of reading matter to crowd into limited regular theatre ad space; but the try plus word of mouth put this family show over for us in a terrific manner.

ESTHER
AND THE
KING
SEETHING...
SEARCHING...
SURGING TO
GREATNESS!
RICHARD EGAN DENIS O'DEA

Model Martha McQuown as she appeared as "Esther" to bally 20th-Fox's "Esther And The King" for the Walter Reade Theatres in New Jersey.

With all these type of shows we used special advance trailers to publicize them better than the average booking; and in many of these shows our candy concessions did above average, even though some of them did not go over as well as we wanted them to. But we keep punching all the time to blitz people out of their homes as much as possible.

We also had on a midweek matinee recently what we called the biggest entertainment bargain ever—a penny a cartoon show consisting of 25 cartoons for 25 pennies. Likewise, a spook and horror show for kiddies.

All of these 'added attractions' were attractively heralded by a 40x60 lobby board; by special heralds; etc., in addition to our special trailers.

NUMBER B2

Ties In With Newspaper's Kids Club

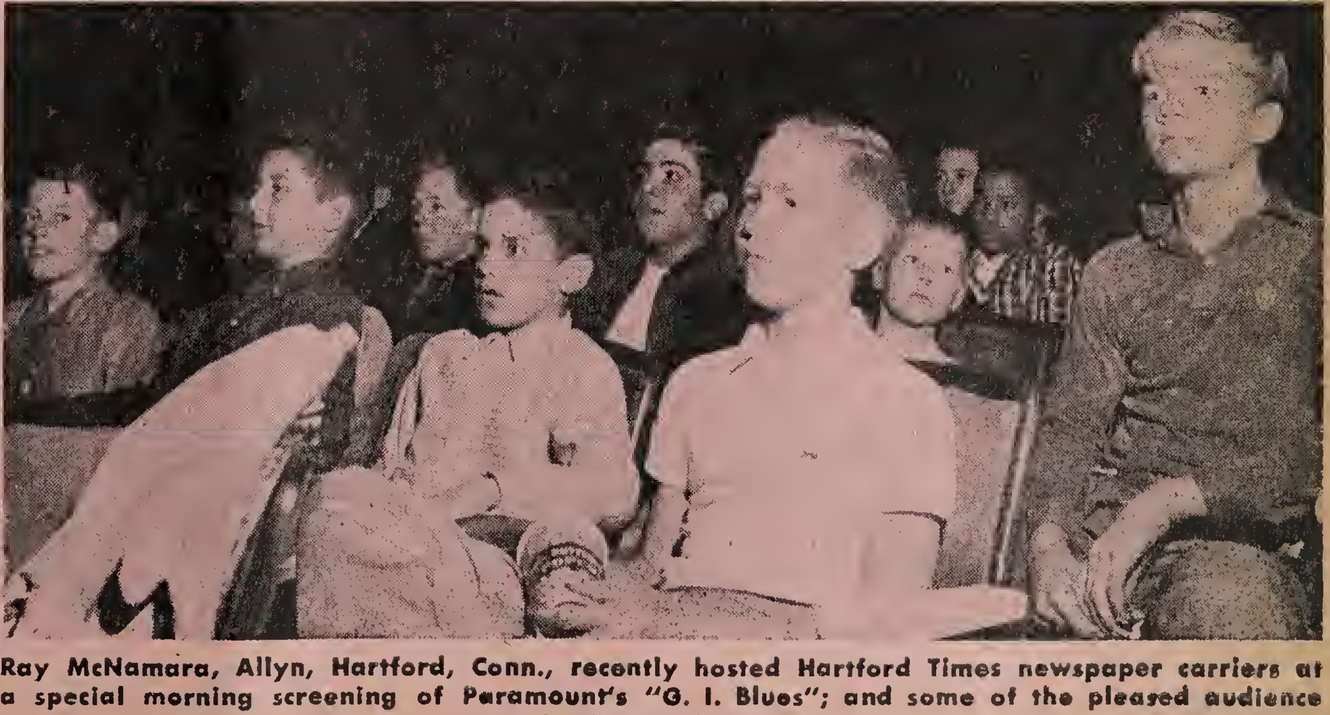
THEATRE: **Hollywood,**
ADDRESS: **Ft. Worth, Texas**
MANAGER: **LeRoy Ramsey**

With the help of a tie-in with the Ft. Worth Press and its attendant promotion on MGM's "The Time Machine", I was able to extend the run of this picture for two weeks. This is something great for a science-fiction picture in this house. Not only did we get the kids, but at night we also got adults. This is also not usually the case with science-fiction.

The newspaper has a club "Kid's Press Club", made up of children through the sixth grade. By making application a child is issued a membership card good for a year. The Press and the theatre staged a back to school show for the club members.

The Sunday prior to the kids' show on Saturday we obtained the following breaks: a six column by 8 inches art break; and a house ad measuring four columns by seven inches. The art break is the biggest that the Press has ever given anything. Also a four columns by 12 inches house ad was used on the back page of the weekly television log. This was kept in most homes the entire week. And on Monday, Tuesday, Wednesday and Thursday prior to the show a Press Club application and story were run. On Friday prior to the show a four columns by seven inches ad was run.

The newspaper has 10 weekly spots permanently on the leading television station and they devoted the 10 spots to the promo-



Ray McNamara, Allyn, Hartford, Conn., recently hosted Hartford Times newspaper carriers at a special morning screening of Paramount's "G. I. Blues"; and some of the pleased audience is shown above.

ANOTHER YEAR — ANOTHER CONTEST

With the advent of a new year and with this issue of the EXPLOITATION section of MOTION PICTURE EXHIBITOR, a new 1961 "Showman-Of-The-Year" contest begins.

As before, each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish 10 in the same year, a GOLD Achievement Citation will be awarded.

At year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST.

Cash prizes will then be awarded to the "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements.

This marks the third year of the EXPLOITATION Section, it having been published as a separate, savable, pink section since 1958.

There were a total of 201 entries in the 1960 contest just concluded.

Interstate Says Thanks To Dallas Filmgoers

DALLAS—John Q. Adams, executive vice president, Interstate Circuit, Inc., took three column by nine and three-quarters inch ads in the local newspapers headed "The Movies Say: Thanks, Dallas!" and reading:

"Never before have so many people attended motion picture theatres in Dallas at any particular period, as they have during the past Christmas-New Years holidays.

"It has been a pleasure to provide holiday entertainment for so many people and we are sincerely grateful for your patronage."

"An outstanding array of fine motion picture entertainment was carefully selected for your holiday fare, and due to the large crowds, we were unable to accommodate many of you. We wish we had been able to provide a seat for each of you, but even the Cotton Bowl would have been insufficient."

"Now, with the holidays over and everything returning to a more normal pace, you can see the wonderful movies without the inconvenience of waiting. Remaining on the scene for a while are "Exodus" at the Tower; "The Sundowners," Palace; "Facts of Life," Majestic; "Swiss Family Robinson," Village; and "The World of Suzie Wong," Empire. We hope you see them; we know you'll enjoy them.

"Thanks, again, Dallas! Here's wishing you a prosperous New Year—and joyous hours of leisure at the movies."

INTERSTATE THEATRES

This is not only fine institutional copy but just another suggestion of Interstate Theatres to point up the upbeat trend in today's great new motion pictures. It is more public relations than advertising, but it is our theory that success breeds upon success.

---

tion of their show and "The Time Machine". They have the same arrangement of 10 spots weekly on the top radio station and they also promoted their show and our film through this medium.

The attendance at the show was nearly 1,000 kids and they all became walking and talking "Time Machine" spot announcers.

D | MERCHANTS

NUMBER D1

Two-For-One Merchant Gifts

THEATRE: **Forest,**
ADDRESS: **Forest Park, Ill.**
MANAGER: **Hugh S. Borland**

Trying to come up with some sort of cost free promotion that would help to offset that business slump that comes in the month of December, I hit upon the idea of having merchants in Forest Park and other towns give out gift cards to their customers during the month. Of course, the idea holds good for any time of the year you might want to use it.

These cards when presented at the theatre were good on four occasions for one free admission with one paid admission of 85 cents. In other words, the two-for-ones were a gift saving of $3.20.

Three merchants sponsored the idea, Cushman Music Studios, Maywood; Cesar's Restaurant, Forest Park; and J and J Auto Sales, Oak Park.

The cards numbered 1, 2, 3, and 4 were punched each time bearer attended the theatre with a guest. The cards were worded: "A Gift From. . . . We would like you to be our guest for four shows at the Forest Theatre during the month of . . . . . This is our way of saying "thank you" for your patronage. The "good-will" offer is void after (date). Forest Theatre. "Always Showing Pictures You Like Best."

Each merchant paid for the printing of the cards with each having 1,000 printed.

The two-for-one angle gave the people living in the other towns an extra inducement for attending the theatre.

NUMBER D2

Ties In With Dairy Festival

THEATRE: **Ritz,**
ADDRESS: **Nuneaton, England**
MANAGER: **R. J. Crabb**

Soon after my promotion to this theatre, the Nuneaton Dairy Festival gave me my first big opportunity for public relations.

It was arranged for the climax to be held at the theatre and for the prizes for a big contest to be displayed in the foyer before presentation by the Mayor to the winners. These included two refrigerators, two electric mixers, two electric skillets, two sets of mirroware pans, two vacuum jars, two vacco flasks, etc.

Every milk roundsman in a wide area carried publicity material on their delivery vans and as a result we enjoyed an extensive coverage for a whole month at no cost to the theatre.

A children's art contest was held and the Ritz was plugged in 10,000 contest forms and in a newspaper advertisement that was repeated three times during the month. This was augmented with 100 contents bills. The winners received their prizes at a Saturday minors' matinee.

I was officially invited to certain functions and with the Mayor attending the theatre I made many invaluable contacts.

NUMBER D3

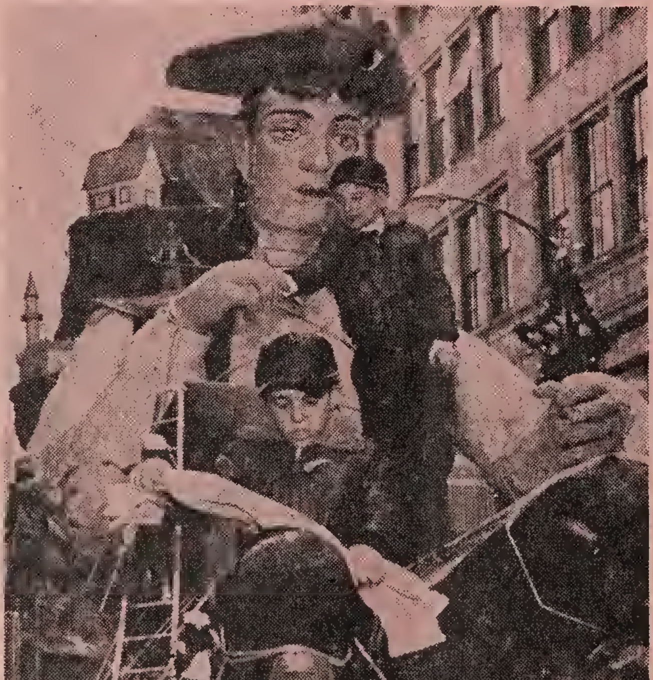
"Name The Island" TV Contest

THEATRE: **Schine's Eckel,**
ADDRESS: **Syracuse, N. Y.**
MANAGER: **Herb Brown**

For "Swiss Family Robinson" we promoted 15 transistor radios from a hobby shop and used them as giveaways in connection with a contest over a local television station.

The gimmick was a "Name The Island" contest, and every day a new clue was given to an actual island existing somewhere in Onondaga County. A key clue was posted in the hobby shop window also, and this had to be seen before the island could be properly identified. This contest resulted in $480 worth of free TV for the theatre and picture. It got a big play on every kids' program, and this really meant a great deal.

We also made arrangements with the local Navy recruiter to hook up a sound truck with a six-sheet "A" board on it, as well as some 22x28's, etc., which were put on the doors and back of the truck. Two Navy men cruised around town handing out approximately 4,000 Navy comic books, with a snipe across each one reading: "For Real Adventure, Join The Navy! And For "Reel" Adventure, See Disney's "Swiss Family Robinson", theatre, etc. This copy was also bannered on the truck. In addtion to covering every school with the comic books, they went up and down main streets all day Friday and Saturday. This proved to be a wonderful way of getting the picture across to the public.



Youngster patrons play happily aboard Columbia's "Three Worlds Of Gulliver" float on its visit to Hartford, Conn., through arrangements by George E. Landers, Hartford division manager, E. M. Loew's Theatres.

NUMBER D4

RCA and Radio Help Sell Presley

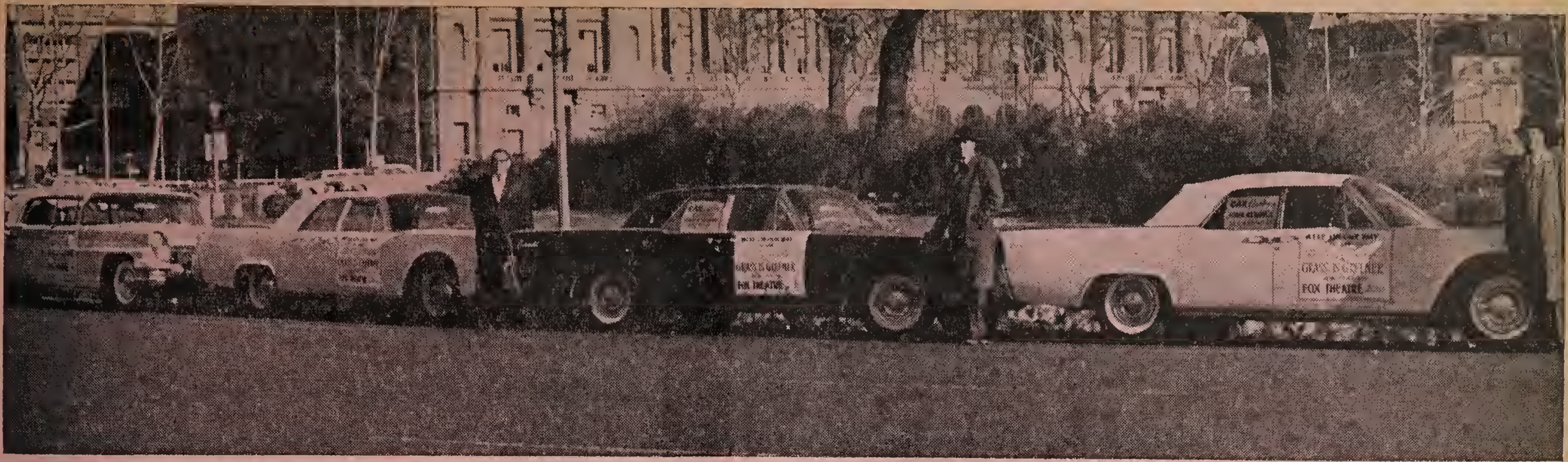
THEATRE: **Plaza,**
ADDRESS: **Oklahoma City, Okla.**
MANAGER: **Farris Shanbour**

Radio stations KOCY and KTOK each played eight tunes per day at no cost to us. The message, "You have just heard a tune from the "G. I. Blues" album, latest of Elvis Presley—coming to Oklahoma City." They could not mention the name of the theatre due to a ruling. However, after the recordings had been played, we followed immediately with our regular spots announcing the date, etc.

The local RCA distributor cooperated; and ran three different size ads four days before opening and also after the opening. They tied up with all record shops in the city with window displays and ads. They also made a big buy on WKY, which they tagged "G.I. Blues—Now Showing At The Plaza Theatre".

We held a special screening on the film

(*Continued on page EX-288*)


GRASS IS GREENER
FOX THEATRE

ERCURY
COM
961
MERC
METE
Go Where The Grass is Greener
LINCOLN Continental
SEE Cary Grant
The Grass Is Greener
FOX

"The Grass Is Greener" In Philly

Despite a record snow storm, a hustling Universal-International exploiteer managed to find plenty of exploitation angles on "The Grass is Greener," Fox, Philadelphia, recently.

Although Spring seemed far, far away, W. Atlee Burpee Company was contacted and 10,000 packages of 25 cent flower seed were promoted. These were imprinted with film and theatre credits by the seed company and were given out by usherettes at the theatre. The seed company also used 125 window cards in dealer windows throughout the greater Philadelphia area. The cards, imprinting and distribution were supplied free.

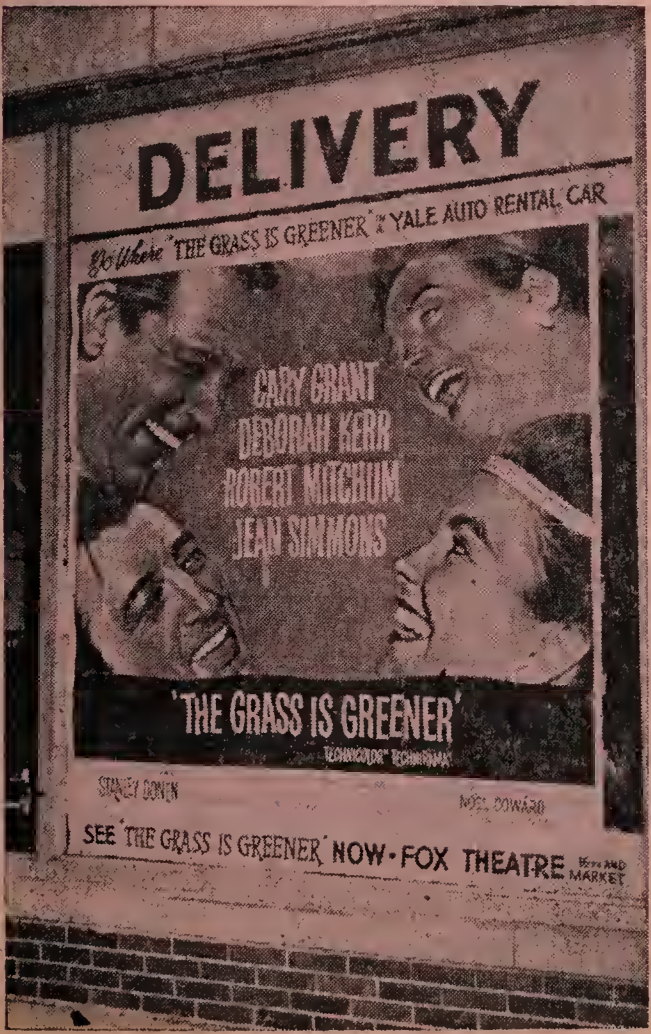
In a tieup with Lincoln Continental 10 new 1961 Continentals were used for a two-hour parade through central city from noon to two p.m. with credits for "The Grass Is Greener" and the theatre. Also, 30x40 signs were spotted in the same 10 dealer windows all over town. A still showing Deborah Kerr and Jean Simmons with a Lincoln Continental that was used in the picture was put on all of these 30x40's.

A display was set in a car rental agency window. This measured seven feet by seven and a half feet with the copy used reading: "Go Where The Grass is Greener In A Yale Auto Rental Car" and "See 'The Grass Is Greener' Now Fox Theatre." These lines of copy were stripped top and bottom of a six-sheet with the strips made by a sign shop.

A stunt arranged with the 69th Street Bolero (bowling alley) had the head pin painted green and was the target of the bowlers. A 50 foot long banner told them if they got a strike with the green pin in head pin position they would receive a pass to the theatre to see "The Grass Is Greener."

Disc jockeys were contacted to play music from the Noel Coward albums that are used in the picture.

Jack Goldman, U-I exploiteer, was responsible for the campaign which included many other stunts.


DELIVERY
Go Where "THE GRASS IS GREENER" in a YALE AUTO RENTAL CAR
CARY GRANT
DEBORAH KERR
ROBERT MITCHUM
JEAN SIMMONS
'THE GRASS IS GREENER'
STANLEY DONEN
NOEL COWARD
SEE "THE GRASS IS GREENER" NOW • FOX THEATRE 16th AND MARKET

N'S CREETINCS
ALL NIGHT BOWLING
DEC. 25 to 31
THE GRASS IS GREENER Headpin
PASS
The GRASS IS GREENER
FOX

COMPANY ASSISTS

A TWO-HEADED national exploitation campaign to sell "Atlas", Filmgroup's first million-dollar venture, and screen test candidates for its sequel will be inaugurated Feb. 1, it was announced by president Roger Corman. The ballyhoo will involve "use of camera crews in key areas to test handsome muscle men and beautiful girls for god and goddess roles in the follow-up picture, which will be called "Jason and the Golden Fleece." The work of the crews testing for the next Corman mythological adventure film will be timed to precede saturation openings of "Atlas" and will be heralded by added publicity and advertising. Experienced test directors will supervise the filmed auditions. Candidates selected by screening at Corman's headquarters will be brought to Hollywood under contract guaranteeing round-trip fare and accommodations in addition to salaries which will be governed by importance of roles. Corman estimates an expenditure of $120,000 to cover test and promotional costs, salaries, fares and maintenance of successful candidates.

UNITED ARTISTS has developed a unique photographic salon featuring the work of nine of the world's leading photographers for exhibit in theatres in the U.S. heralding "The Misfits". The exhibit, which will be a key promotion tool in UA's all-media campaign for the film is already on display in the lobby of Loew's Capitol, New York City, where the film will play in February. The Capitol display measures four feet x 13 feet. Other theatres throughout the country will receive copies of the nine photographs, accompanying text and blueprints for constructing similar exhibits.

WALT DISNEY'S newest cartoon feature, "101 Dalmations" will be backed by the largest coordinated character merchandising campaign in Disney history—sloganed "101 Ways To Make Money". More than 80 Disney merchandise licensees are manufacturing over 200 separate items based on the characters in the Buena Vista release. All "101 Dalmatians" character merchandise will be highlighted by a standardized title logo giving theatremen valuable in store promotional identification. The national retail store merchandising effort will kick-off in tandem with the film's release and reach its peak at Easter. Buena Vista plans to release the film at this time. The merchandising effort will feature top local television and newspaper campaigns backed by a major national magazine advertising effort.

THE PROMOTION tie-up between MGM's "Cimarron" and the Quaker Oats Company has been broadened to include extensive exploitation with the same company's Muffets cereal product with Quaker now scheduled to expend more than $500,000 on its over-all campaign. Muffets segment of the campaign will stress radio and television, including promotion on 28 TV stations in the nation's most heavily populated areas. One and a half million packages of Muffets also will be imprinted with the word of "Cimarron" and carry a ticket for a child under 12 when accompanied by a paid adult. As planned Quaker will imprint 50 million packages, prepare 250,000 items of point-of-sale display material to be distributed through 25,000 retail outlets, and place extensive national magazine and newspaper advertising, timed with the release of the film.

Charles Funk, managing director, Century, Buffalo, N. Y.; Russ Syracuse, WKBW disc jockey; Mrs. Wenona Novelli, winner, 20th-Fox's "North To Alaska" contest; and Arnold Moeller, district sales manager, Northwest Airlines, are seen at the presentation of the prize in a contest in which over 7,000 entries were received. Northwest furnished lobby displays including a totem pole.

RCA

(Continued from page EX-286)

and RCA gave away Elvis Presley hats at no charge to us. These hats also were given away during the first week of the engagement.

RCA set up a booth in the theatre lobby and sold G.I. Blues albums beginning 10 days before opening and continuing throughout the entire engagement.

We had a guest book and a girl in the lobby the afternoon of the screening to register everyone who had come in on an invitation. We had a very good crowd and the comments were great.

SAVE THESE EXPLOITATION SECTIONS FOR A PERMANENT RECORD

A SPECIAL "promotion portfolio" is being supplied to MGM Record distributors to push the sales of Connie Francis' recording of the title song of "Where The Boys Are", which has been released to dovetail with the openings of the Joe Pasternak made film. The sales-promotion kit was developed to capitalize on Miss Francis' motion picture debut in the romantic comedy.

MGM and Coppertone Suntan Lotion have entered into a co-operative exploitation campaign for "Where The Boys Are." The film will be mentioned in Coppertone advertising materials.

The staff of the Manor, Charlotte, recently donned cowboy duds and roped in customers in a promotion by general manager Jack E. Thorsen for United Artists' "The Magnificent Seven."

1961 EXPLOITATION INDEX

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F

ARMED SERVICE

F1. The Navy Helps Again EX-288

F ARMED SERVICE

NUMBER F1

The Navy Helps Again

THEATRE: **Gaumont,**
ADDRESS: **Falkirk, Scotland**
MANAGER: **Anthony W. F. Wall**

Although Falkirk is an island and not a coastal town I gave 20th-Fox's "Sink The Bismarck" the full naval treatment.

First, I approached the officer in charge of the local Sea Scouts, who readily agreed to cooperate and lend me display material such as signals which the cadets erected at the theatre. The Royal Naval Reserve also agreed to cooperate in advertising if I would assist in a recruiting drive in the district, even though their headquarters are 30 miles from the theatre. Again more wonderful material for the foyer.

The Chief Petty Officer in charge of plotting at the HQ made up a display showing the positions of ships at 10 A.M. in the action depicted in the film. This involved a great deal of work; but proved a crowd stopper. As this HQ had not enough material for all displays the powers that be borrowed from elsewhere. The Royal Navy provided some other material including beautiful color transparencies.

I decided that even though "Sink The Bismarck" had played elsewhere in Scotland that it deserved a really big first night so I invited the highest naval officer in Scotland to be guest of honor and he graciously accepted. I also invited the Provosts of Falkirk and Grangemouth, who cancelled civic meetings to attend. With so important a guest list I stuck my neck out further by deciding on "formal" dress knowing that not only would it look attractive but make the occasion more newsworthy as it was the first time I had ever made such a stipulation. My hunch was right. Not only did an excellent press result; but I got a television coverage.

On the night, a guard of honor was mounted to receive the distinguished guests, who all attended a cocktail party in the theatre before seeing the film.

ular teacher. Parker's son, physical instructor Ian Bannen falls in love with her and she with him. At this point, Parker makes the discovery that Laurent is the daughter of a girl he got to know very well when they were forced to spend the night together during a blizzard. Her age makes it possible for him to have been the father. He breaks up the romance, and even thinks it might be best for her to leave, at which point the students threaten to burn down the school if she goes. Meanwhile, the chairman of the school governors, Thorley Walters, arrives ready to cast her out, but her charm persuades him to confirm her appointment. Her parentage is cleared up when Parker discovers that she has lied about her age, and it's okay for the romance to resume. The students, behind on all the latest developments, set fire to the gym.

X-Ray: This comedy import has a large number of amusing moments and humorous situations, with the yarn being light in weight, performances falling into the capable category and direction and production in the better class. It can go in the art and specialty spots or in the supporting slot of the program. The screenplay is by Roy Boulting and Jeffrey Dell.

Ad Lines: "She Had A Way With Men And Boys Alike"; "School Was Never Like This."

General Della Rovere

Drama 139m

Continental
(Italian-made)
(English titles)

Estimate: Well-made import of war-time intrigue.

Cast: Vittorio de Sica, Hannes Messemer, Vittorio Caprioli, Giuseppe Rossetti, Sandra Milo, Giovanna Ralli, Anne Vernon, Baroness Barzani, Kurt Polter, Kurt Selge. Produced by Morris Ergas; directed by Roberto Rossellini.

Story: In 1943 when the Germans occupied all of northern Italy, Vittorio de Sica extracts money from the families of captured Italian partisans by pretending to have influence with the Germans which can help their imprisoned relatives. Meanwhile, a famous Italian general is being smuggled into Italy by the Allies to coordinate the work of the partisans. An over-zealous soldier kills him and the Germans secretly bury him. When De Sica is arrested for his scheming, German colonel Hannes Messemer decides to use him to impersonate the dead general as a means of upsetting Allied plans and also to discover underground contacts. De Sica is forced to agree when the alternative is imprisonment or death. He is confined to a political prison where the general was unknown, and De Sica is accepted as the war hero. Fearing that he will be unmasked and killed by the partisans, De Sica asks to be transferred, but Messemer has him tortured and beaten so that he returns to his cell a hero. He genuinely starts to assume the identity of the general and takes heart from a message from the general's wife. Hoping to bring things further to a head, Messemer orders him placed with a group of prisoners that are to be executed. The partisan contact makes himself known to him, and De Sica refuses to give him away, even going to his death knowing that the contact is safe and that he is dying as a real patriot.

X-Ray: A lengthy and interest-holding yarn has been brought to the screen in fine fashion here, and art and specialty house patrons should be well entertained by some fine talents. The acting of Vittorio De Sica, Hannes Messemer, and others contributes much as does the sensitive and commanding direction of Roberto Rossellini. The production values lend an air of authenticity to the proceedings. There is drama, suspense, and even some action to be found here. This film was first reviewed in January, 1960, at the San Francisco Film Festival. Since it is now being released, it is reprinted for the record.

Ad Lines: "The Fine Film All Of The Critics Lauded"; "An Unusual Dramatic Thriller About An Unusual Subject".

Little Angel

Drama 90m.

K. Gordon Murray
(Eastman Colorscope)
(Filmed in Mexico)
(English-dubbed)

Estimate: Good entry for children, family, and program.

Cast: Maria Gracia, Jorge Marinez de Hoyos, with a special narration by Hugh Downs. Produced by Jose Louis Celis; directed by Roberto Rodriguez; English director, Ken Smith.

Story: Little Maria Gracia lives on a farm with her grandmother and handyman Jorge Marinez de Hoyos, and she's happy in her playing. The time comes for her to go to school, but her first day makes her extremely unhappy. She dislikes the teacher and other students, and the confining routine which keeps her from her beloved countryside and her animals and other friends. One of her grandmother's cows is with calf and doesn't give any milk. When she hears that the Blessed Virgin has talked to others and accomplished miracles, she prays. When she gets home, the cow has given birth to a calf and the milk will start to flow once again.

X-Ray: Maria Gracia is a cute youngster who does well in a simple yarn with religious overtones. It is nicely mounted and colorfully presented, and youngsters and family audiences should be generally pleased with it. It could have been trimmed a bit which would have improved the film, suited for the lower half of the program in most instances. The story and screenplay are by Roberto Rodriguez.

Ad Lines: "The Wonderful Story Of A Little Girl Who Had Faith"; "A Cute Film For The Entire Family."

Make Mine Mink

Comedy 99m.

Continental
(English-made)

Estimate: Mirth-making import.

Cast: Terry-Thomas, Athene Seyler, Hattie Jacques, Billie Whitelaw, Elspeth Duxbury, Irene Handl, Jack Hedley, Raymond Huntley, Kenneth Williams, Noel Purcell. Executive producer, Earl St. John; directed by Robert Asher; produced by Hugh Stewart.

Story: Dame Athene Seyler takes in paying guests in her large apartment to augment her income as well as to help with her charitable contributions to orphanages, etc. These include ex-Major Terry-Thomas, awkward spinster Elspeth Duxbury, and Hattie Jacques, chunky teacher of deportment to would-be debutantes. There is also maid Billie Whitelaw, who served some time in jail and who was given a chance to go straight by Seyler. She presents an "acquired" mink stole to Seyler who is horrified, and all of the apartment's inhabitants cooperate to return the fur before Whitelaw can get into trouble. They are successful and this gives thought to embarking on a spree of stealing furs with the proceeds to go to Seyler's charities. Terry-Thomas directs the operations which are hilariously successful despite the bungling and several close calls. When things get hot, Whitelaw, who has become engaged to a police officer, agrees to help them if they will stop stealing furs. When Whitelaw's fiancee, Jack Hedley, makes a plea for a police charity, they forget their resolution to stop and decide that there are things other than furs that can be stolen.

X-Ray: This import is very funny, containing a wonderful set of characters, highly amusing situations, and even some suspense. It's well handled, beautifully directed, and acted most capably. It should provide lots of mirthful entertainment for audiences in art and specialty spots as well as in regulation houses where it can go on the program.

Ad Lines: "Fun And Suspense For All"; "Mink Is Where You Find It."

Complete back seasons of these pink service sections are available to subscribing theatres at 52¢ per set.

Picnic On The Grass

Comedy 91m.

Kingsley-Union
(French-made)
(English titles)
(Eastman Color)

Estimate: Amusing import for art spots.

Cast: Paul Meurise, Catherine Rouvel, Ingrid Nordine. Written, produced, and directed by Jean Renoir.

Story: Biologist Paul Meurise is famous for his theory which involves using artificial insemination to improve the human race, and he's also being considered for the position of president of the United States of Europe. To further his political ambitions, he becomes engaged to Ingrid Nordine, girl scout leader. The engagement is to be announced to the press at a picnic. Meanwhile, farm girl Catherine Rouvel is interested in his theory and reports to his lab to beget a baby artificially. She even goes to work as a maid to await the proper time. A shepherd plays his flute, and as if by magic, a wind storm commences which causes the various participants at the picnic to act strangely and romantically. The professor discovers Rouvel and her charms. He goes to stay at her father's farm for a rest preferring to forget his position, companions, and ambitions for the happiness he has found. His associates discover his hiding place and Rouvel, realizing she cannot stand in his way, runs away. Back he goes to the life of a future diplomat and the scheduled marriage to Nordine. At the last moment, he finds Rouvel, and when he discovers that she does love him and that she is to have his child, he gives up Nordine and marries her instead.

X-Ray: Art house audiences will find that this import has charm as well as humour, and they should enjoy the on-screen proceedings with its lightweight plot, its good performances, and its capable direction and production. Sometimes Renoir lets his characters talk a bit too much, but not enough to interfere with the enjoyment afforded by the film. The use of color is a plus factor in the presentation. Naturally, the subject matter limits this to adult audiences.

Ad Lines: "Can Real Romance Be Duplicated Via Artificial Means?"; "Its Daring Theme Will Make You Blush."

Tunes Of Glory

Drama 106m.

Lopert
(English-made) (Technicolor)

Estimate: High rating drama for discriminating audiences.

Cast: Alec Guinness, John Mills, Susannah York, Kay Walsh, Dennis Price, John Fraser, Alan Cuthbertson, John MacKenzie, Andrew Downie, Donald Douglas, Duncan MacRae, Keith Faulkner, Richard Leech, Peter McEnery, Gordon Jackson, Paul Whitsun Jones, Gerald Harper, William Marlowe, Richard Rudd, David Webb, William Young, Barry Steele, John Barcroft, John Bown, Robert Arnold, Keith Banks, James Copeland, Mark Burns, Redmond Bailey, Jack Hetherington, Percy Herbert, Anne Leon. Produced by Colin Leslie; directed by Ronald Neame; executive producer, Albert Fennell.

Story: A Highland Regiment led by tough, crude Lieut. Col. Alec Guinness is taken over by new commandant John Mills, who insists on iron discipline and proper behavior. He is bitterly resented by Guinness, who feels the command should be his. The troops revert to their former wild ways at a Regimental dance, and Mills furiously upbraids them publicly. Guinness heads for a bar where he sees his daughter, Susannah York, out with one of his enlisted men. He strikes the Corporal before witnesses, a very serious offense. Mills tries to be fair but feels he must recommend Guinness' court martial. At the last moment, he relents, not desiring to hurt the reputation of the Regiment. The other men feel that Guinness' strength has forced Mills to back down and do not attempt to hide their contempt for

(Continued on page 4784)

ALPHABETICAL GUIDE TO 131 Features Reviewed

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N

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S

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Sex Kittens Go To College—94m. —AA 4769
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U

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W

Wackiest Ship In The Army, The—99m.—Col. 4774
Walk Tall—60m.—Fox 4762
Weddings And Babies—81m.—Misc. ..4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blows—120m. MGM 4757
Wild One, The—80m.—Col.—RE 4750
Wild Youth—70m.—Misc. 4760
Wizord Of Bogdad, The—93m.—Fox..4777
World Of Suzie Wong, The—129m. —Par. 4765

Y

Young Love—81m.—For. 4784

TUNES OF GLORY

(*Continued from page 4783*)

the new commandant. Mills is bitterly hurt, realizing that he can never win the loyalty of his men. He kills himself. Guinness is filled with remorse and begins elaborate plans for Mills' funeral. Other officers realize that the death has affected Guinness' brain and his mind is wandering. Shielding him to the last, they take him home.

X-RAY: A brilliant cast makes this one of the most satisfying dramas a discriminating moviegoer could hope to see. Guinness and Mills are magnificent, and their scenes build with a tension and excitement that is a rare screen occurrence. Other roles are well played as well, and careful direction and colorful production add to the overall effect. The film depends on character development more than plot, but is an engrossing experience all the way. It's a winner for art and class situations and wherever audiences appreciate fine acting. It deserves all the promotional help one can give it. The Guinness name, of course, has power in this country as well, and Mills also has a following. The combination is a screen triumph. Screenplay is by James Kennaway.

AD LINES: "Shattering Drama As Strong Men Clash To A Piper's Tune"; "Alec Guinness And John Mills Charge The Screen With A New Kind Of Excitement."

Young Love

DRAMA
81M.

Film Representations
(Finnish-made) (English dialogue)

ESTIMATE: Interesting import for art spots.

CAST: Peter Weckstrom, Tea Ista, Ella Peitsalo, Peter Hyttila, Taure Junttu, Fanny Halonen, Saimi Vuolle, Anton Saini, Eila Roine, Frans Eemil Sillanpaa. Produced by Mauno Makela; directed by Roland af Hallstrom.

STORY: Farm girl Tea Ista is in love with neighboring farmer Peter Weckstrom. All is well until her cousin Ella Peitsalo, engaged to be married to a clerk in a nearby town, who is much older than she, decides to make a play for Weckstrom. Taking the lead, she seduces Weckstrom and almost wrecks his romance with Ista. However, Peitsalo's marriage goes through with her husband none the wiser, and Weckstrom and Ista are left to resume their romance.

X-RAY: This simple love story unreels right out in the natural country-side with some of the black and white photography having genuine pastoral beauty. The acting is satisfactory by Finnish standards, we suppose, and the dubbing is a fairly good job. This was written by Nobel prize winning poet Frans Eemil Sillanpaa, who appears briefly in a prologue which is of no consequence over here. This most resembles Russian-type films of some years ago, but contains no propaganda. There are several near nude scenes, one of the beautiful leading lady going swimming in a lake, and several scenes in the Finnish equivalent of a turkish bath. None of this is objectionable, however. The film holds the interest all the way and can play most art house spots.

AD LINES: "The Course Of Young Love Seldom Runs Smooth"; "A Farmland Romance Reaches Poetic Heights."

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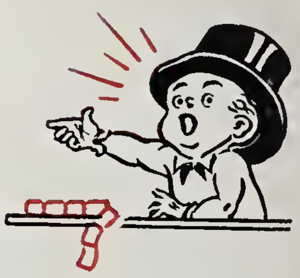

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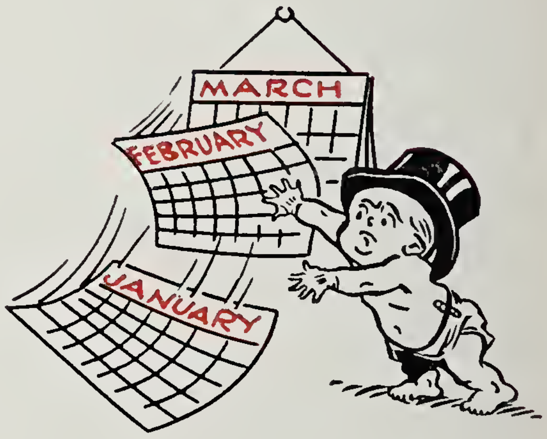
MARCH
FEBRUARY
JANUARY

Every *day* we *miss*...every *week* we
wait . . . every *month* we *lose* . . . will be lost
to us *forever!*

So here's to SHOWMANSHIP-IN-ACTION in 1961!
From the very *first* day to the very *last*...let's SELL
pictures...with more *gusto*...more *enthusiasm*...
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SHOWMEN
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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JANUARY 18, 1961 Volume 65 Number 7

IN TWO SECTIONS • THIS IS SECTION ONE

REC'D JAN 24 1961

Martin Circuit Buys Crescent Theatres

(See Page 6)

N.Y. Solons Study Classification Bill

(See Page 15)

Joe Pasternak has been producing pictures for the entertainment of millions for 25 years from Hollywood headquarters, and MGM recently launched his "WHERE THE BOYS ARE" as a Christmas-New Year attraction. (See Page 19)

Exhibition Salutes Joe Pasternak

CAN-CAN

OUTGROSSES "SOUTH PACIFIC" BY 30 PERCENT

In 5 Chicago Theatres!

Same Theatres—Same Days

— and business is super-sensational in N. Y. at RKO Palace and Albee Theatres! (DAY & DATE)

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Member Audit Bureau of Circulations

Volume 65 • No. 7

JANUARY 18, 1961

MOTION PICTURE
EXHIBITOR
plus...
SHOWMEN'S TRADE REVIEW

THE MOST EXPENSIVE SAVING OF THEM ALL

FROM TIME TO TIME, when an article in a newspaper comes to our attention that makes a telling point about some phase of this wild and wonderful business of ours, we have turned our editorial column over to it. Today, we are reprinting some of the comments of Elinor Hughes, byline columnist for the Boston Sunday Herald.

She is on the receiving end of much of the publicity material emanating from Hollywood, and her views echo those expressed on this page before: New York and Hollywood sometimes concern themselves so much with saving a few pennies in field salaries that they cost themselves untold thousands of dollars in lost publicity space.

Take it away, Miss Hughes:

"Having been on the receiving end of releases from Hollywood for more years than I'm going to count, I find that there are customs and habits involved that I not only fail to understand but also have come strongly to resent.

"For one thing, why is it, when the going is tough, when it takes an increasing amount of effort to persuade the public to go to see motion pictures, that the high command, either in New York or California, decides to economize by firing the local press agents and trying to run publicity campaigns from either of those two lofty but not always well-informed citadels?

"Gentlemen, I say it not humbly but with growing anger, you don't know what you're doing. You may save a few dollars on a weekly payroll, but you lose good will, you lose the carefully built up channels of communication between the newspaper editors and the local representatives, and you are quite apt to try merchandising campaigns on your product that treat Boston like Chicago or Portland, Me., like Miami, Fla. . . .

"When films need the extra push, there should be more rather than fewer people on the job; the personal touch is much more welcome than the hard-sell, long distance style. Any good newspaper editor knows that, and film producers should, too. . . .

"How often have you, as readers of this and other papers devoting space to motion pictures, heard that so-and-so has spent $12,000,000 or maybe more turning out the greatest spectacle of all time. . . .

"Wouldn't you, as sensible people, assume that when such vast sums have been poured out to obtain star performers, build magnificent settings, travel all over the world and hire 10,000 troops from Spain to stage a battle scene, that some small sums of money would be expended on good stills for the newspapers? Especially when you know that old saying that one good picture is worth a column of type?

"You'd be surprised.

" 'Exodus,' for example, is a spectacular picture with a very fine cast. You should see me trying to find stills that can fit newspaper requirements. I am given pictures of vast crowds of people, panoramic views of ships and mountains and cities but only incidentally of actors.

. . " 'The Alamo,' a film of similar scope and also with an outstanding cast, is sent on its travels with an almost equally poor kit of pictorial material; and I'm sure it's no secret that even for 'Ben-Hur' the pictures were only so-so. 'Spartacus,' from Universal, a studio that in good times and poor knows the value of good glossies, has done well by the papers and vice-versa. And finally, to turn from the big spectacle to the more modest but noteworthy films, most of the pictures sent to us on 'The Entertainer,' the new Laurence Olivier film, showed the star's face either in darkness or hidden by his hand or just plain out of focus.

"Motion pictures have to be made and then sold; good publicity men and materials are the best sales implements I know. The film producers should follow Universal and Columbia and see that the newspapers receive the wherewithal to tell the public about their product. Remember, we cannot use what we do not have."

There is the bulk of a column by a working newspaper columnist, whose gripes indicate a real willingness to assist this industry in getting the story of the many fine new films to the reading public.

We agree with Miss Hughes that for a company to do less than its absolute best to accomplish this difficult task is business suicide. Dollars not spent in this vital area are not saved but are instead lost forever, along with thousands—even millions—more. Multiply this one columnist's complaint with the thousands who must be grumbling throughout the country about the same situation, and you get a small idea of just how much free publicity is being thrown away.

A RICH LIFE REMEMBERED

THE DEATH of MOTION PICTURE EXHIBITOR's general manager, Paul J. Greenhalgh, has occasioned a flood of phone calls and letters of sympathy to this office from those persons in and out of the motion picture industry who numbered themselves among his friends.

It will be impossible to acknowledge each one, but all such material is being forwarded to the Greenhalgh family, and on behalf of them we thank you all for your kind thoughts.

It is a difficult task to write finis to a career and a life as rich and rewarding as Paul Greenhalgh's—as rewarding to those who were privileged to know him well as it was to him. Personally and professionally, he was first a gentleman. He was devoted to this publication and to the industry which it tries to serve. He, as much as anyone, was responsible for its rapid growth and always expanding service to the industry in general and exhibition in particular.

We knew him, we liked him, we'll miss him. All who were privileged to be Paul Greenhalgh's friends are better human beings for the experience.

It's hard to say goodbye.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From ELLICOTT CITY, MD.

Recently, I read the best analysis of present day TV yet to reach my eyes. The comments on the enclosed tear sheet are particularly accurate. Perhaps some of your readers will find solace in the article.

Personally, I no longer consider TV the competition it once was. Recently, I have even dared to play several features that have been shown on the local free vee and came up with slightly better than average business.

My present competitor is unemployment, and friend that is a tough baby to lick.

However, I am by nature optimistic, and I like to think the new year will bring us increased attendance. That is, IF freevee is not bailed out again by a new vault full of theatrical features, IF unemployment is reduced, IF . . . sorry, the mind is wandering again.

Health and happiness to the staff of my favorite trade paper.

WILLIAM E. HEWITT, JR.
Ellicott Theatre

EDITOR'S NOTE: Reprinted on this page is the article referred to by Mr. Hewitt. John Crosby, renowned TV critic, points out the weakness of the small-screen medium with perception that can come only from disenchantment.

From ST. CATHARINES, ONTARIO, CANADA

I am quite ashamed to admit that for some time I have been playing truant from the EXPLOITATION Section columns of MOTION PICTURE EXHIBITOR, although I have contributed in the past and, on one occasion, won an Exploitation Certificate.

Further, through constant reading of the EXPLOITATION Section, I have been able to pick up a lot of good ideas that have assisted me materially in promoting the pictures playing at my theatre.

However, I have finally woke up, and will be sending material to you regularly in the future.

LES MITCHELL, Manager
Famous Players' Capitol Theatre

EDITOR'S NOTE: It's your department. Welcome back!

From BEVERLY HILLS, CALIF.

I read your editorial criticising the critics' choice of the ten best films for 1960 with great interest.

While it is true that in the list you quoted from, which appeared in the Philadelphia Bulletin, several films were art house releases, I would not necessarily say that those "not designed for art house exhibition proved to be disappointing at the box office."

Although admittedly off the beaten track of film production, our film, "SONS AND LOVERS," based on D. H. Lawrence's classic, was not designed for a limited release, is doing very well at the boxoffices around the world, and, since it is now appearing on virtually every list of the best films of 1960 and has won both the New York Critics' Award and the National Board of Review Award, I believe these honors will stimulate the business it is presently doing. It may be true that some irresponsible film critics use their columns to turn a clever phrase, but the major portion of film reviewers in the Metropolitan dailies do a very conscientious job of evaluating the entertainment factor in new films as an aid to their readers and I suspect their influence upon audiences who are becoming more and more selective in their choice of film fare, will grow.

JERRY WALD
Jerry Wald Productions

EDITOR'S NOTE: It is always a pleasure to hear from Mr. Wald who is one of production's most literate spokesmen. Whether we agree or not, his views are always fresh and his ideas always provocative.

From MERIDIAN, MISS.

Your editorial, "THE CRITIC SPEAKS . . . BUT WHO LISTENS," contains the secret to success for producers, directors, and others who control the entertainment content of today's motion pictures. If they will read it carefully and then adopt a policy of "to hell with the critics," they will open the treasure chest to millions of dollars for themselves and the theatres of the United States, for the vast majority of film-makers have come to an attitude that they would rather have a good review than a picture people will buy tickets to see. The critics invariably love to be "arty" in their recommendations. I wonder if they really like artistic pictures, or if they are just ashamed to admit that they like what the average person likes? Anyway, when producers learn to make pictures for the theatre patron instead of the critic, they will have unlocked the treasure chest for themselves and exhibitors.

I am for a "to hell with the critics" movement. Movie critics are a detriment to the industry. All they look for is something they can be very "smart" in condemning. It is no longer fashionable for a critic to recommend a picture. As you suggest, pictures recommended by the critics are seldom financially successful. I consider every ticket sold at a boxoffice a "vote" for a picture. Surely everybody in this country couldn't be wrong, with the exception of the critic.

A. L. ROYAL
Royal Theatres

EDITOR'S NOTE: Certainly, the boxoffice must be the final judge of a picture's value, although some fine films fail commercially. We do not imply that all critics are guilty of the excesses outlined in our editorial, but there are enough to make catering to their whims an almost impossible task. Thanks for your support.

From PENN YAN, N.Y.

On the subject of longer and longer movies: "THE MIND CAN ABSORB; WHAT THE SEAT CAN ENDURE."

JOEL BARNUM, Manager
Elmwood Theatre

EDITOR'S NOTE: May we add: "ONCE THE SEAT TIRES — THE MIND THEN RETIRES."

From SPRINGFIELD, MASS.

I would appreciate it if you would send me "THE SLIDING SCALE METHOD" that was mentioned in your issue of Nov. 30. I would also like one of your 1961 BOOKING CALENDARS for our theatre.

I also wish to take this opportunity to tell you how much I appreciate your magazine and extend my wishes to you to keep up the good work in the coming year.

RALPH CARENZA, Manager
Parkway Theatres, Inc.

EDITOR'S NOTE: It's on its way. Thanks for the kind words. We'll still be in there punching during 1961.

FAREWELL TO TV

John Crosby, radio and TV commentator, New York Herald Tribune, announces his column's abandonment of television criticism:

"Television no longer deserves daily criticism on a serious level. Intermittent criticism is good enough for its increasingly lonely big shows. Silence is the only sensible greeting for most of the dreary new ones.

"Thirteen years ago television came out of the laboratory aglitter with great expectations. New techniques sprouted on experimental programs like 'Omnibus,' educational programs like 'The Search' and 'Adventure' and travelogues like 'Wide, Wide World.'

Today, filmed TV series are being turned out by bored professional hacks. Today, a television show seems designed only to kill time. Today, television isn't awful. It's worse than awful. It's a bore.

I am appalled that this great medium of information and education is so totally dedicated to utter vacuity. Don't be misled by the professional apologists that this is all television can afford to do or all the public wants. The people want something better. As for what television can afford, all I know is that it annually grosses $1,163,900,000 and for that kind of money it ought to do better.

If I limit myself to TV much longer, I'll go stir-crazy. Television—as Sam Levenson has remarked—is turning us into a nation of starers. We don't watch it, really. We stare at it—uncritical, undemanding, half awake, and only half alive. The television set has ceased being an instrument of entertainment. It has become an anesthetic.

The other day I was arguing with an Englishman who hates our commercials. I found myself saying—it just slipped out inadvertently—'I don't mind the commercials. It's just the programs I can't stand.' "

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

William Donnelly, long-time international representative of IATSE and a vice-president from 1954 to 1957, died at a Minneapolis hospital after an extended illness. He was a member of Local 13, Minneapolis Stage Employes. He is survived by his wife.

Clyde Eckhardt, 77, former sales executive for 20th-Fox, died at Valley Hospital, Los Angeles, Cal. He retired as Los Angeles branch manager nine years ago after having been foreign sales manager, Chicago branch manager, mid-west sales manager, and Los Angeles branch head for 20th-Fox for over a span of 35 years. He is survived by his wife, two sons, and a daughter.

Harry LaVine, 64, Allied Artists salesman, died last week. Surviving are his wife, his mother, two sons, four grandchildren, and two sisters. Funeral services were held in Norristown, Pa.

J. Real Neth, 72, dean of Columbus, Ohio, exhibitors, died at Mt. Carmel Hospital, Columbus, following a fall in his home which caused a hip fracture. He had been in ill health for a long time. In 1958, after 56 years in exhibition, he sold his chain of de luxe neighborhood theatres to Academy Theatres.

Ralph F. Stitt, 59, advertising manager, Filmack Trailer Company, died last fortnight in Chicago. He had previously handled publicity for Hodkinson Pictures, First National Pictures, Paramount Pictures, and Minnesota Amusement Company. He had also been a cartoonist and illustrator for several New York papers, a booker and advance man, manager of the Rivoli, New York City, and New England representative for 20th-Fox. For the past two years, he was in charge of all of Filmack's advertising and editor of Filmack's "Inspiration." He is survived by a brother.

Joel Swensen, 64, formerly with the Motion Picture Producers and Distributors of America (now the MPAA) died in Darien, Conn. Survivors include his wife and two sons.

MGM Quarter Up

NEW YORK—Metro-Goldwyn-Mayer, Inc., earned 87 cents per share for the first quarter ended Nov. 24, 1960, president Joseph R. Vogel reported to stockholders. This figure compares with 71 cents per share for the similar period of the last fiscal year. Accompanying the report to stockholders was a dividend check for 40 cents per share, payable to stockholders of record Dec. 16, 1960.

Gain in the most recent quarter continues the upward trend of the company, which in the fiscal year ended Aug. 30 established a 12-year high. Total company earnings for the quarter amounted to $2,177,000, based on 2,560,129 shares outstanding at the end of the period. Total company earnings for similar period last year were $1,852,000, based on the 2,608,888 shares then outstanding.

Vogel stated that prospects of the company for the remainder of the year and beyond are unusually bright.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 16

Warren, Mich., Mulls Censorship Measure

WARREN, MICH.—President Milton H. London of Michigan Allied and Detroit motion picture attorney Judge Joseph P. Uvick came here to make an appearance before an open meeting of the Common Council.

The reason for the hasty journey was the news an "Emergency Ordinance" was to be considered. In consequence of the tenor of certain of the current crop of movies, the community was considering passage of the ordinance to impose local censorship.

London and Uvick found an extremely articulate overflow turnout of representatives from church groups, PTA, home owners associations, and the Legion of Decency.

To become immediately effective, the ordinance appoints the Commissioner of Police as censor, required to screen every picture shown in Warren, and to issue a permit if he did not consider the film was immoral, obscene, lewd, lascivious, filthy, or indecent. His judgment must be based only by the film's "impact on the average person in the community."

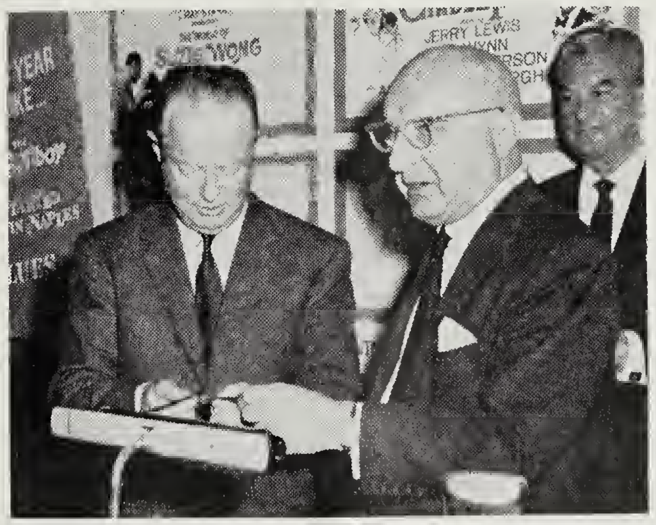
London and Uvick told the assemblage the proposal was utterly unworkable. The Council agreed to table the measure for further consideration.

Exhib Wins $8 Million Suit

SAN FRANCISCO—Federal Judge Lloyd Burke ruled this week for the Embassy Theatre in its $8,000,000 anti-trust suit against the major Hollywood distributors.

The Judge said plaintiffs Dan McLean and Lee Dibble proved in the trial which lasted more than 10 years that the defendants conspired illegally "until at least 1947" to deprive the Embassy of first and second-run product, and that sub-run clearances "were unnecessarily long" and Embassy operators were damaged.

Judge Burke set Feb. 20 for hearing when both sides will argue how much damages are due to McLean and Dibble.



Marking 25 years of service to Paramount Pictures Corporation, company president Barney Balaban was recently presented with an engraved Zodiac wristwatch by George Weltner, president, Paramount Film Distributing Corporation.

BROADWAY GROSSES

More Seats For "Exodus"

NEW YORK—Business in the Broadway first-runs, with all holdover product, continued on the upswing last week-end with "Exodus" doing sensational capacity business at the Warner, where additional room was found by taking some of the screened-off seats.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"MARRIAGE-GO-ROUND" (20th-Fox). Paramount reported $34,000 for the second session.

"THE SUNDOWNERS" (WB). Radio City Music Hall did $84,000 on Thursday through Sunday, with the sixth, and last, week sure to reach $120,000. Stage show.

"BUTTERFIELD 8" (MGM). Capitol reported $26,250 for the ninth week.

"BEN-HUR" (MGM). Loew's State announced that the 61st week of road show engagement would tally $34,000.

"EXODUS" (UA). Warner stated that the fifth week of road show engagement was absolute capacity at $60,000.

"SPARTACUS" (U-I). DeMille totaled $23,000 for the 15th week of the road show engagement.

"CINDERFELLA" (Paramount). Victoria claimed $10,000 for the last five days of the fifth week.

"PEPE" (Columbia). Criterion announced the fourth week of road show engagement as $30,500.

"THE ALAMO" (United Artists). Rivoli claimed the 12th week of road show engagement as $20,000.

MGM Scores Again

Recently, I was privileged to look at MGM's new films, "Go Naked In The World" and "Village Of The Damned." The former proved to be a taut romantic drama sparked by fine performances from a star-studded cast headed by the glamorous Gina Lollobrigida, popular Anthony Franciosa, and Ernest Borgnine. Following on the heels of "Butterfield 8," a boxoffice champ, this gives every indication of being another winner for the company that gave the industry and the world "Ben-Hur."

"Village of the Damned" proved an excellent change-of-pace. It is a science fiction drama starring George Sanders, and the situation is so well handled and the suspense built in such a chilling fashion, that belief in the screen goings-on is never suspended. It would appear to be an off-beat winner, and early engagements confirm this.

It occurred to me that here was a company with a long-standing reputation for treating its customers fairly that was turning out one fine film after another under the able leadership of Joe Vogel and his staff. Perhaps the kind of people they are is reflected in the kind of films they turn out.

JAY EMANUEL

Martin Circuit Buys Crescent Houses

45 Theatres Included In Huge Transaction; Crescent Seeks Stockholder Okay To Exit Theatre Business

ATLANTA — The Crescent Amusement Company, Nashville, Tenn., has announced that, subject to stockholder approval, it is going out of the theatre business and selling its 45 operating theatres to Martin Theatres of Columbus, Ga., as reported briefly in MOTION PICTURE EXHIBITOR last week.

The sale of the theatres was announced jointly by Roscoe Buttrey, Crescent president, and E. D. Martin and Roy E. Martin, Jr., owners, Martin Theatres.

The price was not disclosed, but it was reported to be several million dollars. Crescent's complete theatre division, including all assets and personnel, will be transferred to Martin control. No exchange of stock is involved.

Buttrey said the deal has been accepted by Crescent directors and that stockholders approval will be sought "at the earliest possible day." He said the sale will be made retroactive to Jan. 1, 1961.

Included in the transaction are all 45 of Crescent's presently operating theatres in Tennessee, Alabama, and Kentucky. Together with 102 theatres which the Martin brothers already own in Georgia, Alabama, Florida, and Tennessee, they will make Martin probably the largest independent movie circuit in the nation.

E. D. Martin said his firm's headquarters will continue in Columbus, Ga., but a branch would be set up in Nashville to operate the theatres acquired from Crescent. He said no changes in theatre personnel or management are contemplated.

Buttrey said this is the first time in Crescent's 52-year history that it will not be operating theatres. It may, however, continue to lease some theatres to other operators.

Buttrey called the deal "a major step in implementing Crescent's program of diversification, which has been underway for some time."

It now operates theatres in 16 Tennessee cities, in Bowling Green, Hopkinsville, Princeton, and Madisonville, Ky., and Gadsden, Ala.

The Martin Brothers, in addition to their theatres, have extensive real estate holdings and two television stations, WTVM in Columbus and WTVC in Chattanooga. The Martin firm was founded in 1912 by the late Roy E. Martin, Sr.

The Crescent Amusement Company was founded in 1908 by the late Anthony (Tony) Sudekum, and was cited several times in the 1940's and 1950's in Federal antitrust suits. In March, 1943, U. S. District Judge Elmer D. Davies found the firm guilty of violating the Sherman Act. Later, and ordered Crescent and six of its affiliates to divest themselves of stock they held in each other. For a time, Crescent was not allowed to purchase any more theatres without obtaining prior approval from the court.

The Martin Bros. pointed out that the move stemmed from their confidence in the future of motion picture theatre operation.

MGM-TV Boosts Burns

NEW YORK—John B. Burns has been elected vice-president in charge of television sales for Metro-Goldwyn-Mayer, Inc.

La. Exhib Unit Votes To Affiliate With TOA

NEW ORLEANS—The Louisiana Theatre Owners Association announced that it has affiliated with the National Theatre Owners of America.

L. C. Montgomery, Joy, this city, and president of LATO, announced the organization board of directors voted unanimously to affiliate with TOA at its meeting last week.

The affiliation came as TOA was conducting a nation-wide membership drive, which was to climax on Jan. 13, the first month of the 13th year of TOA national existence.

Montgomery has been designated by LATO to be its representative on TOA's national board of directors.

The new unit gives TOA complete representation in all Gulf states. It has units in Florida, Mississippi, Louisiana, as well as nearby states of Arkansas, Tennessee, Georgia, and the Carolinas.

Disney Reports Loss For 1960 Operations

BURBANK, CALIF.—The consolidated operations of Walt Disney Productions and its domestic subsidiaries for the fiscal year ended Oct. 1, 1960, resulted in a loss of $1,342,037, representing 83 cents per share on the 1,626,023 shares outstanding, president Roy O. Disney said in his annual report to shareholders. The previous year showed net profit of $3,400,228, equal to $2.15 per common share on the 1,581,011 shares then outstanding. A net income tax credit of $1,300,000 was made for the 1960 year which compared with a provision for taxes of $3,900,000 in 1959.

In an informal letter report earlier, the stockholders were informed that due to a continued general softening in the motion picture theatrical market in most countries of the world, the company again made a review and close appraisal of the potential revenue of its inventories. This study resulted in a write-down of inventories of $6,006,000, with $1,000,000 charged to the reserve provided in prior years and the balance of $5,006,000 charged to the income account.

During the year, the company paid cash dividends of 40 cents per share plus three per cent in stock.

Total gross income for the year was $46,409,572 as compared with $58.432,399 last year, a decrease of $12,022,827. Film revenue decreased by $7,268,872. Television income declined by $4,641,748 due to the fact that the "Zorro" and "Mickey Mouse Club" shows were not televised. Disneyland Park revenues increased by $1,004,864 and all other income, including publication, character merchandising, music and records decreased by $1,117,071.

Levine Heads Charity Drive

NEW YORK—Joseph E. Levine, president of Embassy Pictures Corporation, has been named co-chairman for the current New York Muscular Dystrophy drive, and chairman for the motion picture division, it was announced by N. R. Duell, Greater New York director of Muscular Dystrophy Associations of America.

U-I Sets Sales Meet To Discuss New Films

NEW YORK—Universal Pictures Company will hold a week-long executives' sales meeting at its home offices starting Jan. 30 to map releasing and promotional plans on its 1961 releases, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager, who will preside.

Milton R. Rackmil, president of Universal will participate.

In attendance will be the company's home office sales and advertising, publicity and promotional executives; its regional sales managers; the branch managers of its parent branches; and representatives of Empire-Universal, which handles the distribution of Universal's pictures in Canada.

David A. Lipton, vice-president, will attend from California. He will be joined by Philip Gerard, eastern advertising and publicity director. Charles Simonelli, assistant to the president, will also participate.

Home office sales executives participating will be F. J. A. McCarthy, assistant general sales manager and sales director for "Spartacus," and James J. Jordan, circuit sales manager in addition to Martin. Jeff Livingston, executive coordinator of sales and advertising who is supervising the promotional activity on "Spartacus" will also be a participant.

Feb. 2 will be devoted to discussion of promotional plans on the forthcoming pictures with participants also including Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager; Jerome M. Evans, eastern promotion manager; and Charles Schlaifer, president of the Charles Schlaifer Company, Universal's advertising agency.

Youngstein Heads Fund Drive

NEW YORK—Max E. Youngstein, vice-president of United Artists, has been appointed for the second successive year national chairman of the Brotherhood Campaign sponsored annually by the Amusement Division of the National Conference of Christians and Jews, it was announced by Dr. Lewis Webster Jones, president of the National Conference. Youngstein has also been appointed to the National Brotherhood Week Committee, of which Bob Hope is chairman.

Outlining his 1961 campaign plans, Youngstein said it would be launched with the annual observance of Brotherhood Week, Feb. 19-26. The campaign would continue through the spring when the motion picture industry would enlist all theatre managers, exhibitors, and owners throughout the country in a nation-wide effort for funds to benefit the Youth Scholarship Fund of the National Conference.

ACE Product Plan Extended

NEW YORK—Those subscribing funds for the production program which ACE plans to undertake agreed unanimously to an extension of the period their money can be held from Jan. 3 to May 3.

The extension was requested by ACE's committee for more product in order to have additional time to draft a finance plan for the approval of the Securities and Exchange Commission.

It is said that over $3,000,000 has been put in escrow with the Chemical Bank New York Trust Company here.

Theatre Pickets Ask End To Segregation

CHAPEL HILL, N.C. — Picketing of the Carolina here was begun recently after the management denied a request that the showing of "Porgy and Bess," with an all-Negro cast, be opened to Negroes on an unsegregated basis.

Earlier, both white and Negro ministers of Chapel Hill and nearby Carrboro had adopted a statement urging the theater to show "Porgy and Bess" on an unrestricted basis. The ministers said that while their statement was issued in connection with the showing of "Porgy and Bess," their stand applied to all movies and theatres in general and they intended to withhold their patronage until segregation in local movie houses is ended.

"We believe that most citizens of this community would support an 'open door policy' for our local theatres, just as they have supported such a policy in other areas of our community life," the ministers said. "We look forward to the day when there will be no discrimination in any of the local institutions which are serving the public. Until such time, we feel compelled to withhold our patronage from this theatre."

Manager Carrington Smith refused to open the theatre on a nonsegregated basis, but offered to arrange a special showing of "Porgy and Bess" for Negroes. This offer was declined by Negro leaders and picketing of the Carolina was begun by both whites and Negroes.

Smith said while the picketing was attracting attention, it did not appear to have any effect on attendance.

There are no motion picture facilities available to Negroes in either Chapel Hill or Carrboro. Both white theatres have no balconies for Negroes.

Ministers and other leaders of the protest movement said the picketing not only would be carried on during the showing of "Porgy and Bess," but that the protest would be extended in the future against any segregated "worthwhile" movie.

Broader Marcus Plan Urged

MILWAUKEE—When the board of directors of Allied States Association of Motion Picture Exhibitors meet here this week-end at the Schroeder Hotel, to name a successor to late president Jack Kirsch, the exhibitor organization was expected to make a move to get the distribution companies to cooperate in making possible the nation-wide application of the so-called Marcus Plan for the merchandising of films at the local level.

Up to now, the Marcus plan has been attempted only in the territories covered by Allied Motion Picture Theatre Owners of Western Pennsylvania and Allied Theatre Owners of Wisconsin.

Wilson Tribute Aids "Dimes"

NEW YORK—Harry Brandt, Harry Kalmine, Bernard M. Kamber, Ed Sullivan, Si Seadler, and Mort Nathanson have been named vice-chairmen of the Earl Wilson Tribute dinner for the benefit of the March of Dimes to be held at the Hotel Astor, Jan. 31.

Top industry executives and performers who will be on the dais to honor the popular syndicated columnist of the N.Y. Post include Max E. Youngstein, Dore Schary. Otto Preminger, Dean Martin, Kim Novak, Joey Adams, Nat King Cole, Alan King, Jack E. Leonard, Frank Sinatra, Joey Bishop, Jack Carter, Jan Murray and Jackie Gleason.

General Drive-In Corp. Opens New Shopping Center Theatre In Florida

DAYTONA BEACH, FLA.—Continuing its program of expansion in the shopping center theatre field, General Drive-In Corporation has opened its third new theatre at Bellair Plaza here. The new 1200 seat house is part of a multi-million dollar expansion program which will establish the company as the largest shopping center theatre chain operator in the country.

Philip Smith, president of the company, indicated that the success of the first two theatres, at Pompano Beach and Sarasota, Fla., had helped speed up work on a number of new locations throughout the country.

Significantly, Smith, who pioneered the drive-in theatre business, has apparently launched his company into another virtually virgin field, with the expectation that, as he says, "shopping center theatre operations are the profit-makers of the future."

Smith has had adequate time to test his theories. At Framingham, Mass., he has for eight years operated the Cinema, certainly one of the very first shopping center houses in the country, and by all odds, one of the most successful growth houses in the entire industry. At the Cinema, Smith reports a year to year increase in admissions which showed a gain of 264 per cent in attendance during the eight years, at the same time when average motion picture attendance was declining 12 per cent.

Currently under construction are additional theatres at Orlando, Fla., and Menlo Park Shopping Center, Menlo Park, N.J. Both are scheduled for early completion. Sites for three more theatres have been selected, and negotiations are now under way for additional sites.

General Drive-In recently moved into the diversified recreational and leisure-time field with a $15 million program for construction of 15 modern bowling centers, primarily in New England.

Smith said that the new shopping-center theatres represent an entirely new concept in indoor design and operation. "These theatres combine the parking convenience of a drive-in with the comforts and appointments of an indoor house, and could well be the theatre industry's answer to television."

Hyman Launches Drive To End "Orphan Period"

DETROIT—Edward L. Hyman, vice president, American Broadcasting-Paramount Theatres, Inc., launched a nation wide tour here for the purpose of sparking the forthcoming 14-week April-May-June Drive which was kicked off at a meeting of AB-PT affiliates.

In setting the stage for the drive on his tour, Hyman intends not only to confer with AB-PT affiliates, but he also will seek to enlist the support of all the exhibitors in the areas he will visit. From Detroit, Hyman was to go on to Buffalo and Rochester, and in the next few months will visit every situation which time will permit.

Hyman is very optimistic about the prospects of the April-May-June Drive this year and is confident that, with an intense cooperative effort by exhibition and distribution, the industry will show a tremendous improvement over previous years for this period which he terms the last of the "orphan" periods.

Johnston Dinner Committee

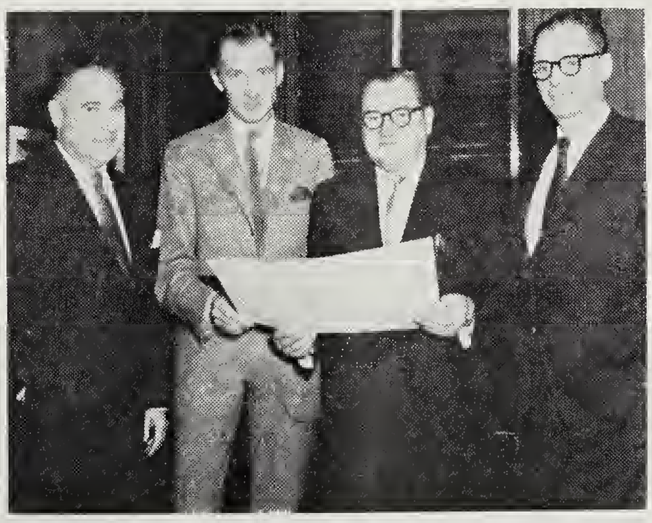
NEW YORK—A special ticket committee to handle the sale of tickets for the testimonial dinner to be given under the sponsorship of COMPO to Eric Johnston, April 10, at the Waldorf Astoria, was announced by Russell Downing of the Music Hall, chairman of the dinner committee.

On the ticket committee will be Barney Balaban, Jack Warner, Si Fabian, and Elmer Nolte, Jr., of Baltimore.

Philippe Heads Loew's Hotels

NEW YORK — Claudius C. Philippe was elected executive vice-president of Loew's Hotels, Inc., and named general manager of the Summit and Americana Hotels of New York, following settlement, by mutual agreement, of his contract with the Zeckendorf Hotel Corporation.

Announcement of Philippe's new association was made by Preston R. Tisch, president of Loew's Hotels, Inc.



William J. Heineman, second from right, United Artists vice-president in charge of distribution, shows a chart listing 600 to 1,000 anticipated bookings in key U.S. cities for "The Misfits" this February to producer Frank E. Taylor. Looking on are Arthur Miller, right, who wrote the original screenplay, and James R. Velde, UA vice-president in charge of domestic sales.

Six Theatres Change Hands

NEW YORK—Six theatres formerly operated by Martin Wurtzburg in the New York area have reopened under two new managements after being temporarily closed. Four of the houses, the Fairmount and Burnside in the Bronx; the Hillside, Jamaica; and the Willard, Woodhaven, have been taken over by J. J. Theatres. Two more, the Bronx, in the Bronx; and the Far Rockaway, Far Rockaway, have been leased by Barney Garber, who is operating them personally.

UA Ups Two Admen

NEW YORK—Milton Skolsky, a member of the United Artists advertising department for 10 years, has been promoted to the post of pressbook editor, it was announced by Roger H. Lewis, the company's vice-president in charge of advertising, publicity and exploitation.

Howard "Hy" Carnow, former pressbook editor, has been promoted to assistant advertising manager of United Artists, it was also announced by Lewis.

ALLIED ARTISTS'

"DONDI"...OO

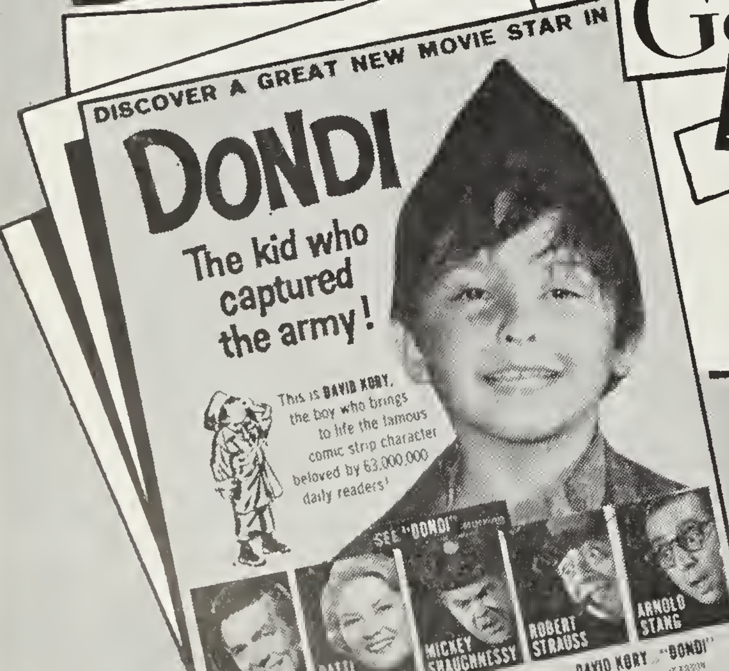
PRE-SELLING POWER through a SUPER-SATURATION NATIONAL MAGAZINE AD CAMPAIGN!

targeted to reach a reading audience of more than

133,717,000

Men...Women...Children...Teenagers!

LIFE Look THE SATURDAY EVENING POST Ladies' Home JOURNAL SCREEN STORIES Modern Screen Good Housekeeping PHOTOPLAY McCall's Parents' MAGAZINE & BETTER HOMEMAKING Movie Life



DISCOVER A GREAT NEW MOVIE STAR IN

DONDI

The kid who captured the army!

This is DAVID KORY, the boy who brings to life the famous comic strip character beloved by 63,000,000 daily readers!

SEE "DONDI"

DAVID JANSSEN PATTI PAGE MICKEY SHAUGHNESSY ROBERT STRAUSS ARNOLD STANG

DAVID KORY ... "DONDI"

and WALTER WINCHELL

SPECIAL **"DONDI"** SCREENINGS / *at ALLIED ARTISTS Branches everywhere! Contact your AA Bran*
Manager...and plan to attend a "Special" DONDI Showing!

PRE-SOLD!

O PENETRATE EVERY POSSIBLE BOXOFFICE MARKET!

PRE-SELLING POWER *through* PROMOTION!

DONDI P.A. TOUR!

David Kory (Dondi, himself!) on nation-wide tour plugging picture on TV, radio, newspapers, special appearances!

SPECIAL TV TRAILERS for "DAYTIME" USE!

Great TV's to reach the extra important KID MARKET!

SPECIAL TV TRAILERS for "NIGHTTIME" USE!

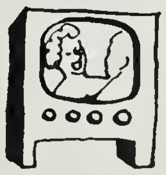
Ticket-selling TV's to emphasize the "Adult Appeal" of the picture!

ARMY COOPERATION!

Enthusiastic Army participation includes national distribution of "DONDI" posters.

PATTI PAGE RECORDING!

Mercury release of "Dondi" hit tunes backed by national promo campaign!



STARS ON NATIONAL TV SHOWS!

Top stars from picture set for "Guest" shots on prime TV shows!

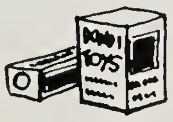
TEASER TRAILERS!

FREE teaser trailers give "DONDI" advance plug in theatres everywhere!

DONDI COMICS

"DONDI" COMIC BOOK!

Dell Comics gives big promo push to nationwide newsstand item!



"DONDI" TOY TIE-UPS!

Seven leading toy manufacturers marketing 22 DONDI items with high promotional priority!

MACY TIE-UP!

David (Dondi) Kory on TV nationally in MACY'S Christmas Parade! All Macy Affiliates across nation ready for point of sale DONDI promotions!

DONDI Syndicated Cartoon!

The MULTI-MILLION readers of 86 LEADING NEWSPAPERS coast-to-coast love the DONDI comic! Here is a READY-MADE AUDIENCE for the picture! Here is made-to-order newspaper cooperation wherever DONDI plays!

New York News • Chicago Tribune • Philadelphia Inquirer • Los Angeles Times • Detroit Free Press • Baltimore Sun • Cleveland Plain Dealer • St. Louis Globe-Democrat • Boston Herald-Traveler • San Francisco Chronicle • Pittsburgh Press • Houston Chronicle • Buffalo Courier-Express • New Orleans Times-Picayune • Minneapolis Star-Tribune • Cincinnati Post • Seattle Times • Dallas Times Herald • San Antonio Express-News • Columbus Dispatch • Portland Oregonian • Atlanta Journal-Constitution • Birmingham News • Toledo Blade • Fort Worth Star-Telegram • Akron Beacon-Journal • Omaha World-Herald • Miami Herald • Providence Journal-Bulletin • Dayton News • Oklahoma City Oklahoman • Syracuse Post-Standard • Jacksonville Journal • Worcester Telegram-Gazette • Tulsa World • Salt Lake City Tribune • Hartford Courant • Nashville Tennessean • Youngstown Vindicator • Springfield, Mass., Union-Republican • Spokane Spokesman-Review • Albany, N. Y., Times-Union • Charlotte Observer • Austin, Texas American-Statesman • Erie Times • Mobile Press-Register • Corpus Christi Caller-Times • Montgomery, Ala., Advertiser • Jackson, Miss., Clarion-Ledger • St. Petersburg Times • Harrisburg Patriot-News • Columbia, S. C., State • Quebec L'Evenement-Journal • Vancouver Sun • Orlando, Fla., Sentinel-Star • Asheville, N. C., Citizen-Times • Greensboro, N. C., News-Record • Sioux Falls, S. D., Argus-Leader • Honolulu Advertiser • Lancaster, Pa., New Era • Pensacola, Fla., News-Journal • Greenville, S. C., News-Piedmont • Lima, Ohio, News • Bangor, Maine, Daily News • Lake Charles, La., American Press • Albany, Ga., Herald • Charleston, S. C., News & Courier • Fargo, N. D., Forum • Macon, Ga., Telegraph-News • Las Vegas, Nev., Sun • Colorado Springs Gazette-Telegraph • Roswell, N. M., Record • Hobbs, N. M., News Sun • Odessa, Texas, American • Frankfurt (Germany) American Weekend • Manila Chronicle

BERT ZUGSMITH'S **DONDI**

STARRING
DAVID ANSSEN · PATTI PAGE · WALTER WINCHELL · MICKEY SHAUGHNESSY · ROBERT STRAUSS · ARNOLD STANG · AND INTRODUCING DAVID KORY as "DONDI"

UIS QUINN · GALE GORDON Based on the comic strip by GUS EDSON and IRWIN HASEN

tten and Produced by ALBERT ZUGSMITH and GUS EDSON · Directed by ALBERT ZUGSMITH · An ALLIED ARTISTS Picture

DONDI"*...ready for the BIGGEST BOXOFFICE EASTER of all time!*

MGM Announces 1961 Product Slate; Pre-Sold Properties Head List

NEW YORK — Metro-Goldwyn-Mayer is looking forward to another record year for 1961-62, with the planning of both production and release schedules substantially ahead of 1960, which established a 12-year high for the company.

Studio head Sol C. Siegel made the announcement. Among the 25 pictures in production or active work are a preponderance of pre-sold, best-selling novels and a number of hit stage plays.

MGM recently purchased in galley proofs John Steinbeck's "The Winter Of Our Discontent."

Currently before the cameras are two other big-scale productions, "Mutiny On the Bounty" and "The Four Horsemen of the Apocalypse." In final stages of editing under Siegel's supervision is Samuel Bronston's spectacular production of "King of Kings," to be released by MGM.

Among the story properties now in active preparation is the first "story film" to be produced in Cinerama. This super big screen process will be used for "How the West Was Won."

Others are "Sweet Bird Of Youth," Tennessee Williams' Broadway hit, to be produced by Pandro S. Berman; "All Fall Down," to be produced by John Houseman; "Honeymoon Machine," starring Steve McQueen, to be produced by Lawrence Weingarten; "Two Weeks In Another Town," to be produced by John Houseman; "A Light In The Piazza," to star Yvette Mimieux, produced by Arthur Freed; "Jumbo," to be produced by Joe Pasternak and directed by Charles Walters; "Thunder Of Drums," to be produced by Robert Enders; "Bachelor In Paradise," starring Bob Hope; "The Brothers Grimm," to be produced and directed by George Pal; "Inamorata," written by Richard Brooks, who will also direct; "Very Important Persons," to be produced by Anatole de Grunwald; "South Of The Angels," to be produced by John Houseman; "Over the Rainbow," to be produced by Anatole de Grunwald; "I Thank A Fool," to star Susan Hayward and Stewart Granger; "Bottletop Affair," to be produced by Joe Pasternak; "Souvenir," to be produced by Anatole de Grunwald; "Thy Will Be Done," produced by Paul Gregory; "In The Cool Of The Day," to be produced by John Houseman; "Away From Home," to be produced by Edmund Grainger.

A number of important recent purchases, including Tennessee Williams' "Period of Adjustment," and the off-Broadway hit, "The Alligators," will be fitted into the overall production schedule as additional properties with pre-sold appeal.

Among pictures in production in addition to those listed previously is "Bridge To The Sun," starring Carroll Baker and James Shigeta, produced by Jacques Bar, directed by Etienne Perier.

Starting this month are "Ada," starring Susan Hayward, Dean Martin, Wilfrid Hyde White, and Ralph Meeker, produced by Lawrence Weingarten, directed by Daniel Mann, and "Lady L," starring Tony Curtis and Gina Lollobrigida, produced by Julian Blaustein, directed by George Cukor.

AIP Schedules Two Regional Sales Meets

HOLLYWOOD — American International Pictures will hold two regional sales meetings which will be attended by AIP field representatives and franchise holders, it was announced by Leon P. Blender, AIP vice-president in charge of distribution. First meeting was to be held in New York on Jan. 16 and 17, and the second will take place in Chicago on Jan. 19 and 20. James H. Nicholson, president, and Blender will preside over both sessions.

Conferences will outline sales policies and campaigns for forthcoming AIP pictures, which include "Konga," in color and SpectaMation starring Michael Gough, Margo Johns, Jess Conrad, and Claire Gordon; "Portrait Of A Sinner," starring Nadja Tiller, Tony Britton, and William Bendix; "Two Faces Of Dr. Jekyll" in Technicolor and Megascope starring Paul Massie and Dawn Addams, and "Black Sunday," starring Barbara Steele and John Richardson.

Franchise holders scheduled to attend are George Waldman, New York; Jack Zide, Detroit and Cleveland; Milt Brauman and Bert Stern, Pittsburgh; Max Roth, Chicago; Jerry Sandy, Washington, D.C.; Joe Wolf, Boston; Ed Heiber, midwestern division sales manager; Herman Beiersdorf, southern division sales manager; Ruth Pologe, eastern advertising head; Spence Steinhurst, southern advertising head; and Milt Overman, midwestern advertising head.

McLendon Heads Dallas V. C.

DALLAS—Dallas Variety Club Tent 17, closing out its 25th year, announced the election of officers for 1961 at its December membership meeting.

Taking over the gavel from outgoing chief barker Phil Isley, will be broadcast-motion picture veteran, Gordon B. McLendon. Other new officers are John Q. Adams, Interstate Theatre, first assistant chief barker; James A. Prichard, Allied Artist's division manager, second assistant chief barker; Meyer Rachofsky, Mercantile Bank executive, dough guy; and W. L. Marshall, local bowling alley concessionaire, property master.

Mich. Allied Meet Set

DETROIT—Michigan Allied's 42nd annual convention will be held next Oct. 11 and 12 at the Sheraton-Cadillac Hotel here, it was announced by convention chairman William M. Wetsman.

Garland Joins "Nuremberg"

NEW YORK—Judy Garland, whose meteoric career in showbusiness was launched in motion pictures, will return to films after a six-year absence for an important role in Stanley Kramer's production of "Judgment At Nuremberg." The international star has been signed for the part of a witness in this screen drama which Kramer will put before the cameras next month for United Artists release.

Her part in "Judgment at Nuremberg" will be a far cry from the musical and dramatic roles from "The Wizard of Oz" through "Easter Parade" and "A Star Is Born." "Judgment At Nuremberg" will present Judy as an "Aryan" German girl who was accused of violating the infamous Nuremberg race laws by having a love affair with a German Jew. As a result of her forced confession, her falsely charged lover was executed and she was imprisoned. In the film, she appears as a witness against the Judge who presided at the trial.

Her signing was announced by Kramer at a press conference.

Phila. Kills Sports Tax

PHILADELPHIA—City Council last week approved an amendment to the municipal five per cent amusement tax which would exempt participation sports such as swimming, skating, and bowling in order to "encourage individuals to participate actively in healthful recreation."

Spectator sports and entertainment such as theatrical and operatic performances, circuses, amusement parks, and professional sports would continue under the levy.

Serlin Joins Paramount

NEW YORK—Bernard M. Serlin has been appointed assistant exploitation manager for Paramount Pictures and will work under the supervision of Joseph Friedman, exploitation manager, it was announced by Martin Davis, director of advertising, publicity and exploitation.

Serlin has resigned from Metro-Goldwyn-Mayer, where he was assistant to the promotion manager, to accept the Paramount post. Since joining MGM in 1958, he had been in charge of tie-ups, press manuals, and cooperative advertising. Serlin was previously associated with Warner Brothers, as assistant to the eastern publicity director.

Commerce Dept. Predicts Increase In Theatre Receipts During 1961

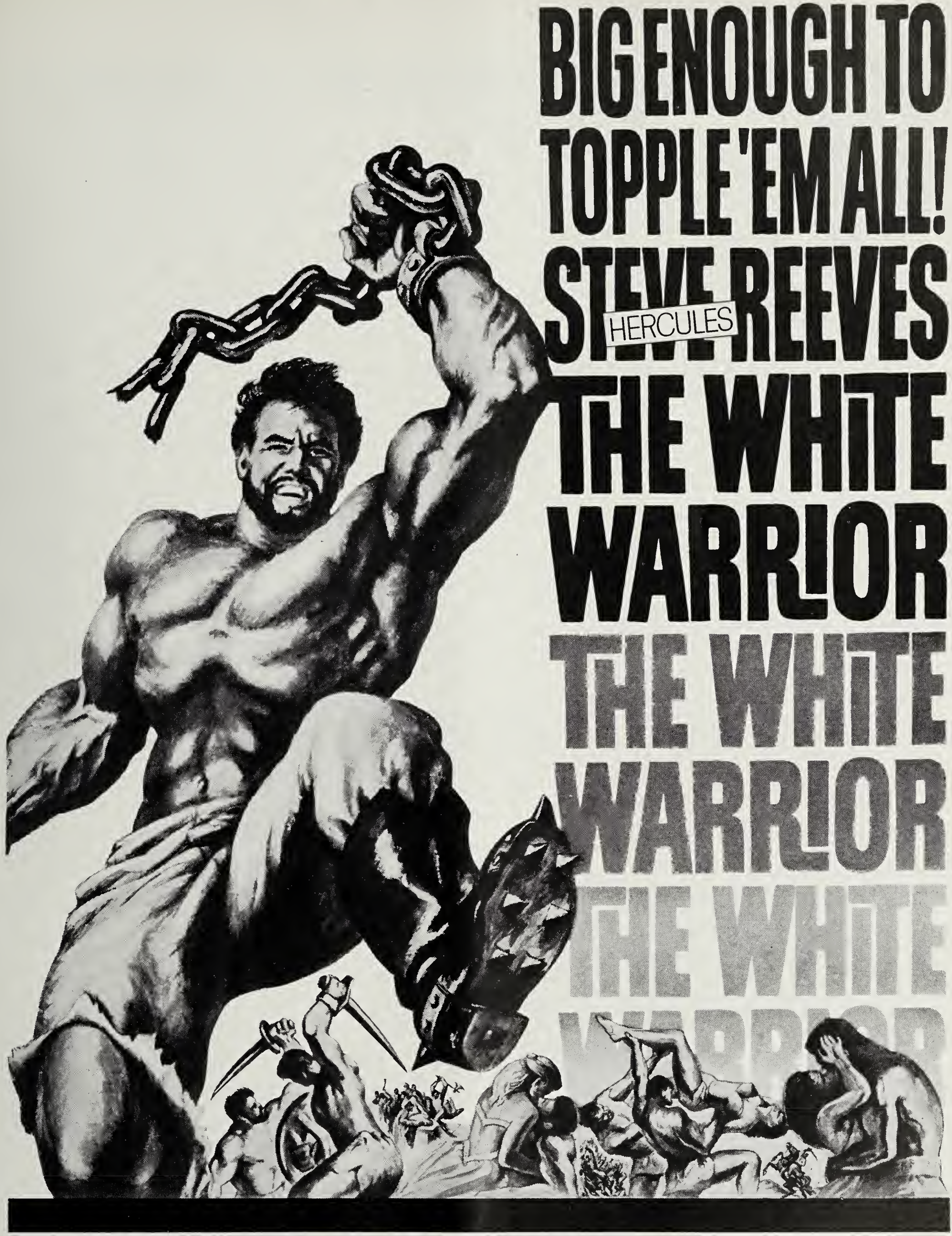
WASHINGTON—The Department of Commerce has forecast a "good" 1961 for the motion picture industry and higher box office receipts than in 1960, basing the prediction on a survey of industry opinion that assumes that an adequate supply of "good features" is available for the year.

Receipts during the past year were reported at $1,375,000,000, about 7.5 per cent over 1959. The Department attributed the rise in receipts partly to the increase of admission prices and partly to an "increase in attendance starting in July," which it attributed to "better products being available."

The Department said that the drop in feature production from 190 in 1959 to an estimated 165-170 in 1960 was offset by the completion of a number of "higher quality, epic-type" films, many of which are being released at increased admission price in the nation's theatres.

No "significant increase" in the number of new features for 1961 is seen, but hopes of a box office increase is based on continued high quality, and a carry-over of the results of the intensive publicity campaigns of the past year.

The Department said foreign films are gaining a larger share of the U.S. market, while the foreign market for U.S. films is described as "good," with remittances estimated at $215,000,000.


BIG ENOUGH TO
TOPPLE 'EM ALL!
STEVE HERCULES REEVES
THE WHITE
WARRIOR
THE WHITE
WARRIOR
THE WHITE
WARRIOR

ALL SET OVER LINCOLN'S BIRTHDAY
ALL OVER METROPOLITAN NEW YORK!

MAMMOTH TV-RADIO-AD SATURATION WILL SET THE PATTERN FOR THE REST OF THE LAND!

Warner Showmanship! Warner Go-manship! Go with the 'Warrior' now!

The NEW YORK Scene

By Mel Konecoff

HOW DO YOU say goodbye to someone you've known and worked with for 18 years? How should his passing-on be noted?

The years seem to fade into a mass of memory illuminated by highlights. Incidents are fused together, and the experience of association becomes a precious thing.

The days came and went and possibly each seemed a little richer and a little fuller because he was there. He was a wonderful worker, a realistic dreamer, and a fine friend.

Such a man was Paul Greenhalgh, who left us much too soon last week. He will be sorely missed and greatly needed. Not more can be said of any man. May he rest in peace.

GLENN NORRIS, general sales manager at 20th Century-Fox, noted at lunch the other day that 1961 will be "the year" for Fox with its most ambitious line-up of product in history.

This year will see Fox release the number of pictures that is required by the demands of the market, with as many as 60 features a possibility and as few as 25 also a possibility. Sixty features are still scheduled for production, said Norris, but their rate of release will vary and emphasis will be on quality. About 50 pictures were released in 1960.

The first two quarters of 1961 will see 24 pictures being released to the end of June.

By and large, exhibitors recognize the necessity for the development of new personalities, but Norris couldn't honestly say that the support from exhibitors is all that everyone would like to see. He did feel that the industry was making great progress in this direction.

He thought it imperative that a balance exist of adult and family-type pictures, and this would satisfy the requests of some exhibitors for such a program, with the thought of legislated censorship always in the back of many minds. He also thought that support seemed to be lacking for the more wholesome type of film, and he opined that exhibitors don't make as much noise about these as they should. The example given was "Freckles," which should have 12,000 dates but was only coming through with half that many.

The new year has already started with a bang with the returns on "Can Can" at regular prices, "Flaming Star," "North To Alaska," and "Marriage Go Round" showing very strong compared to the first quarter a year ago, when there were only two films showing any strength, "Journey To The Center Of The Earth" and "Sink The Bismarck."

His cabinet method of operation has already proved itself and will be continued. Present that day were Martin Moskowitz, assistant general sales manager, Bob Conn, Tom McCleaster, Peter Myers, Clayton Pantages, Larry Ayres, Ed Sullivan, Nat Weiss, Roger Ferri, and that new bridegroom, Mike Selsman, who sneaked away and married actress Carol Lynley when no one was looking.

PICTURES, PICTURES EVERYWHERE: We went down to Miami last week to see a film for the second time. Well, not exactly to Miami but over it.

Leave us start at the beginning. Trans World Airlines invited us to witness their Superjet Sky Theatre in action, which in the words of a copywriter is "a new Strato-Cinema process projection of motion pictures in flight." Further broken down, this means movies on planes. Fox's "The Marriage Go Round" was the premiere picture, and Julie Newmar and Susan Hayward looked just great 39,000 feet above the earth.

Anyhow, when we checked in, we had a white carnation pinned to our lapel, and we knew at last what a floorwalker feels like. Where we were going was a deep dark secret. Did you ever try to get flight insurance, and you had to tell the gal you didn't know where you were going? After we lost the guys in the white jackets, we boarded the huge jet, and before you could say Sheldon Smerling, we were off.

We were given a seat, a drink, and a set of earphones in that order, and before you knew it, a miniature screen was snapped into place at the front of the cabin, a switch was thrown, and an automatic projector projected. The sound level was controlled by a knob on the set which plugged into a special seat jack.

David Flexer, southern exhibitor and president of Inflight Motion Pictures, developed the process for showing feature length movies aboard air craft. He started work on this in February, 1957, and after four years and $1,100,000 came success.

The picture was good and the sound was fine. When the showing was completed, Boyce Nemeco, of Reeves Sound and an SMPTE official for many years, was at the marvel of a 16 mm projector which unwound and wound the film off of huge reels lying horizontally with a 1,000 watt lamp and a 3½ inch lens. Air cooling vents were built into the space that was formerly used to store a life raft on overseas flights.

Only the newest pictures will be used, and these are readied in the projector by technicians of Inflight before take-off. Once air borne, the navigator pushes a button and the show begins. What, asked we, happens if the film breaks? Replied Flexer, this is a 10,000 to one chance and if it does then you're dead.

Fourteen overseas airlines and four domestic ones will pay $25,000 to equip each plane and there is a total potential of 200 planes with runs long enough to show complete features. TWA happened to be first. Showings are possible even in daylight with no window covering.

MGM Int. Names Egberts

NEW YORK—The appointment of Arthur (Whitey) Egberts as director of theatres for Metro-Goldwyn-Mayer International was announced by Morton A. Spring, president.

Egberts succeeds William Melniker who resigned last month.

Medallion In Theatrical Field

NEW YORK—Ben Schrift, president, Medallion Pictures Corp., announces his company's active entry into theatrical production and distribution. Several feature films are now being readied for release. All will be distributed by its own sales department.

First Schine Meeting Studies All Operations

CHICOPEE, MASS.—The myriad activities of Schine Enterprises, Inc.—theatres, hotels, motor inns, radio stations, realty projects, and bowling alley operation—came under searching analysis at a three-day convention held in the beautiful new Schine Inn, on the Massachusetts Turnpike. It was the first group meeting of the vast organization. Some 200 officials and managers attended.

Keynote addresses were delivered by J. Myer Schine, board chairman, and G. David Schine, president and son of Myer. Myer and his late brother, Louis W. Schine, built the Schine empire from one small theatre, the old Hippodrome in Gloversville.

Another son of JM's, C. Richard, is vice-president for Schine realty operations in Florida, while Louis Schine's son, Donald G., is vice-president for theatre operations.

Home offices for Schine Theatres are still maintained in Gloversville, but the hotel-motel and other activities are conducted from Florida.

The Schine Circuit embraces five states: New York, Ohio, Kentucky, Delaware, and Maryland; Schine Hotels, from New York to Florida and California. Two New England commonwealths, Massachusetts and Connecticut, are included in the hotel-inn division.

Expansion in motor inns outside the United States is planned, according to reports.

Other speakers at the convention included William J. Graham, vice-president for special projects; Dexter Brooks, treasurer; Peter Grimm, hotel executive; Bernard Diamond, general manager of theatres; Duncan Mounsey, vice-president and general manager of radio station WPTR in Albany; Jack Mitchell, manager of the million-dollar Ten Pin Bowl in the Schine Chicopee Inn; Seymour L. Morris, director of publicity and promotion.

The latest Schine Inn, built at a cost of several million dollars, is the most complete of the three so far constructed. The first was put up at Bradley Field, Windsor Locks, Conn.; the second opened last summer in Massena, N.Y.

PCA Okayed 211 In '60

HOLLYWOOD—Production Code Administrator Geoffrey Shurlock reported to Motion Picture Association of America head Eric Johnston that certificates of approval were issued to 211 pictures in 1960, a decrease of 12 from the 1959 figure.

The PCA totals showed for domestic films produced and released by members, 29 in 1960 against 31 in 1959; produced by non-members and released by members, 85 in 1960 and 97 in 1959; and produced and released by non-members, six in 1960 against 22 in 1959.

In the foreign classification, there were five produced by members in 1960 against six in 1959; 82 produced by non-members and released by members in 1960 compared with 55 in 1959; and four produced and released by non-members in 1960 against 12 in 1959.

MGM, Cipra To Co-Produce

NEW YORK—Metro-Goldwyn-Mayer has entered into a co-production agreement with the Cipra Company of Paris to produce a group of major motion pictures in both French and English.

Under the agreement with Cipra, headed by producer Jacques Bar, MGM will also hold the world-wide distribution rights to the films.

Calif. Pay-TV Opponents At Work In Legislature

SACRAMENTO, CAL.—Opponents of pay television already have their lobbyists at work in the state legislature. The second bill to curb pay-as-you-see promoters was introduced this week in the Assembly.

This one requires that pay TV firms obtain a "certificate of convenience and necessity" from the State Public Utilities Commission, which would place such operators under the jurisdiction of the state rather than the local communities where toll TV might attempt to operate. Such a law would not interfere with any local government, such as San Francisco for instance, from blocking pay-TV. This city is already on record as heavily opposed to sanctioning a competitor to free TV.

State control is now exercised over telephone, telegraph, and other communication media, but this is precisely what pay TV proponents emphatically oppose.

A previously introduced bill would prohibit pay TV stations from carrying programs being broadcast by free TV.

Columnist Urges Boost In Hollywood Product

HARTFORD, CONN. — Announcing his "Best Ten" films roster of 1960, Allen W. Widem, Hartford Times amusements editor, added a postscript about the alarming decline in Hollywood production.

"We'll readily admit," he wrote, "that 1960 saw a still-declining quantity of Hollywood-based attractions, and it follows that 1961 will contain even less.

"There are many reasons, chief of which seems to be the uneasiness of prevailing market conditions.

"May we remind those-in-control that the motion picture industry reached its greatness through effort, not gazing off in retrospect.

"A working mind is a healthy mind, and opportunity was never better for challenging, rewarding future in the still-magical allure of the motion picture screen!"

He cited these as 1960's best attractions: "Sons and Lovers," 20th-Fox; "The Dark at the Top of the Stairs," Warners; "It Started in Naples," Paramount; "Exodus," UA; "The Alamo," UA; "The Apartment," UA; "I'm All Right Jack!" Columbia; "Expresso Bongo," Continental; "The Grass Is Greener," U-I; and "Ocean's 11," Warners.

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Circuits Management Association Ltd.'s 1960 "Champion's trophy" was presented recently to English "national champion showman" Harry Murray, Gaumont, Sheffield, by John Davis, deputy chairman and managing director of the Rank Organization, at a luncheon held at the Mayfair Hotel, London.

LONDON Observations

by Jock MacGregor

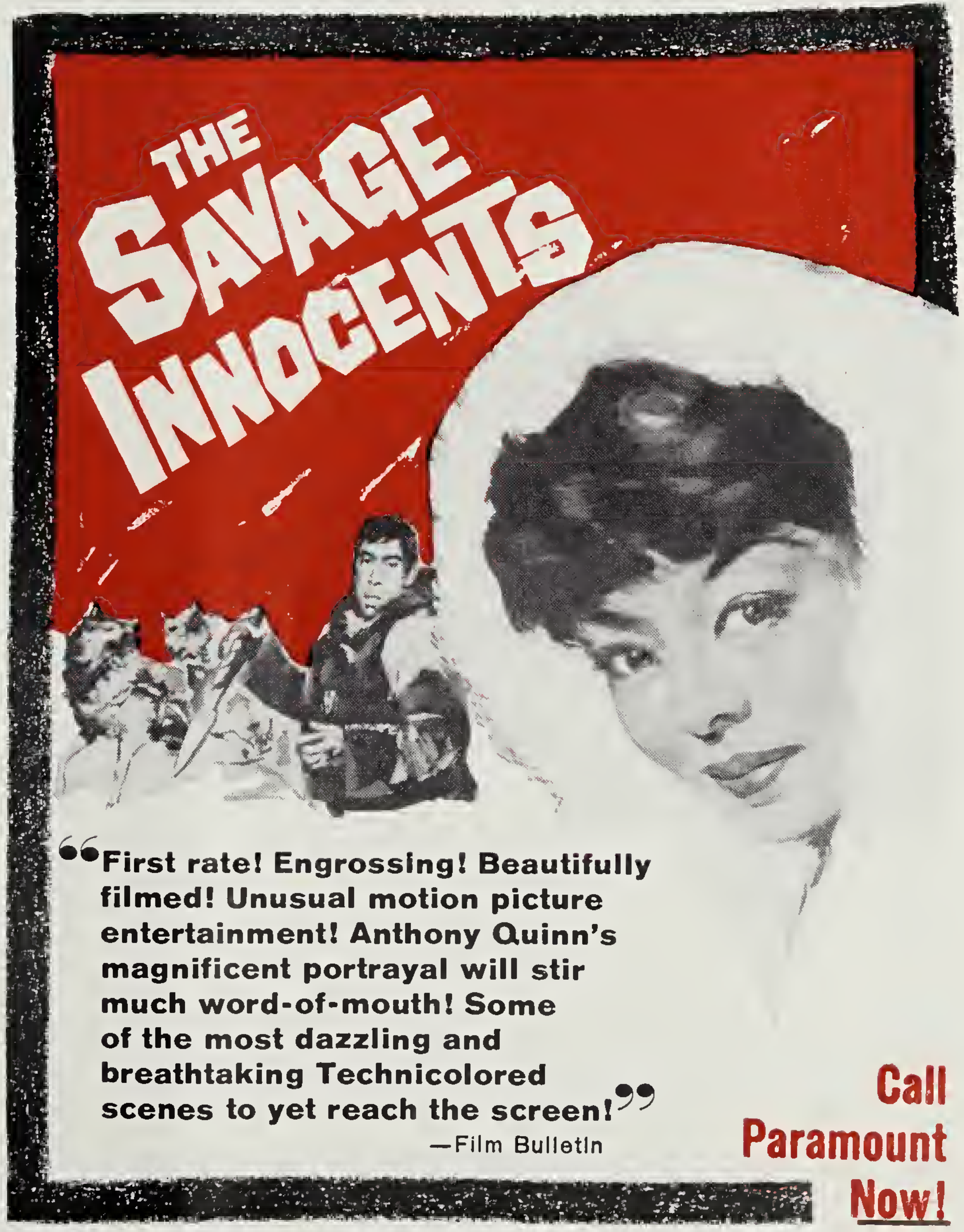
LOOK FOR CHANGES in British censorship. All sides of the industry are becoming increasingly concerned by the number of important pictures which are being placed in the "X-Adults Only" category. Once a seat selling gimmick, it has lost its allure for all save the catch penny release. Big pictures can suffer because of it. Many exhibitors do not book the subjects because they find that sensation mongers fail to make up for the loss of family audiences and that the "X" can cause unnecessary troubles with the licensing authorities.

The situation has been aggravated by the BBC televising the X film, "I Am A Camera," at a peak hour on a Saturday. The announcer warned viewers about the "X" and suggested they might not like their children to watch. Now exhibitors feel that if with TV the responsibility can be passed to the parents, the same should apply in the cinema. The outcome will probably be the institution of a "double A" certificate to warn parents that a film contains ingredients which are unsuitable for the young. It would signify that while the contents go beyond being covered by the "A" (under 16s not admitted without an adult), the film does not fully justify an "X".

FOR THE FIRST TIME, John Davis went on the Odeon stage before the glittering royal premiere of "The Singer Not The Song." He appeared in the dual role of Rank chief and chairman of the Central School of Speech and Drama, the benefitting society, which trains students for entertainment and helps those with impediments in their speech. He was able to announce to the distinguished audience, headed by HRH the Duchess of Kent, that the performance had raised a near record $82,000. Shot in CinemaScope and color, this superbly mounted battle of wits between an Irish priest and a bandit in Mexico is the most important production that the Rank group has made in a long while. John Mills, Dirk Bogarde, and Mylene Demongeot star.

HAVING FALLEN from grace, the Critics' Circle annual dinner regained much of its former glory this year. The occasion reverted to a Sunday night and the venue was changed to the new restaurant at the Empress Club. There was a big turn up including many producers, and if the improvement is maintained it will become once again one of the social events on the calendar. Speaking for the theatre, Sir Michael Redgrave made a stirring plea for an amendment to the fire regulations. The London County Council insists that promoters demolishing legit theatres for commercial development must include a new theatre in the scheme, but under existing regulation, if these seat less than 500, costly and unnecessary

(Continued on page 30)


THE
SAVAGE
INNOCENTS
"First rate! Engrossing! Beautifully filmed! Unusual motion picture entertainment! Anthony Quinn's magnificent portrayal will stir much word-of-mouth! Some of the most dazzling and breathtaking Technicolored scenes to yet reach the screen!"
—Film Bulletin
Call Paramount Now!

CANADIAN Highlights

By Harry Allen, Jr.

WHAT IS THE TRUE status of the motion picture industry in Canada? Everyone has comments. Some are correct and some are guesses, but the surest source is the Dominion Bureau of Statistics, even though it may be a year behind. It reports there are 1,515 regular motion picture theatres excluding 16 mm. situations. These theatres employed 11,537 people in 1959 and paid salaries and wages of $16,505,588, compared with $17,110,735 received by 11,776 people the year before. These employment figures include executives of incorporated firms but do not include proprietors of unincorporated firms who were actively engaged in business. In 1959, 821 proprietors and partners were actually employed in the business, 566 of whom received no stated salary but shared only the profits of the enterprise. There were 255 proprietors and partners who drew regular salaries or wages estimated at $522,615. Added to this were 483 members of proprietors' families employed in the business but not receiving a salary, bringing the total work force of proprietors and unpaid family members of these unincorporated firms to 1,304 in 1959.

Getting back to theatre numbers: all types, there were 1,749. Receipts were $75,513,974; amusement taxes, $6,464,403; paid admissions, 128,859,395. What does this all mean? Receipts from the sale of tickets of the theatres were the lowest recorded in a decade and nine per cent below receipts of the previous year. The number of paid admissions was the lowest recorded since 1935. A net decrease of 107 theatres reduced seating capacity to 809,348 from 852,165 in 1958, and the potential number of admissions to 615,389,662 from 655,851,969. Paid admissions indicated that 19 per cent of the average capacity was utilized.

Receipts from other sources than tickets were valued at $11,732,322 and included $10,817,214 from the sales of candy, drinks, cigarettes, etc. There was $385,146 from the rental of concessions and vending machines, $73,245 from showing commercial films, and $456,717 from other sources. Except for Prince Edward Island which reported an increase of 5.6 per cent in receipts in admissions, theatres in all the provinces recorded decreases in both receipts from admissions and number of paid admissions.

MOST THEATRE CRITICS in Canada are those who are relegated to their positions by their editors. Clyde Gilmour is an exception. He is a movie critic because he likes movies. Because of that, he has gained a reputation for honesty, artistic integrity, and taste. He is recognized for his worth in the film capitals of the world. Thus when he chooses a picture for its merit, people sit up and listen. He not only writes a daily column for The Telegram, Toronto, but also does reviews for Maclean's National Magazine and Canadian Broadcasting Corporation. Each year he picks out the 10 best films and the 10 worst films. His choices for the best this year include: "Sunrise at Campobello," "Elmer Gantry," "The League of Gentlemen," "The Apartment," "The Sundowners," "Seven Thieves," "Inherit the Wind," "Spartacus," "Two-Way Stretch," "I'm All Right, Jack." His comment on the best: "The best movies I saw during 1960 did not seem quite as good as the best of 1959, and the worst were worse than ever. Yet the customers, on the whole could choose from a richer variety of worthwhile films than the previous year had offered." Gilmour complains, "Once again there were no really outstanding musicals, but there was a wide assortment of dramas, comedies, adventures, suspense thrillers, and spectaculars that paid attention to individual characters as well as to the usual wall-to-wall tumult."

WB Realigns Sales Unit

NEW YORK—In a move designed to increase the efficiency of Warner Bros. sales activities, general sales manager Charles Boasberg announced the formation of a sales centralization plan which will establish the heads of the company's eastern, western-midwestern and central-southeastern divisions at the national headquarters.

Jules Lapidus is eastern division sales manager; Grover Livingston is western-midwestern division sales manager, and W. O. (Ollie) Williamson is central-southeastern division sales manager.

Simultaneously, the company's 32 branches will be realigned, with the individual branch managers having added authority.

Ralph J. Iannuzzi has been named Metropolitan district manager, with headquarters in the New York exchange, and Ed Williamson will become district manager in charge of the Dallas and Oklahoma City territories.

"Hiroshima" Tops Poll

NEW YORK—The eight annual Joseph Burstyn Award for the "outstanding foreign language film of 1960" from the International Film Importers and Distributors Association, went to "Hiroshima, Mon Amour," released by Zenith International.

New Lutheran Film Set

NEW YORK—"Question Seven," a new feature movie depicting present-day pressures against a pastor and his son in communist East Germany has been completed and is being readied for an early theatrical release. This was announced by Robert E. A. Lee, executive secretary of Lutheran Film Associates which commissioned the production on behalf of the Lutheran churches of the United States and Canada.

Louis de Rochemont Associates, the production company for "Question Seven," will also distribute the picture for the Lutheran agency. The arrangement represents a repeat of the previously-successful "Martin Luther" film production and distribution combination established several years ago between the de Rochemont organization and the same church film board. "Question Seven" and "Luther" were both produced by Lothar Wolff.

"Commandments" Gross Soars

NEW YORK—Edward Chumley, U.S. and Canadian sales manager for Cecil B. DeMille's "The Ten Commandments," Paramount release, announced that the film has registered $2,200,000 in domestic theatre rentals during 1960.

Switch To Family Pix Praised, Not Supported

COLUMBUS, O.—People who protested the former sex-film policy at the Fox, Northside neighborhood operated by Jerry Knight, have not been supporting his new policy of high-type family films under the new membership plan of the theatre, which he renamed the Capitol.

"Those who had protested the sex shows at the Fox have commended us for the new operation," said Knight. "Those who come are very enthusiastic and ask if it is going well. At least two church publications have praised what we are doing and members of the Interfaith Committee for Better Entertainment also have commended us for the change.

"But I can't say the operation has been a success—nor a failure either. In October, our first month, we sold 800 subscriptions and that was the best month we've had. Our business now isn't going down, but it's not going up, either."

When Knight made the change he hoped for about 2000 memberships (at $2 per 24 admissions) per month. Many people had said that if he got rid of the sex films and offered good movies, they'd support him. Now it appears the Capitol's operation pleases the residents of the North Side but they're not showing up at the boxoffice.

"This is not unexpected," said Norman Nadel, theatre editor of the Columbus Citizen-Journal. "Most individuals and groups who protest improper film fare fail to support worthwhile movies; this isn't limited to the North End or even to Columbus."

Future of the Capitol is in doubt, said Knight. If it does well, he will continue the membership plan. If not, the theatre will be abandoned or its operation changed again.

Wurtele Heads Phila. V.C.

PHILADELPHIA—Lester H. Wurtele, Columbia branch manager, was installed as chief barker of Variety Club Tent 13 of Philadelphia, at the annual dinner this week in the Grand Ballroom of the Bellevue Stratford Hotel.

A highlight of the affair was the presentation of the Great Heart Award to Mrs. Ethel Jackson Evans, principal of the Widener Memorial School, for "her outstanding labors and untiring devotion on behalf of physically handicapped children." Mrs. Evans, who is the wife of Walter P. Evans, a retired public school principal, has for many years been associated with endeavors to help physically handicapped children. She is a member of the board of directors of the Philadelphia Society for Crippled Children and Adults, the Pennsylvania Society for Crippled Children and Adults, The Philadelphia Chapter of the National Foundation, and is on the professional advisory board of the United Cerebral Palsy Association.

The entertainment portion of the dinner was headlined by comedians Joey Adams and Al Kelly.

TV To Sell "Stooges" Pic

NEW YORK—In a move calculated to derive from the industry's chief competitor a new quotient in audience participation in a national campaign, 20th-Fox exploitation director Rodney Bush and radio-television director Martin Michel were to meet at the Hollywood studios with Charles Wick, producer of "Snow White And The Three Stooges," and with studio publicity director Harry Brand to launch 20 weeks of concentrated television saturation plans.

UA Prepares For Bow Of "West Side Story"

NEW YORK—The eagerly-awaited motion picture version of "West Side Story" will have its world premiere road-show engagement Oct. 18 at the Rivoli, it was announced by William J. Heineman, United Artists vice-president in charge of distribution, and Salah M. Hassanein, vice-president of United Artists Theatres Circuit.

"West Side Story," a Mirisch Company film in association with Seven Arts productions, will open in a selected number of key cities next Christmas, Heineman revealed. The film is being shot in Eastmancolor and 70-mm.

"West Side Story" will be launched with an all-media advertising and publicity campaign in January which will be tailored in the manner of a Broadway legitimate stage production.

A series of advertisements in New York newspapers next month will signal the official opening of the extensive promotion for the film.

Key elements in the advance campaign include a special sales promotion geared to theatrical groups, which begins next month, and a series of special promotions aimed at young audiences and designed to take advantage of the tremendous youth appeal of the motion picture. A special mailing has already been sent to leaders and directors of 700 youth groups throughout the United States and exclusive materials are in preparation for use in teen-age publications. In addition, unique film-strips and other visual promotional materials are being prepared for point-of-sales use with youth and adult groups.

An unprecedented portion of the budget for "West Side Story," which is still in production, has been apportioned for the preparation of publicity and advertising materials while the film is still before the cameras. As part of this procedure, one of the most formidable arrays of top-flight photographic talent was assembled to shoot the production and stars of "West Side Story." The photographers included Richard Avedon, Henri Cartier-Bresson, Gjon Mili, Ernst Haas and Phil Stern. Plans are currently underway for the publication of a hardcover volume of "West Side Story" pictures created by these photographers.

In addition a deal is in work for a paperback novelization of "West Side Story" as well as a contract with a major record company for the original soundtrack long-playing album of the Leonard Bernstein score, with lyrics by Stephen Sondheim. A series of 45 rpm single recordings of songs from the production will also be released by United Artists Records and other leading disc companies.

UA Ups Riester

NEW YORK—Ed Riester has been promoted to head the United Artists' domestic print department from the position of master booker, it was announced by James R. Velde, UA vice-president in charge of domestic sales. In his new position, Riester will coordinate the master booker and print departments in one unit. He succeeds Sol Konecoff, who resigned recently.

Riester has served as UA's master booker since 1957. Before coming to UA, he was head of the print department at Republic Pictures Corporation for eight years.

Velde also announced the appointment of Frank Scheedel to fill the master booker's spot.

N.Y. Legislators Propose Festival, Classification System For Films

ALBANY—Convening of the Legislature for the 1961 session was marked by an announcement from Assemblyman Bentley Kassal, Manhattan Democrat, that he would introduce a bill for the establishing of an annual New York Film Festival, and by a statement from Assemblyman Luigi R. Marano, Brooklyn Republican, that he would again present a film classification bill.

Marano and Senator William T. Conklin, also a Brooklyn Republican, were the first to sponsor film classification here in 1957. They have usually outlined a three-categories system.

The Joint Legislative Committee for Offensive and Obscene Material, which sponsored last year's film-classification-for-school-children act, will offer a somewhat similar, but slightly different, measure this year. The 1960 Younglove act passed the Assembly, 125 to 24, but was held in Senate Rules Committee until adjournment. Supporters predict adoption by both Houses this year.

Kassal's idea of an annual Film Festival, to be held in New York City for a two-week period, preferably in early fall, is new on Capitol Hill.

He would have the State and the City of New York take the initiative in arranging the Festival, the State first making a study of the proposal. The motion picture industry should cooperate actively, Kassal believes. The lawyer-legislator, who strongly opposed last year's film classification bill, holds that such a Festival would "reinforce New York City's position as the cultural center of the world" and would "promote tourist patronage." Kassal suggests the New York Coliseum as a possible site for the first Festival.

Entries from all countries, including the Soviet Union, would be welcomed.

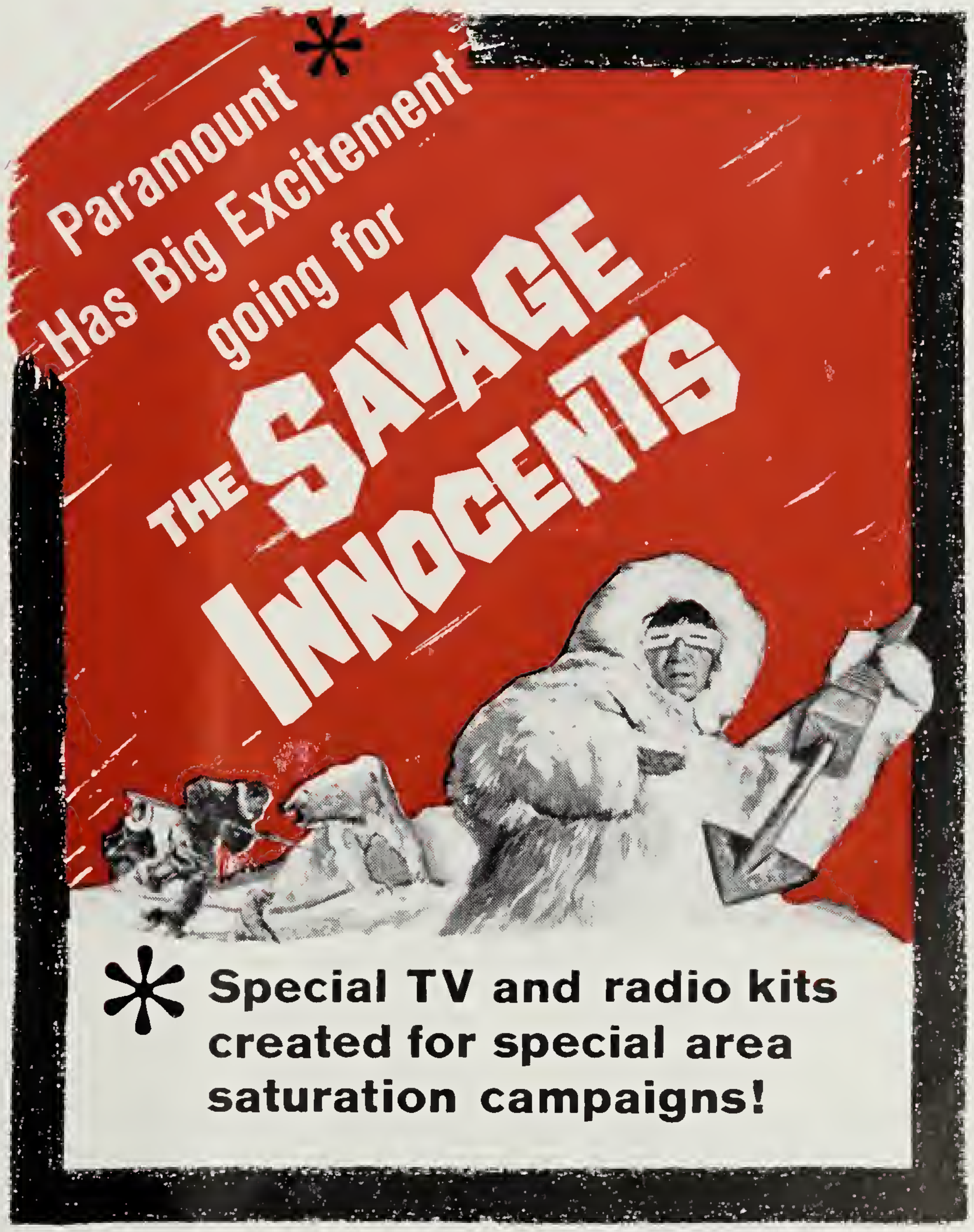
Dr. Hugh M. Flick, ex-director of the State Education Department's Motion Picture Division, and present associate commissioner for cultural education (including motion pictures), was one of the first to express support, publicly, for Kassal's proposal. Flick thinks the "cultural side" should be emphasized. Also, that the State Education Department should work with the project.

Censor Fight In Texas

AMARILLO, TEX.—The Grand Jury of Potter County told sheriff's officers here that the charges of showing alleged lewd and obscene motion pictures here against the personnel of the State following their showing of "The Mating Urge" and "Private Property" should be thrashed out in the County Courts.

The arrests of theatre personnel and seizure of the film was at the request of the County Attorney.

Interstate Theatres was ready to fight the action brought against them to the last ditch.


*
Paramount Has Big Excitement going for
THE SAVAGE INNOCENTS
* Special TV and radio kits created for special area saturation campaigns!

ALBANY, N.Y.

Charles Rossi, who assumed operation of the Capitol, Whitehall, and the State, Mechanicville, on lease from Benton Theatres, Saratoga, announced that Harold K. Loomis, associated with the Capitol for 37 years, would continue as manager. Rossi, also conducting the White Swan, Greenwich, plans a six-night weekly schedule for the two Benton-owned situations. Howard Goldsmith had recently directed them on a week-end slate, under lease. . . . Frank Kelly, who came here last winter as manager of the Ritz, and who recently had been in charge of the Strand, was transferred to the Newark, N.J., zone by Stanley Warner Theatres. Alfred G. Swett, district manager, also became managing director of the Strand. Ted Moisides, who had been at the Delaware art house, moved to the Strand as house manager. John Brousseau, since last fall director of group sales for the "Ben-Hur" engagement at the Ritz, returned to the Delaware. Charles Mueller resigned as Strand assistant manager with Edward Whited, chief aide, replacing him. The Strand will close Feb. 3 to permit reconstruction and refurnishing and will relight Easter Sunday. . . . The SW Delaware and 20th-Fox held a one-day preview of "Flaming Star" to aid The Times-Union's holiday fund for needy old people. . . . Edward L. Fabian, managing director, Fabian Theatres, was a visitor. . . . G. Brandon Donahue, vice president, First Trust Company, was elected chief barker of the Albany Variety Club. He will serve with Jack Spitzer, automobile agency-motel owner, as first assistant; David Rosen, executive of WAST-TV and son of Sam Rosen, SW Theatres, and Fabian Theatres, as second assistant; Geoff Davis, WOKO deejay, as dough guy; and Al Swett, SW district manager, as press guy. . . . The Vestal, Vestal, N. Y., was ruined by a fire. According to Peckum Theatre Corporation, operators, it was not sure whether the theatre could be restored.

ATLANTA

Hanson Tolar has been transferred from the Buckhead to the Fine Art as manager. The new manager at the Buckhead is Charles Billings. . . . Sympathy to Jean Forrester, Columbia Pictures, on the death of her father. . . . Ray Edwards, formerly Howco Films sales representative, has joined Kay Exchanges as special representative and booker. . . . The Atlanta Junior Chamber of Commerce sponsored a premiere showing of Columbia's "The 3 Worlds Of Gulliver" at the Rialto as a benefit for the Boys' Club. . . . J. H. Russell has closed his Gay, Hartsville, Tenn., temporarily. . . . E. L. Wilson is closing his Nite-Auto Movie, Greenville, Tenn., until spring. . . . Ernest Martin, owner, Grand and Jem Drive-In, Montezuma, Ga., entered a hospital there for a check-up. . . . Ed A. Gilliam, husband of the Atlanta City Censor, is in a local hospital after a heart attack. . . . The annual meeting of the local WOMPI was held at the home of Mrs. Stella Poulnot, past international president. . . . Arthur R. Schwartz will manage the new theatre nearing completion in Bellair Plaza in Daytona Beach, Fla., to be known as the Cinema. The enterprise is under lease to General Drive-In, formerly Smith Management of Boston.

BOSTON

The first time Boston had a legit show and a film showing at the same time came with "The World of Suzie Wong." The legit company, with Flavia Hsu playing the title role, was at the Colonial, and the motion picture, Paramount's "The World of Suzie Wong," played the Paramount. . . . Joseph E. Levine, "the slickest showman in Hollywood," was presented with the first edition of "Esquire," January issue, by Clint Miner of the magazine just before leaving Peter Bent Brigham Hospital here after minor surgery. The issue carries a feature story by Gay Talese on Levine, president of Embassy Pictures Corp., Boston. . . . Louis A. Brown, for the past year and a half director of advertising and public relations for the northeastern division of Loew's Theatres, including Boston Orpheum, will take over a new assignment in St. Louis. . . . Louis Richmond, owner, Kenmore, is out of Peter Bent Brigham Hospital after surgery, and convalescing well at home. . . . A group of Buena Vista executives, headed by Irving H. Ludwig, president, came to Boston for an exhibitor luncheon for "101 Dalmatians" at the Sheraton Plaza, which included Charles Levy, advertising, publicity, exploitation director; Bob Dorfman, exploitation manager; James V. O'Gara, eastern division manager, Buena Vista; Leo Greenfield, assistant eastern division manager, Buena Vista; W. H. G. Smith, director, Walt Disney Merchandising Division; and Herb Schaefer, Buena Vista New England district manager. . . . Norman Prescott, president of Lincoln Productions, who is producing the company's first full length animated film in Zurich, a story of a folk character in outer space, as yet untitled, is working on a plan to world premiere the CinemaScope production for an international children's audience in Boston. Plans are to fly in representative children from various countries in "Operation Moppet" from 15 foreign countries. Prescott said he would enlist the aid of UNICEF in the undertaking.

Embassy Pictures president Joseph E. Levine, right, recently accepted the coveted Paul Revere bowl from Massachusetts Governor Foster Furculo on behalf of the people of the state. Levine was cited for his "aggressive advertising contributions to the motion picture industry."

BUFFALO

Local CE-9, Exchange Employees, held their annual installation ceremony and international vice-president Jerry Tomasetti installed the following: William Abrams, Columbia, business agent; Robert Nefke, manager, Film Depot, president; Frederick Klepfer, booker, Paramount, vice-president; Dolores Sapio, United Artists, secretary; Evelyn Garnham, inspector, treasurer; and James Lavorato, sergeant-at-arms. . . . Gerald M. Westergren has been appointed a director of Basil Enterprises and the Lafayette Theatre Building. Westergren has been with the Basil organization since 1938 and has been general manager and purchasing agent the past 10 years. . . . Hayman Theatres, Niagara Falls, again are operating the Bellevue, in the Suspension Bridge section of Niagara Falls. The Bellevue was operated by the Loew-Shea theatres of Buffalo for many years. Lon Jaffe, who had managed the Bellevue under the Shea regime, has been transferred to Buffalo where he now is manager of Shea's Teck, and Charlie McLeary, who had been Teck manager, is now house manager at Shea's Buffalo under Frank Arena, the new district manager, who succeeded Edward F. Meade.

CHARLOTTE

Stuart S. Faust, Winston, has been elected president of the Winston-Salem, N. C., chapter of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada (AFL-CIO). Sam Swaim, Carolina, has been elected vice-president, and C. W. Morgan, Winston-Salem Drive-In, secretary and treasurer. O. L. Ziglar, Winston, was named business agent. . . . Charles Lewis, manager, Center, Durham, N. C., has been named a member of the committee which will arrange the annual dinner meeting of the Durham Merchants Association, to be held sometime in March.

CHICAGO

Bert Thomas, B and K projectionist at the Roosevelt for many years, died. . . . "The Isle Of Levant" finally secured a permit from the Censor Board to show here and the film opened at the Capri. . . . Ben Kaplan, chief engineer, Alliance Amusement Corporation, died following a heart attack. . . . Efforts to save the Garrick Building, local landmark, have failed and the city will issue a wrecking permit to B and K. . . . Joe Swedie, who for many years has shown films every week to hospitalized children, will be presented the Variety Club of Illinois "Heart of Showbusiness Award" at a dinner to be held on Feb. 14 at the Congress Hotel. . . . Howard W. Boyd, 52, owner, Princess, Cayuga, Ind., died in Danville, Ill. . . . Walter R. Peirels, Zenith International division executive, died. . . . The Starlite Drive-In case against MGM, et al, was dismissed by Federal Judge Michael J. Igoe. . . . Arbor Theatre Corporation has changed the name of the outdoor theatre which they plan to build on Ogden Avenue to the Ogden Outdoor Theatre. Will Galligan, Glen Theatre, heads the newly formed company. . . . Morris Kahn, formerly manager, Alliance Amusement Company drive-ins in Wisconsin, is now with the company's local office in charge of special assignments. . . . Charles Kamp, 62, associated for years with H. and E. Balaban, died of a heart attack. . . . The Attorney General of Illinois recently held that the "Lucky Number Holiday Contest" sponsored by theatres and merchants of Dixon, Ill., constituted a lottery. . . . Homewood, Homewood, Ill., has been renovated. . . . Proud new grandfathers are Saul Goldman, Allied Theatres of Illinois; and Irwin Joseph, Modern Film Distributors. . . . Patricia Katalinic and Judith Zeid are new additions to the MGM staff. . . . The Avon, Breeze, Ill., is being reopened by Bernard Temborious. . . . Robert Kopps took over the Ford, Griggsville, Ill. . . . Frank Hocking, 80, operator of the old Pershing, Fairfield, Ill., for many years, died. . . . Barry Brandt has taken over operation of the Crawford. H. T. Frankham continues as booker and manager. . . . Sixteen business enterprises in Evanston, Ill., are cooperating with the Evanston in the distribution of free tickets to the theatre's special children's Saturday matinees.

CINCINNATI

New Year's Eve business at all Ohio Valley theatres was far below expectations because of a swirling snow storm that started in late afternoon and caused the evening closing of virtually all drive-ins and scores of roofed houses. . . . Belmont Drive-In, Dayton, O., is now booking and buying through Frank L. Weitzel, local independent. . . . The Grand, Ronceverte, W. Va., and the Crist, Loveland, O., have been closed. . . . Meyer Adleman, Philadelphia, president, States Film Service, was in.

COLUMBUS, O. NEWS—Gov. Michael V. DiSalle proclaimed "Joe Pasternak Day" here in honor of the producer of the Metro-Goldwyn-Mayer feature, "Where The Boys Are," during the producer's local visit with two of the film's stars, Paula Prentiss and Jim Hutton. Jerry Poston, the governor's representative, made the presentation. Pasternak was honored for "his many contributions to good screen entertainment." Sam Shubouf, manager, Loew's Ohio, set up a full schedule of interviews and appearances for the Pasternak party. Si Seadler, eastern advertising director for MGM, accompanied the party. Pasternak had a reunion while here with Danny Deeds, manager of the Maramor restaurant. The two had appeared together in films in Austria when both were young men.

DALLAS

After 41 years of activity in film distribution and theatre activity in Dallas, Don Douglas, who has been public relations-publicity director for Rowley United Theatres and editor of Rowley's 24-Sheeter, has retired from that post. Douglas was for 10 years secretary of the Dallas Film Board of Trade and was dough guy during John Rowley's term of office as international chief barker of Variety International. . . . James R. Velde, United Artists vice-president in charge of domestic sales, and D. J. Edele, new southern division manager, held a conference here with salesmen, bookers, and leading exhibitors to discuss forthcoming UA releases. Also present were William Hames, southern district manager, and George Pabst, New Orleans branch manager. . . . Tom Bridge, division manager for Paramount Pictures, was honored by the Dallas Variety Club. After a sketch of his life, Bridge was presented a plaque recounting his services to Variety and the industry by Phil Isley. . . . James Pritchard, Jr., has been appointed salesman in the local territory for Don Kay Enterprises. His father is Allied Artists' southern division manager here. . . . Ray Elkins, purchasing agent for Rowley United Theatres, has resigned to enter private industry. . . . "Windjammer," the Louis de Rochemont production in the new Cinemiracle widescreen process, is scheduled to open an exclusive roadshow engagement on Jan. 25 at the Wynnewood.

DENVER

The Egyptian, Delta, Colo., has been purchased by Tom Hardy from William Taggert, who has had the house for about a year. . . . Steve Souttar, Marshall, Mo., will become the new manager of the Fox, North Platte, Nebr., replacing Frank Larsen, who is retiring. . . . Two more regional theatres are closing, the Bags, Bags, Wyo., and the Legion, Hayden, Colo. . . . Fox Inter-Mountain Theatres, Inc., have purchsed the Centennial Drive-In, suburban Denver, the city's only twin drive-in and the sole ozoner to be operated by Fox in this area. Extensive remodelling is planned.

WORLD PREMIERE HDTS
CIMARRON
WORLD PREMIERE
MIDWEST-DEC. 4

This special "Cimarron" headquarters was set up in Oklahoma City for the world premiere of the MGM film at the Midwest. On the scene are three MGM press representatives, from left to right, Ed Edmiston, Eunice McDaniel, and Andy Sullivan.

DETROIT

In December, up to Christmas business was far worse than the usual seasonal slump. After Yule, things snapped back to the satisfaction of all, particularly first-runs. Over the New Year the grosses were extremely rewarding. January has started well, although second and subsequent runs are only slightly above average. . . . William Fleming has confirmed he will announce plans for opening another art house. Details concerning the project will be made public shortly. Fleming now operates the Studio, one of Detroit's three art houses, and formerly was the tenant at the World. . . . Milton H. London, president of Michigan Allied, which acts as trustee and coordinator of activities for the Metropolitan Exhibitors of Detroit, has made public a review of MED activities for 1960. Composed of 23 neighborhood theatres and 14 drive-ins, it is directed by a committee composed of Woodrow R. Praught, president, United Detroit Theatres; Irving and Adolph Goldberg, Community Theatres; William M. Wetsman, Wisper and Wetsman; Alden W. Smith, executive vice-president, Co-Operative Theatres of Michigan; and London. In addition to normal budgets, the group members expended over $150,000 in cooperative advertising which was shared equally by distributors. Campaigns on 37 pictures averaged $4,000, the largest being $9,000. It conducted "Movie Month in Detroit," a supermarket distributed half a million discount tickets, radio and TV were saturated with 10 celebrity tapes made in Hollywood. It joined forces with Detroit Free Press' Helen Bower to promote her annual "New Faces Going Places" contest.

HOUSTON

Harry Martin has been reelected chief barker of the Houston Variety Club. The Variety Club has leased the second floor of the Club DeLaine, owned by Martin, for its new headquarters. Other new officers elected were Augie Schmitt, first assistant; Max Gray, second assistant; George D. Dietrich, dough guy; and Les Hunt, property master. On the board are newcomers Earl Stonecipher and Francis Deering. Reelected to the board were Joe Berlowitz, Richard McGarr and Fred Much. Associate barkers on the board are Felix Tjerina, Pat Foley, and J. C. Walling. . . . A pet show was staged by Stanley Shelton, manager, Santa Rosa. Movies were taken of the show and these are being shown on Saturday afternoons. . . . Buddy Lee Gould, formerly with Interstate Theatres for 12 years, and recently manager, North Main, is now associated with Cotton Griffith at the Tidewell Drive-In. . . . Julie Newmar was a visitor here to promote "Marriage Go Round." . . . Tad Gould, owner, River Oaks, Fort Worth, Tex., has leased the Hi Nabor Drive-In from Albert Rains. Gould was previously with the Interstate Theatre Circuit. . . . Ellis Adkins has been transferred from his post as assistant manager, Garden Oaks, to a similar post at the Alabama. . . . Vic Goytick has resigned his post as assistant manager, Yale, which he has held for the past 18 months. . . . The Market Street Drive-In has opened a new snack bar across the street from the marquee, which is open all day and evening to the general public as well as to theatre patrons during theatre hours. . . . Dan Goodwin, manager, Winkler Drive-In, attended the recent meeting of drive-in personnel of Ezell and Associates held at Galveston, Tex. . . . Shubert Haney has returned to the Winkler Drive-In as assistant manager.

JACKSONVILLE

J. S. Carscallon, Tampa exhibitor and a frequent visitor on the local Filmrow, suffered a broken leg in an accident at his home, and Charley King has taken over his booking work on a temporary basis. . . . Edna Kofal, Pinecrest Drive-In office worker, has been recruited into WOMPI by June Faircloth. . . . Mrs. Ann Hiers, the former Ann Easters, who was a WOMPI before her marriage, gave birth to a baby girl. . . . Marian Stowe, who with her husband, Floyd Stowe, has been managing and booking the Linda Drive-In, Palatka, went into the local St. Luke's Hospital for an operation. . . . WOMPIs are now collecting funds for the March of Dimes at a busy booth in front of the Roosevelt Hotel. . . . Roscoe Owens has replaced Joe Rogers as manager, Lincoln, Panama City. . . . The Washington Shores, suburban Orlando, formerly operated by Ben Loretto, is now being booked by Jack Rigg and is being managed under the direction of Cecil Cohen, who also operates the Twin Hills Drive-In and the Roxy in this city. . . . George Ludwig, who recently resigned from his post as Marty Shearn's assistant at the downtown Center, and his newly-organized band are appearing nightly as the headline attraction in the George Washington Hotel's swank Rainbow Room.

MEMPHIS

New officers for Memphis Variety are Howard Nicholson, branch manager for Paramount, reelected chief barker; Richard Lightman, vice-president of Malco, reelected first assistant chief barker; and Fordyce Kaiser, Allied Artists Pictures, second assistant chief barker. Nate Evans, exhibitor, is dough guy; Eli H. "Slim" Arkin, Warners, is press guy; and Bob Carpenter, Universal, property master. Named delegates to the Variety convention were Ed Doherty, Nicholson, Kaiser, and Edward Sonz. . . . John T. Gannon, Jr., is the new owner of Southern Theatre Service. Jack Durell is the former owner. Gannon was a salesman for 20th-Fox for eight years. . . . Bill Barber is now booker for Metro-Goldwyn-Mayer. Dewer Hopper, formerly booker for 20th-Fox, is now office manager. John Crawford is the new booker here. . . . Cliff Wallace and Teenie Yeger are co-owners of the W. & Y. film distributing firm. Miss Yeger is also booker for Don Kay Enterprises, which has moved from 408 S. Second to 492 S. Second. . . . National Screen Service has moved to

(Continued on page 30)

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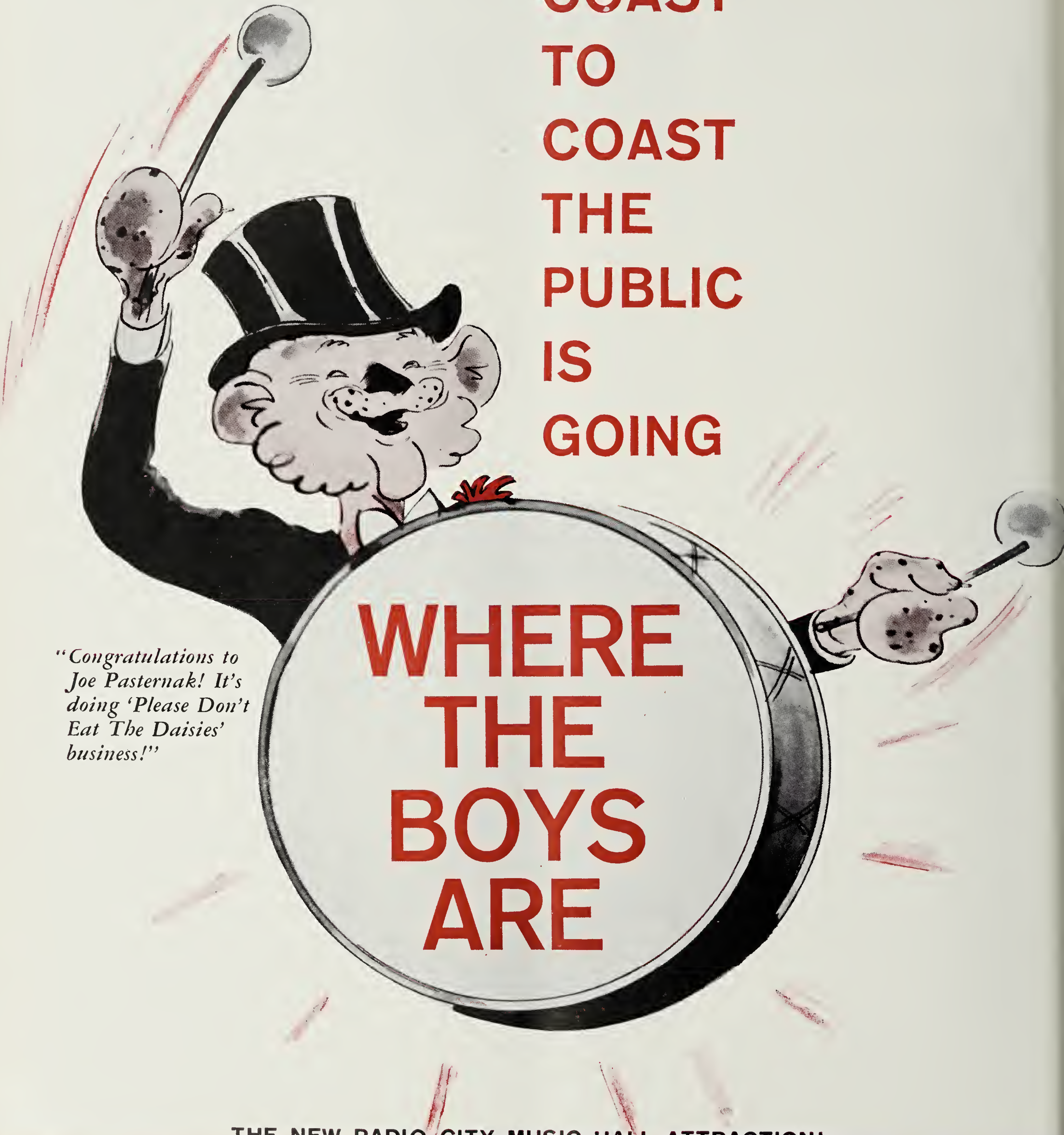


"Congratulations to Joe Pasternak! It's doing 'Please Don't Eat The Daisies' business!"

THE NEW RADIO CITY MUSIC HALL ATTRACTION!

Metro-Goldwyn-Mayer presents A Euterpe Production "WHERE THE BOYS ARE" starring Dolores Hart
George Hamilton • Yvette Mimieux • Jim Hutton • Barbara Nichols • Paula Prentiss • with Frank Gorshin
and introducing Connie Francis • Screen Play by George Wells • Based on the Novel by Glendon Swarthout
In CinemaScope and Metrocolor • Directed by Henry Levin • Produced by Joe Pasternak

EXHIBITION SALUTES—

JOE PASTERNAK

for his 25 years of accomplishment which have given the public some of the screen's brightest hits.

Producer Joe Pasternak discusses a scene from "WHERE THE BOYS ARE" with three of his lovely young stars, Yvette Mimieux, Paula Prentiss, and record star Connie Francis, among the screen's brightest new faces.

THE SPIRIT of adventure is embodied in the life and in the work of Joe Pasternak. His entertaining autobiography, "EASY THE HARD WAY," climbed high on the best seller lists on wings of a deep joy in living and the confirmation of what we like to call "the American dream," which permitted a penniless immigrant boy to become one of Hollywood's most successful and busiest film producers.

Joe Pasternak is currently celebrating his 25th year as a producer of motion pictures designed to entertain millions, and he can look back on a life rich with accomplishment and ahead to new pictures, new stars, and new excitement. As for the present, that revolves around a bright new hit, MGM's "WHERE THE BOYS ARE," proving again in early engagements that the Pasternak touch has a boxoffice magic all its own.

Music, laughter, and fun abound in Pasternak's films, but the producer has handled strong dramatic situations with similar facility. The constant factor is showmanship and a sixth sense for satisfying public entertainment desires. His 75 productions over the past quarter of a century include "THREE SMART GIRLS," "ANCHORS AWEIGH," "THE GREAT CARUSO," "MERRY WIDOW," "THE STUDENT PRINCE," "LOVE ME OR LEAVE ME," "MEET ME IN LAS VEGAS," "THE OPPOSITE SEX," "ASK ANY GIRL" and "PLEASE DON'T EAT THE DAISIES." Their combined gross might be mistaken at first glance for the national debt, and the difference would be slight.

It all began in Szilagy-Somlyo, Hungary, where Joseph Herman Pasternak was born to Cantor and Mrs. Samuel Pasternak. Joe completed high school there and decided to leave for America. His imagination had been fired by his reading of American history, particularly the story of Abraham Lincoln, who rose to the young country's most exalted office from beginnings every bit as humble as those of any Hungarian schoolboy.

Pasternak landed in Philadelphia in 1921, and his uncle found him a job punching holes in leather belts. At the end of his first week at work, he received $11.50 and for the first time in his life felt rich. It wasn't long before he worked his way up to the $18.50 per week bracket. But after reflecting that it had taken his uncle 16 years to earn $22.50 per week in the same factory, he went to New York in search of a new career. He found a job as a busboy in a Sixth Avenue cafeteria at $12 per week and lived in a room back of a butcher shop where he paid his rent by plucking chickens for his landlord.

Enter the movie bug and an unsuccessful beginning to what was to be a fabulously successful career. Pasternak had an itch to act and attended a New York dramatic school for two-and-a-half months. He shelled out all his savings, $150, for this opportunity and the school shelled out a diploma. Undaunted, the young actor presented his engraved certificate to the doorman of the Paramount Studios in Long Island, fortunately including in the conversation his extensive cafeteria background. There was little enthusiasm for Joe Pasternak, actor, but he was advised that a good way into the world of motion pictures was via the company kitchen.

Thus it came about that the dramatic school actor was cast for six months in the role of a Paramount dishwasher. Then he was made a waiter. Stars tipped so well that his weekly earnings soared to $80.

But Joe still yearned to scratch his acting itch, and jumped at the chance offered by director Allan Dwan to play a young soldier in the Foreign Legion. At the end of one day, he was tersely informed that as an actor he was a dishwasher of no mean ability.

Still, Pasternak was on his way in his chosen profession. Although it meant sacrificing $64 per week, he accepted the position of fourth assistant director with Dwan at a salary of $16. Within two years, he was first assistant and was earning $75.

Pasternak's first individual enterprise was the writing and directing of a two-reel comedy, "HELP YOURSELF." Director Wesley Ruggles saw it and took Pasternak to Universal as assistant director. In 1928, Carl Laemmle proposed that he go to Europe as associate producer. Pasternak agreed on one condition—that he go in the finest suite obtainable. The one-time immigrant had come to this country as one of 48 passengers crowded into a single steerage cabin. He had vowed then that he never would go back to Europe unless he went in luxury.

Planning to be in Europe for only a few months, Pasternak remained eight years, producing a number of successful films.

On his return in 1936, he turned out the boxoffice hit, "THREE SMART GIRLS," which established Deanna Durbin as a star. In 1941, he joined MGM, and that association has resulted in an enviable string of smash hits through the years.

Pasternak was married in 1933 to actress Dorothy Darrell, and they are the parents of three boys.

This then is the story of the man. Some of his philosophy can be gleaned from the fact that he stands in the forefront of motion picture producers who advocate the infusion of new star blood and fresh young talent in films.

Long known as a star-finder and a star-maker, Pasternak has been responsible for furthering the careers of beginners as well as adding prestige to more seasoned performers. As we mentioned earlier, his most famous discovery was probably Deanna Durbin. "THREE SMART GIRLS" was her first picture and also the first film produced by Pasternak in Hollywood. Miss Durbin blossomed into one of Hollywood's most popular singing and acting stars.

Indeed, many of the names given outstanding film opportunities by Pasternak were musically inclined. The late Mario Lanza was another newcomer whose career was given its initial push as the re-

Where these girls are certainly must be "WHERE THE BOYS ARE." Here are the four charmers that make Joe Pasternak's 25th anniversary picture so much fun for the men in the audience to look at. Reading from the brunette at the left to the brunette at the right with two lovely stops in between, they, are Paula Prentiss, Dolores Hart, Yvette Mimieux, and Connie Francis. Who says Dad can't be lured back to the movies?

RIGHT, nothing can shake up a room full of girls as quickly as a ringing telephone as can be seen from this still on the picture. BELOW LEFT, Connie Francis and her near sighted Romeo, Frank Gorshin, find a big bass fiddle no roadblock to romance; CENTER, tall Paula Prentiss and taller Jim Hutton clown in the Fort Lauderdale sun. RIGHT, the whole gang winds up in a fishbowl as the zany Hutton is smitten with the charms of aquatic beauty Barbara Nichols and has to be rescued by all his friends. Some fun.

Russell Downing, executive director, Radio City Music Hall, which will play "WHERE THE BOYS ARE," presents producer Pasternak with a plaque commemorating his 25th anniversary as one of Hollywood's leading producers and calling attention to the many successful MGM-Pasternak productions which have graced the Music Hall screen.

sult of the Pasternak-produced “THE GREAT CARUSO,” one of the biggest hits in MGM history.

In some instances, Pasternak has turned singers into actresses as well as actresses into singers, as occured in “LOVE ME OR LEAVE ME,” one of the first pictures which enabled songbird Doris Day to reveal her now undisputed talents as a dramatic star. Cyd Charisse, who rose to fame as a dancer, is another who was given an opportunity at dramatic fireworks in such Pasternak productions at “MEET ME IN LAS VEGAS” and “PARTY GIRL.” Shirley MacLaine, a former Broadway hoofer, proved to be an expert comedienne under the “Pasternak touch” in “ASK ANY GIRL.” Lana Turner, whose recent pictures have all been in the stark drama category after her beginnings as the world’s favorite “sweater girl,” admits that Pasternak was one of the first producers to see beyond her glamorous facade when he cast her in a powerful emotional role in “FLAME AND THE FLESH.”

Professionally and personally, however, it is in the area of bringing fresh, bright new faces to the screen that Pasternak finds his greatest rewards. Let him tell it in his own words:

“What can be more satisfying than to discover struggling young actors and actresses and to give them a chance in one of the most highly competitive and difficult professions in the world, particularly when today there is a crying need for new screen personalities?

“People have told me they wonder why I am willing to take a gamble by producing expensive pictures with newcomers in the starring roles. Certainly it’s a gamble, but when you find a girl like Paula Prentiss, who has never appeared in a movie before and realize that you have unearthed a new star, as I did when we finished ‘WHERE THE BOYS ARE,’ it makes up for all the risks you may take.

“The same goes for the other young people in this cast—Dolores Hart, George Hamilton, Yvette Mimieux, Jim Hutton, Connie Francis. A few years from now, they are going to be in such demand, I’ll have my work cut out trying to get them for a picture.”

Pasternak calls attention to the difficulty a producer faces before he can get a name star to approve a script. A big star, he adds, can’t make a picture “if the subject isn’t right.” In addition, he believes that it is more fun to work with unknowns because no one tells you the part needs building up or that the cameraman isn’t shooting the scene from the right angle.

“The players I am building up are happy and let me be the boss,” he smiles. Pasternak has no formula for his long and successful career in the motion picture industry. However, he is firmly convinced that a producer must keep up with the times.

“Tastes in entertainment have changed along with tastes in everything else,” he declares. “You have to come up with fresh ideas, as well as fresh faces.” And this Pasternak has done.

“Where The Boys Are” is distinctive in that it is a high budget film produced in the lavish manner that has come to be associated with Pasternak’s efforts, and yet boasts not a single recognizable star name. This is a film that the youngsters will carry exclusively. As such, it affords exhibitors with an excellent opportunity to prove that their numerous requests for new faces and their repeated promises to help build these youngsters into stars are more than empty words.

The film is rather freely adapted from Glendon Swarthout’s runaway best seller and concerns the adventures and misadventures, often hilarious, sometimes serious, of the college students who invade Fort Lauderdale, Fla., every year on their spring vacation.

While a natural for the young set that has become so important to any successful film, “Where The Boys Are” contains plenty of food for thought for their parents as well.

Dolores Hart proves that if two of Yvette Mimieux' eyes are beautiful, then three are just that much more beautiful as an amused Pasternak looks on. Long known as a producer who isn't afraid to give new talent big roles in big pictures, Pasternak has nothing but talented newcomers in this colorful, expensive production.

Our Heartiest Congratulations to

JOE PASTERNAK

on his 25th year of

devoted service to the

Motion Picture Industry

and on the occasion of

his Anniversary picture

"WHERE THE BOYS ARE"

WILLIAM MORRIS AGENCY, INC.

Artists Managers

SINCE 1898 THE AGENCY OF THE SHOW WORLD

NEW YORK ● BEVERLY HILLS ● CHICAGO ● ROME ● PARIS ● LONDON

XXXX

TECHNICOLOR

Salutes

JOE PASTERNAK

and

METRO-GOLDWYN-MAYER

"Where the Boys Are"

JOE PASTERNAK
Where the Boys Are
GATEWAY
WORLD PREMIERE

LEFT, Chill Wills is met at the Miami airport enroute to the Fort Lauderdale world premiere by Wometco's Sonny Sheperd and theatre managers Don Baker and Sam Roland. CENTER, Pasternak points out limousine assignments as Fort Lauderdale Mayor Edward Johns, Hutton, and Prentiss look on. RIGHT, crowds, lights, and bands fill the streets outside the Gateway, Fort Lauderdale.

The merits of the film are readily apparent when one considers that it will open at the world famous Radio City Music Hall, where many of Pasternak's previous star-studded blockbusters rang up such impressive grosses.

The occasion was marked as Music Hall executive director presented Pasternak with a scroll calling attention to the producer's 25th anniversary as a Hollywood luminary and to the previous hits he has given the Music Hall screen.

With "Where The Boys Are" successfully launched as MGM's Christmas and New Year's holiday attraction, what are Pasternak's plans for the future?

"I have several projects in the planning stage," he says. "One of them is 'Where The Girls Are.' This won't be a sequel to 'Boys.' It will be developed into a screen play from my own story idea, but I hope to use some of the same players from this picture."

Other properties which should reach the screen in the near future as Pasternak productions for MGM include Billy Rose's "Jumbo," for which a script is being prepared by Irving Ravitch and Harriet Frank, based on the celebrated stage hit. Also "The Bottle Top Affair," for which a script is now being written by George Wells, screen play writer of "Where The Boys Are." Additionally projected for future Pasternak production is "The Elsie Janis Story," based on the career of the famous stage singing star. Another possibility is "And So To Bed," a comedy about a girl whose urge to help people in trouble gets her into hot water.

There would be exciting roles in these vehicles for Hollywood's most important stars. "But," adds Pasternak, "no matter what top name we may get for them, you can be sure that there will be room for new faces and new talents. That's what the public wants and, as far as I am concerned, that's what they are going to get."

This then is a look at the past, present, and future of Joe Pasternak, whose life is as fantastic as any of his screen plays. Perhaps his realization of the American dream is the reason he prefers to stay close to Hollywood or at least within the borders of his United States during his film-making activities.

Runaway production is not for this producer who ran away long ago to a storybook land called Hollywood and found a personal and professional pot of gold at the end of a celluloid rainbow.

Best wishes to

a Great Guy!

★

Jimmy Durante

#57 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

WHERE THE BOYS ARE

MGM's Colorful Comedy-Drama Full Of New Star Power

An Exclusive **SHOWMANALYSIS** *Prepared by—*

E. J. CLUMB, General Manager
Greater Indianapolis Amusement Company, Indianapolis, Ind.

ABOUT THE AUTHOR • E. J. Clumb was born and raised in Wisconsin. He has been in the motion picture business from high school to the present day. Starting as a sign shop helper, he, in turn, was an usher, assistant manager, manager, theatre owner, and up to his present post in Indianapolis, with time out for service in World War II. He says that if he had to do it all over again, there is nothing that he would care to change. He believes it's the world's greatest business, and there is no business like show business. He spoke throughout the U.S. for MGM at their showmanship workshops, and later for Sindlinger's, the business analyst. In connection with both of these ventures, he worked in with the able Mike Simons, whom all remember as MGM's public relations head.

This picture has everything for the young teen-age and college audience, with sport cars, jazz combos, and beach parties at one of America's most fabulous playgrounds. All this, with CinemaScope and color from MGM, makes a sure box office attraction. (The producer has delivered—now it's up to you!)

Metro has a good old-fashioned showmanship press book and supplement to give you tools that many exhibitors have said have been missing for many years. If anything can be missing from making this exploitation package complete, it could only be the theatreman's effort. It has tremendous possibilities for promotional tie-ups—full page cooperative ads, high school and college level newspapers. This picture is really dynamic and will explode into a top dollar attraction.

In the area where the sport car enthusiast lives, seen is the Triumph motor car, one of America's most popular imports, next to lovely Yvette Mimieux.

A number one hobby—cameras—to be used in lobby, window, and counter promotions.

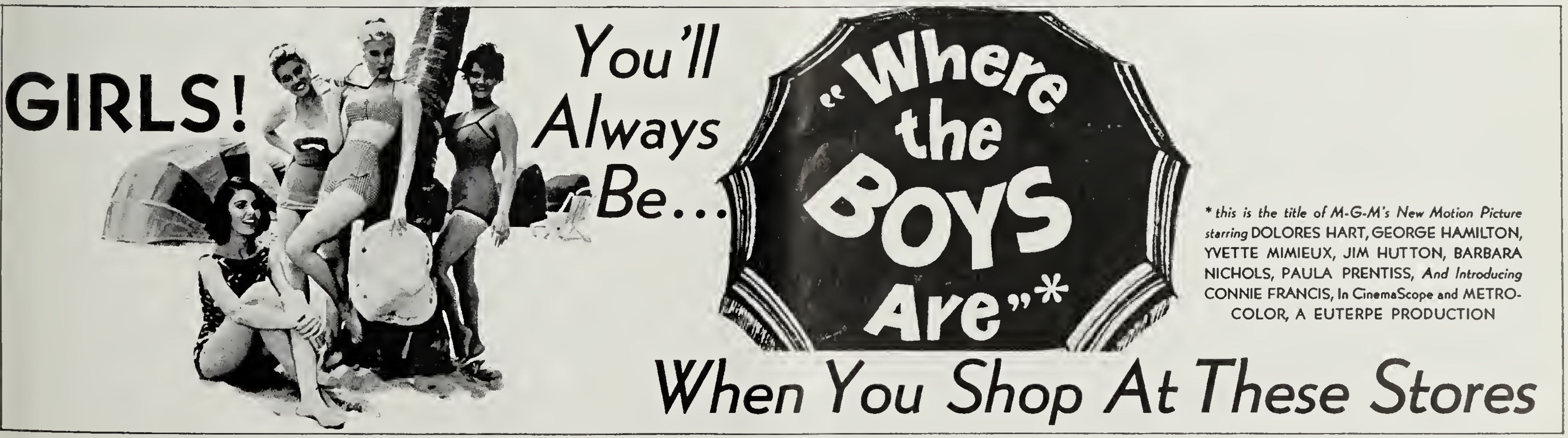
The paper pocket book should be on every book rack in your community, with play dates and theatre location imprinted.

The picture is ideal for numerous full page cooperative advertising promotions.

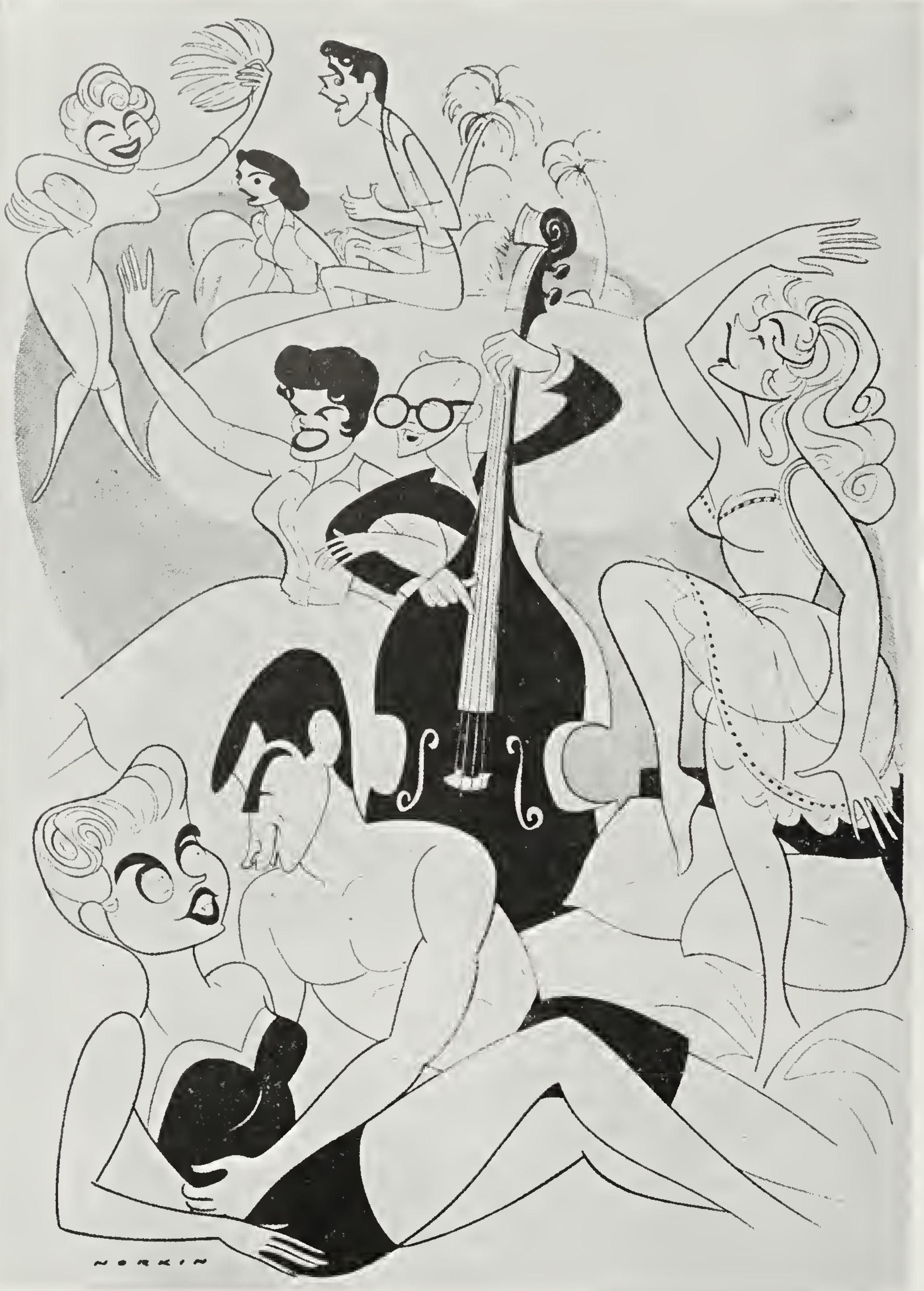
A. Full page as indicated for Record Shops
B. Full page as indicated for leading Men's Wear Shops
C. Full page as indicated for leading Young Women's College Shops
D. Full page—Sport Cars—"*WHERE THE BOYS ARE—That's Where You'll Find America's Lovliest Miss.*" Use National Screen photo of Triumph for focal point of cooperative ad.

The most important thing in selling any motion picture is to create in the potential customer the desire to see, and the want to see at a particular time. That, of course, is when you are showing the picture. Many of us have lost the touch that was taught to us by our earlier showmen . . . the circus barker, the pitch man who created a desire in you to purchase his wares, even if you had no use for whatever he was selling. This branched out into our type of showmanship, which still possesses the bombastic "hit-'em-hard" "get-'em-today" sock and possesses the dignity which our business has been able to attain throughout the years. There is no substitute for good showmanship. There is no one individual who has the patent

USE THIS SPECIAL AD HEADER FOR MERCHANTS CO-OP PAGE


GIRLS!
You'll Always Be...
"Where the BOYS Are"*
When You Shop At These Stores

** this is the title of M-G-M's New Motion Picture starring* DOLORES HART, GEORGE HAMILTON, YVETTE MIMIEUX, JIM HUTTON, BARBARA NICHOLS, PAULA PRENTISS, *And Introducing* CONNIE FRANCIS, In CinemaScope and METROCOLOR, A EUTERPE PRODUCTION



THERE IS nothing more appealing to jaded newspaper men than a chance to publicize a film via some different type of art, and this excellent caricature provides just that.

or monopoly on it. There is no showman who cannot take someone's idea—a ticket-selling idea—and exploit it to a greater advantage than the man who originated it or who previously used it. Not that there are any new ideas in show business—they are just bigger and better, like the pitch man who developed his showmanship and selling through trial and error. We have someone's previous experience and their successes to build on without wasting years and waiting for another crowd to gather at the crossroads.

Don't let anyone tell you that you can get as much punch out of a small ad as you can out of a large one. It's like giving your girl the mink tails instead of the mink coat—it's still mink, but it doesn't sell anything, or you don't get anything. I'm a great believer in full page ads—cooperative ads, in my case. Utilize people who may be glad to cooperate with a several million dollar picture which they have made no investment in but with which they can ride along, benefitting from tremendous impact in your neighborhood by being in the ad for just a share of lineage, art work, and engraving cost. He is not buried with the taverns and whiskey ads but becomes a part of a full page—clean, beautiful art work, mostly taken from your press book. It need not be expensive. In many cases, you can consistently run full page, cooperative advertising for less money than your one shot ads cost you. But this cannot be accomplished without the effort on your part of doing a little more for the picture and for our business. In many communities, a full page cooperative ad would be a rarity and could create something special in that evening or morning edition of the newspaper. People would say it must be a great picture and worth seeing to invest that amount of money.

From "WHERE THE BOYS ARE" you have a multitude of cooperative types—just sit down and analyze the press book page by page. Don't order mats from National Screen by telling them you want an assortment of mats in varied columns and varied inches in height. Don't say that you have "x" number of dollars in your budget and that's all. There are no two pictures in the same week with the same theme, the same stars, or the same production budget, so there should be a difference in your advertising budget. It's either worth the maximum advertising dollar, or less, depending upon your evaluation of the picture to be sold. If you do use the same budget for each picture, you are not making a fair appraisal of the product, because the producer or the distributor did not tell you that his last picture cost him over two million dollars and this one cannot cost him any more. There should be nothing set by precedent. You cannot be creative by regulating your budget any more than your time, but you can take your maximum budget and put it to work in cooperative newspaper advertising where you give a man a share of your advertising space on the full page and an extra bonus with an A-board in your lobby. Perhaps you can put his name on the special "WHERE THE BOYS ARE" guide, as shown in your press book, page 12.

Make up a complete advertising proposal, put it down in black and white, and call your man for an appointment or ask him to come to your office. He may be very happy to get away from his employees, complaining customers, or a disgruntled mother-in-law. His chance to get away from it all and sit down and be encouraged with prospects of increasing his business with the cooperation of Metro-Goldwyn-Mayer's beautiful picture, "WHERE THE BOYS ARE." Tell him that he, for his money, will get a well rounded advertising program including newspaper, lobby (in many cases your screen), and handbills for "x" number of dollars. Only you, yourself, will know how much this traffic will bear. Over and above this, he does not have to lift one finger—you don't put him to work doing one thing for you. You become his advertising agency and all he has to do is to stay in his store and be there to fill any orders that your efforts have been able to create for him. You must tell him there is no cure-all or any advertising medium that will solve any one problem in any one given business, but you will offer and assure him that what you do promise will be fulfilled 100 per cent plus, and his name will be seen in more places for his dollar than he would have been able to accomplish with the same money before or after this promotion.

I believe that any picture that has the potential that "WHERE THE BOYS ARE" has should have a full exploitation in a promotional campaign. By this I mean not just how much money is spent—that is not always the important thing—but *how* it is spent. As the old saying goes—all your eggs should not be in one basket. For instance, here is a low cost stunt that could be used. Run a want ad in your college newspapers or in the classified ads of your daily newspaper, such as this:

"WANTED!! The first hundred College students! If you can prove you ever spent a spring vacation at Fort Lauder-

COMING . . . in the issue of Feb. 1
BEN DOMINGO, Manager
Keith's Memorial Theatre, Boston, Mass.
tells how he would sell . . .
Universal's
"THE GREAT IMPOSTOR"

dale, Florida, we will give a pair of passes for yourself, and a pair for two friends to M-G-M's new picture "WHERE THE BOYS ARE." This is the story of those famous Fort Lauderdale flings! Let's hear from you! ——— Theatre. Phone ———. The Manager"

This will create talk and should sell a few tickets.

Your audience today is very selective. This has been proved by the tremendous surge at the box offices throughout the country for the pictures that have had a desire created for them.

First, it is important to have some type of teaser campaign started through some medium which would suit your locale best. In some cases this could be a small teaser ad placed well in advance of opening. In this instance, it should be WHERE THE GIRLS ARE on the Society Page. Use teaser ad #208. WHERE THE BOYS ARE—Sport Section—use ad #209. If your newspaper has a Teen-Age Section or a Students' Form, use ad #211. In the run of the newspaper, place ad #210. Most newspapers today carry record review and timely record chit-chat. Use teaser ad #130 showing Connie Francis. These ads can be seen on page 17. Your Sunday theatre section, or the editor who has the eye for the unusual will like the caricature by Sam Norkin. This is top art that most newspapers rarely get a chance to use to break up their normal picture layouts. Don't overlook the free newspaper lineage that can be secured through your newspapers with eye-catching art, or the automobile page with a picture of the Triumph, or the hobby page with camera art.

There are unlimited opportunities for contests. All contests to be successful do not have to be national, but can be on the local level. "Name the New Face" contest can be used as a visual aid on TV. Coloring contest is shown with the special mat on page 14 of your press book. Don't overlook the "Guide for Girls." Metro has had a large number of these successful guides that proved to be a stimulant to the sleepy box office.

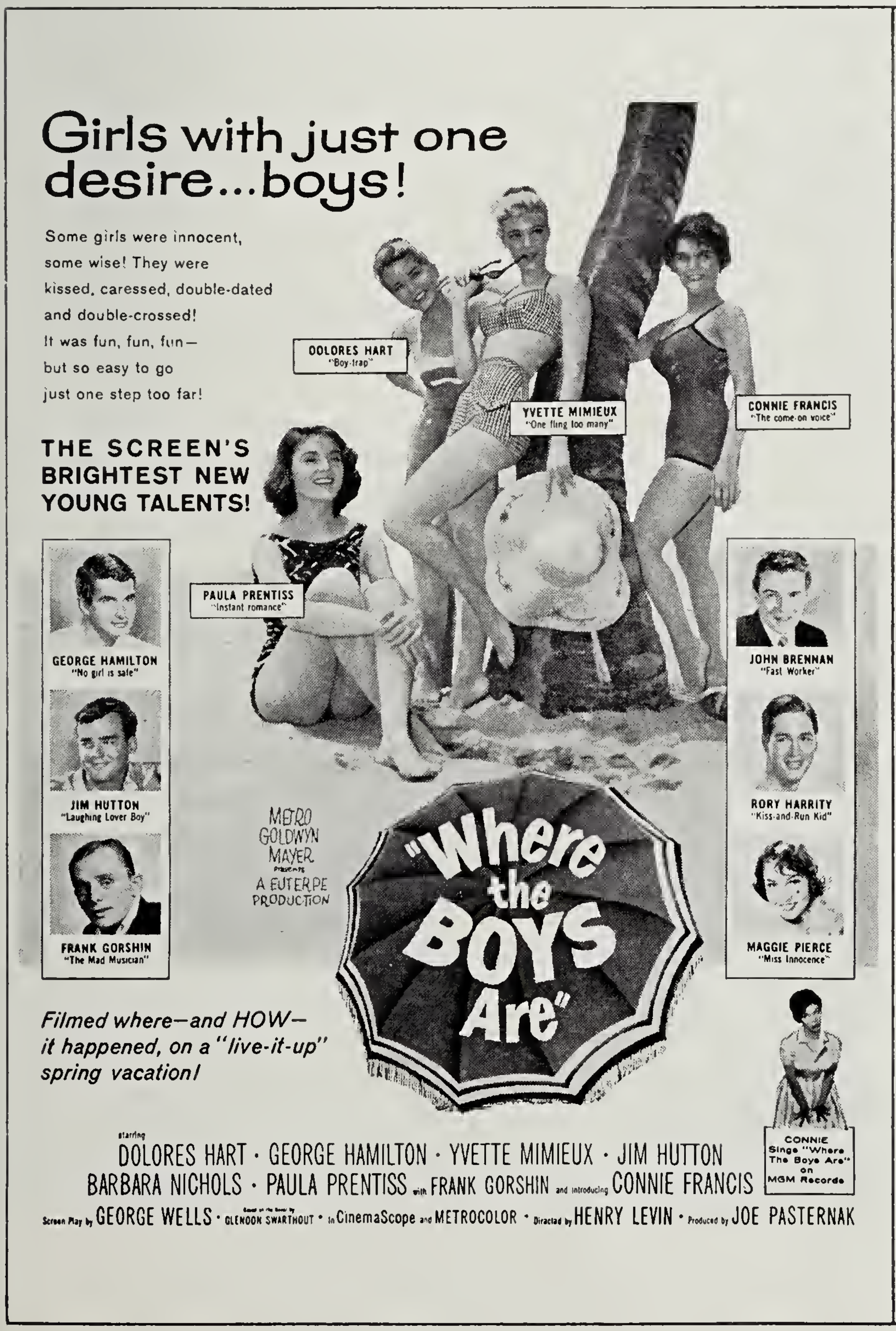
This would be a terrific picture for your newspaper to shoot a photo of a deserted beach. Then use a picture that usually is taken at the height of the season to show "WHERE THE BOYS ARE." Oddly enough, "WHERE THE BOYS ARE" really should be "WHERE THE GIRLS ARE." I guess it's just what point of view you have.

Travel agencies should be waiting for that extra push that a several million dollar picture can do to instill the winter vacation desire.

All the above-mentioned ideas of showmanship and how to do it are well and good, but for me to cry out into the night would be of no avail if not one or two showmen somewhere would not attempt to make this picture, "WHERE THE BOYS ARE," a success, if for no reason but to prove to himself that it could be done.

In closing, I would like to say that the ads shown in the press book are all quite good and in varied sizes to meet your local needs. I would like to add that I think the title should be "WHERE THE BOYS ARE" and then, in parentheses, underneath the title, I would say "SO ARE THE GIRLS."

"WHERE THE BOYS ARE" is loaded with new stars, and patrons can be interested in them and the picture via distribution of this herald, which lists all the youngsters and offers prizes for the best reasons why film fans think one of them is destined for certain stardom.



Girls with just one desire...boys!

Some girls were innocent, some wise! They were kissed, caressed, double-dated and double-crossed! It was fun, fun, fun—but so easy to go just one step too far!

THE SCREEN'S BRIGHTEST NEW YOUNG TALENTS!

METRO GOLDWYN MAYER presents A EUTERPE PRODUCTION

Filmed where—and HOW—it happened, on a "live-it-up" spring vacation!

starring
DOLORES HART · GEORGE HAMILTON · YVETTE MIMIEUX · JIM HUTTON
BARBARA NICHOLS · PAULA PRENTISS with FRANK GORSHIN and introducing CONNIE FRANCIS
Screen Play by GEORGE WELLS · Based on the Novel by GLENDON SWARTHOUT · in CinemaScope and METROCOLOR · Directed by HENRY LEVIN · Produced by JOE PASTERNAK

CONNIE Sings "Where The Boys Are" on MGM Records

IT'S EASY TO DO!

NUMBER THESE "10 NEW TALENTS" IN THE ORDER YOU LIKE THEM—YOUR FAVORITE YOUNG STARS!

(We list them alphabetically here — YOU place a number next to each name in the order of YOUR Star preference!)

JOHN BRENNAN ☐
CONNIE FRANCIS ☐
FRANK GORSHIN ☐
GEORGE HAMILTON ☐
RORY HARRITY ☐
DOLORES HART ☐
JIM HUTTON ☐
YVETTE MIMIEUX ☐
MAGGIE PIERCE ☐
PAULA PRENTISS ☐

NUMBER THEM FROM ONE TO TEN THE WAY YOU LIKE THEM!
It's easy.
It's fun.
It's like being a movie talent scout!

THEN TELL IN 25 words or less why you selected your No. 1 "Star of Tomorrow"

(Set up the following locally)

PANEL OF JUDGES

(Names)	(Who are they)

THE OFFICIAL PRIZE-WINNING LIST WILL BE ANNOUNCED ON (Date)

It is a composite list made up of the 5 lists of the Judges, each of whose selections is in a sealed envelope locked up (where). The sealed envelopes will not be opened until the Contest is over.

AUDREY HEPBURN
STORIA DI UNA MONACA
TECHNICOLOR

Everywhere in the world... because it's on film!

"You can't beat a good movie!" That's what people say the world over. And they ought to know—because millions have, and want, no other entertainment.

King, slave, pirate, cowboy, dance-hall girl—whatever the role—we live it, love it, or hate it, along with millions of others who see the film.

Sheer illusion, of course. But how broad it is and how deeply it penetrates—that's the secret of audience response . . . the reason why good production is such a vital responsibility . . . the reason why the Eastman Technical Service for Motion Picture Film is constantly on the alert helping the industry solve questions of production, processing, and projection..

Branches at strategic centers. Inquiries invited.

Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N.Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

For the purchase of film,
W. J. German, Inc.
Agents for the sale and distribution of
Eastman Professional Motion Picture Films,
Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

DISCEPOLO DEL DIAVOLO
JANETTE SCOTT

LONDON OBSERVATIONS *(Continued from page 13)*

precautions such as a steel safety curtain can be omitted. This, Redgrave feels, is going to add to the troubles of impressarios in staging plays by making it less attractive to build large theatres. Ian Carmichael spoke for the cinema. . . . The British Film Producers Association, following its successful meeting with the Federation of British Film Makers and the Cinema Exhibitors Association on mutual problems, looks forward to more frequent exchanges of ideas. A panel of exhibitors is to be set up so that individual producers may consult them on a voluntary basis. This seems a sound idea which could influence production in a most beneficial manner. . . . News reaches London that a group of Argentine industrialists including display artists, printers, block makers, film laboratory executives, and American distributors, paid a glowing tribute to W. H. Jamieson, the Rank chief in South America, at a lunch. They had spontaneously expressed a wish to honor the Rank Organization in recognition of its work on behalf of film advertising and publicity and of Argentine industry allied to it.

MEMPHIS *(Continued from page 17)*

399 S. Second. . . Area drive-in closings include Skyvue, Savannah, Tenn; Midway, Camden, Tenn.; and 41, Amory, Miss. . . . Malco announces that the Joy, Smackover. Ark., has been closed. . . . W. H. Booth states he has discontinued operation of the Booth, Hollandale, Miss. . . . The Savannah, Savannah, Tenn., has reopened.

NEW HAVEN

The long-shuttered Art, Springfield, Mass., for many years operated by Stanley Warner, will be demolished to make room for a $400,000 headquarters building, to be occupied by the Springfield Security National Bank. SW continues to operate the Capitol, that city, which has been recently remodeled. . . . Murray Lipson has resumed a first-run art film policy at the Majestic, West Springfield, Mass. . . . Edward Elwood, Bridgeport, Conn., has retired after many years of delivering film to theatres in metropolitan Bridgeport. The chore has been taken over by Rosen Film Delivery Service. . . . In Hartford, Conn., a $200,000 Superior Court damage suit has been filed in a dispute over a long-term theatre lease allegedly broken by Edward J. Peskay of Old Greenwich, Conn. The claim for $200,000 damages was filed against Peskay, former operator of both the Pickwick and Playhouse Theatres, Greenwich, Conn., by the Gateway Company, Danbury, Conn. The Danbury firm charged its rental loss was occurring at the Park, Westfield, Mass. . . .Lockwood and Gordon took over management supervision of four Community Theatres, Inc., houses here Jan. 1, the upcoming change-over reported in MOTION PICTURE EXHIBITOR some weeks ago. L and G is now responsible for management and bookings of the Central, West Hartford; Colonial, Lenox, and Lyric, Hartford. Financial terms were not disclosed. . . . Joseph C. Miklos, eastern Connecticut district manager, Stanley Warner, has named Gerald Bouchard, formerly assistant at the Strand, New Britain, as manager, Capitol, Willimantic, succeeding Edwin Stewart, resigned. . . . Stanley Warner has reopened the first-run Capitol, Springfield, Mass., after a week-long shutdown for major renovations, chief of which is reduction of seating capacity from 1,750 to 1,450, and installation of new screen and stereo, high-fidelity sound equipment (with three speakers), plus new projectors. William Shepard is resident manager. . . . Raymond C. Mathewson, 61, veteran projectionist at the Stanley Warner Strand, New Britain, Conn., died suddenly at the New Britain General Hospital after a short illness. . . . Albert M. Pickus, TOA president, and owner, Stratford, Stratford, Conn., has been appointed Fairfield County (Conn.) chairman of the January fund drive of the United Cerebral Palsy Campaign. A goal of $50,000 is sought.

NEW ORLEANS

Barbara Wright is a new billing clerk at United Artists. She replaces Donna Peterson, enrolled at LSU. . . . Mrs. Anna Legitt, away from Film Row for a number of years, returned to take over the booking clerk's desk at MGM, recently vacated by Mrs. George O'Neil, who has gone to live in Jacksonville, Fla. . . . Local WOMPI charities have grown to large proportions with many other welfare and civic organizations lavish in giving praise for their jointly conducted efforts. . . . Jack Pope has leased the Joy, Shreveport, La. . . . Pop's Drive-In, Jena, La., closed for the winter. . . . Buddy Schaffer, head, Schaffer Film Service and a popcorn and supply distributing company, became the proud father of a son, his third child. . . . F. F. Goodrow is back in complete charge of his independent film exchange since leaving Howco Pictures of Louisiana. . . . Ann Chestnut, formerly with J. G. Broggi Booking Office, is now with Valiant Pictures, with manager Charles Lamantia. . . . Gulf States closed the Mojack Drive-In, Indianola, Miss., for the winter; and the State, McComb, Miss.,

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Film Exchange and Dealer Listing for the

KANSAS CITY FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1700 Wyandotte St.—HArrison 1-2305
Br. Mgr.: Frank Thomas. Office Mgr. and Baaker: Rager Leaton. Sales: Earl Ogon. Coshier: Eleanaro Martin. Emerg. Phane: BEntan 1-3994.

AMERICAN-INT'L., 215 W. 18th St.—HArrison 1-7085
Br. Mgr.: Earl Dysan.

BUENA VISTA (Disney), 114 W. 18th St.—BAltimore 1-6929
Br. Mgr.: R. K. (Tommy) Thampsan.

COLUMBIA, 214 W. 18th St.—HArrison 1-3892
Div. and Br. Mgr.: Ben Marcus. Sls. Mgr.: Thamas Boldwin. Office Mgr.: William Jeffries. Sales: Gene Snitz. Baokers: Rabert Krause, William McIntire. Cashier: Christine Wilsan. Emerg. Phone: FL 3-8233

HOWCO, 116 W. 18th St.—VIctor 2-9840
Br. Mgr.: Lorry Biechele.

METRO-GOLDWYN-MAYER, 220 W. 18th St.—GRand 1-2109
Br. Mgr.: T. E. Bailey. Office Mgr.: Jomes D. Witcher, Jr. Sales: Al Adler, Bab Jahns. Baakers: Les Durland, Leanard Abrams, Vaight Trent. Cashier: Darlene Mauss. Emerg. Phone: WE 1-3667.

PARAMOUNT, 1800 Wyandotte St.—GRand 1-0410
Br. Mgr.: Harry Homburg. Industry Rep.: Arthur Cale. Office Mgr. and Boaker: Thomas Gaach. Sales: Bob Cloughley. Coshier: Anno O'Toale. Emerg. Phone: JO 2-2680.

20th CENTURY-FOX, 1720 Wyandotte St.—HArrison 1-7253
Br. Mgr.: J. R. Neger. Sales: Eric B. Green, Jahn Lang, John Wangberg. Baakers: Jae Bandonk, William Gill. Coshier: Groce Roberts. Field Exp.: Harald (Chick) Evens. Emerg. Phane: MI 9-0173.

UNITED ARTISTS, 219 W. 18th St.—GRand 1-1123
Br. Mgr.: Ralph Amacher. Sales: G. M. Deen, Jahn Dabson, Martan Truog. Baakers: Robert DeJarnette, Jerry Winkler. Cashier: Beuloh Ryan. Emerg. Phone: RA 2-4182.

UNITED, 120 W. 18th St.—HArrison 1-1490, VIctor 2-8544
Br. Mgr.: R. F. Harrell.

UNIVERSAL, 1700 Wyandotte St.—HArrison 1-5624
Sls. Mgr.: William D. Kelly.

WARNER BROS., 1703 Wyandotte St.—HArrison 1-4645
Br. Mgr.: Russell C. Barg. Office Mgr.: Haword C. Thamas. Sales: Jack Harris, Horold Coss. Bookers: Mory Heueisen, Ray Hurst. Cashier: Phillis Whitescarver. Field Exp.: Don Walker. Emerg. Phane: NI 8-1327.

• *Supply Dealers*

MISSOURI THEATRE SUPPLY, 115 W. 18th St.—BAltimore 1-3070 Emerg. Phone: HE 2-1503.
NATIONAL THEATRE SUPPLY, 223 W. 18th St.—BAltimore 1-9858 Emerg. Phone: JAckson 3-8082.
SHREVE THEATRE SUPPLY, 217 W. 18th St.—HArrison 1-7849 Emerg. Phane: WI 2-1225.
STEBBINS THEATRE EQUIP., 1804 Wyandotte St.—GRand 1-0134 Emerg. Phone: DRexel 1-2791.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 1800 Baltimore St.—VIctor 2-5893

• *Signs, Advertising and Printing*

CAPITOL FLAG AND BANNER CO., 1719 Wyandotte St.—VIctor 2-8798
CAUGER, A. V. SERVICE, 10922 Winner Rd., Independence, Mo.—CLifton 2-9390
MERCURY ADV. CO., 110 W. 18th St.—VIctor 2-8722
NATIONAL DISTR., 3724 Penn St.—WE 1-0449
NATIONAL SCREEN SERVICE, 1800 Baltimore St.—VIctor 2-5893
UNITED FILM SERVICE, 2449 Charlotte St.—BAltimore 1-5100

• *Film Delivery Services*

EXHIBITORS FILM DELIVERY & SERVICE, 120 W. 17th St.—GRand 1-2094
Office Mgr.: Abbot Sher. Emerg. Phone: JA 3-5814.

• *Service Companies*

ALTEC SERVICE CO., 1015 Walnut St.—HArrison 1-7330
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St.—HArrison 1-8007
RCA SERVICE CO., 221 W. 18th St.—HArrison 1-6953

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!
San Francisco Territory
Issue of January 25
Chicago Territory
Issue of February 1

Save Them!

until further notice. . . . Perry McGowan has taken over the operation of the Ritz, West Point, Miss. . . . Giddens and Rester Theatres have taken over the management of the Century, Mobile, Ala. . . . C & B Theatres is now operating the Trio, Zachary, La. . . . The Saenger's organ was revived with Bob Mack, from the Paramount, New York City, as guest soloist. . . . The Pix, Pascagoula, Miss., closed. J. O. Cole, owner, will continue the operation of the Ritz, his other situation there. Curtis Matherne, manager, resigned to become a salesman for National Screen Service succeeding Charles Lamantia, who is now manager of Valiant Pictures exchange. . . . The United Theatres staff held a baby shower for Mrs. Beverly Blocker, office seretary, who is leaving to await a "blessed event" due in the spring. . . . June Dickinson returned to Warners to take over as supplementary clerk, replacing Yvonne Brockhoff, who is infanticipating. . . . E. E. Shinn, Paramount salesman, is recovering at home from injuries received in a Biloxi, Miss., automobile accident. . . . Tent 45, Variety Club of New Orleans, moved into new quarters on the second floor of the La Louisiane Restaurant, situated in the Vieux Carre, at 725 Iberville Street. . . . Lloyd Edwards, formerly with 20th-Fox here and in Atlanta and Charlotte, is now assistant branch manager at the Dallas branch.

PHILADELPHIA

Allied Artists salesman Harry LaVine underwent surgery; and died in St. Joseph's Hospital . . . Jack Zamsky, United Artists' salesman, was on the sick list . . . Charles Amsterdam was also on the sick list . . . The Hon. Victor H. Blanc, a past chief barker, Variety Club, Tent 13, will be tendered a luncheon by the club on Jan. 30 at the Bellevue Stratford Hotel in honor of his appointment as Judge of the Court of Common Pleas Number Six. Louis J. Goffman, also a past chief barker and a well known local attorney, is chairman of the affair . . . Boxoffice Attractions has moved from 246 N. Clarion Street to 1239 Vine Street, second floor . . . Another request for blood donors for Mrs. Anna Blaustein, widow of Lou Blaustein, NSS, went out from Motion Picture Associates . . . Mo Wax has been named Chairman of the amusements division for the 1961 membership enrollment of the Philadelphia Fellowship Commission, human relations agency . . . Joe Antner moved his sign shop from 307 N. 13th Street back to Vine Street . . . Jack Jaslow returned from a quick trip to Florida . . . Benny Harris, American Film, has some new two and three reelers ready for booking, including "Conquest Of Izalco" in color.

PITTSBURGH

Regis Bryson, group sales manager at the Warner, Pittsburgh, for "Ben-Hur" as well as "Ten Commandments" and the Cinerama productions, joined MGM's "Ben-Hur" field exploitation staff. . . . Gabe Rubin has the road-show national company of "The Music Man" on the Nixon agenda later this season. Reserved seat engagement of "Spartacus" at the Nixon is currently pleasing both Rubin and Universal execs. Leonard Mendlowitz, former Sun-Tele drama staffer, is handling publicity for the epic. . . . Ray Ayrey, Stanley Warner contact manager, and his wife Anne have been taking care of their 13-month-old granddaughter, Lee, since the birth of their latest grandchild, John J. Gaspari III. The newcomer is the third child of their daughter Betty, wife of a Haddonfield, N.J., attorney. . . . Concert impresario Lenny Littman, who is attempting to get use of the new Civic Arena for his American League basketball team next season, plans to leave town if he's unsuccessful in this attempt. He'll move the franchise and his family to Houston, Tex. . . . Barkers George Eby and Harry Kodinsky attended the Variety Club International meetings in Chicago. Kodinsky then planned to head for Spokane, Wash., for the first in a series of telethons his office is producing for the March of Dimes.

Donald O'Connor is seen in Tunis with director Henry Levin and French actress Noelle Adam discussing the filming of Joseph E. Levine's "The Wonders Of Aladdin" there in an open end interview for NBC Monitor conducted by Harvey Matofsky, press representative, left. The picture is an Embassy Pictures International-Lux Films co-production for MGM release.

ST. LOUIS

Margaret Collins, Allied Artists, announced the engagement of her daughter, Jackie, to Dr. John Crotty. The wedding is planned for early October. . . . The Rex, Waverly, Ill., closed indefinitely. . . . Savoy, Ferguson, Mo., has gone to one changeover. . . . Grand, Sullivan, Ill., closed. . . . The Perry, Ill., theatre which was slated to open this month has run into difficulties and will not be reopened. . . . W. Barcley, the father-in-law of Harry Hopkins, branch manager of MGM, died at his home in Viola, Wis. . . . The MITO gave a luncheon for Frank Henson who has been transferred to the Loew's office in New Orleans. The luncheon was held at the Chase and approximately 40 persons were present to honor the long-time member. He was presented with a savings bond. . . . Grand, Sullivan, Ill., managed by Lee Norton, has been closed indefinitely. . . . Princess, Alton, Ill., reopened. . . . Bluff, Odkey, Ill., reopened. . . . State Ironton, Mo., closed for an indefinite period due to boiler failure. . . . Kozy, Kahoka, Mo., closed for season. . . . Fairfield Drive-in, Fairfield, Ill., closed for season. . . . Hollywood Drive-In. Sandoval, Ill., closed for season . . . Irving Shiffrin, Columbia exploiteer, returned to St. Louis to work on publicity for "3 Worlds of Gulliver" and on "The Wackiest Ship in the Army," which reopened the Fox Dec. 24. . . . Julie Newmar, star of "Marriage-Go-Round," was in to publicize her movie which will open here in late January. . . . Palace, Valemeyer, Ill., is reopening after being closed for several years.

SALT LAKE CITY

Residents in the Oak Hills area were notified that operation of the Oak Hills Drive-In at 2775 E. 10th does not create a nuisance which would warrant city intervention. A petition had been filed by those who reside in the area, charging that operation of the drive-in was "offensive and obnoxious to residents in the area, and a public nuisance" . . . Dan Kostopolus and wife, operators, of the Tower, continued his annual custom of entertaining handicapped and unfortunate children during the holiday season.

SAN ANTONIO

"Tomboy and the Champ," the feature length movie produced by San Antonio's Tommy Reynolds and William M. Lightfoot, will have a state-wide world premiere—at San Antonio, Houston and Fort Worth—early next year through Universal-International. . . . Dr. Louis Kovar, president, Port Arthur, Tex., Ministerial Alliance, has been empowered by the alliance and other citizens to appoint a permanent committee for determining ways and means of stopping the showing of questionable movies in Port Arthur. . . . The Junior Chamber of Commerce at Knox City,

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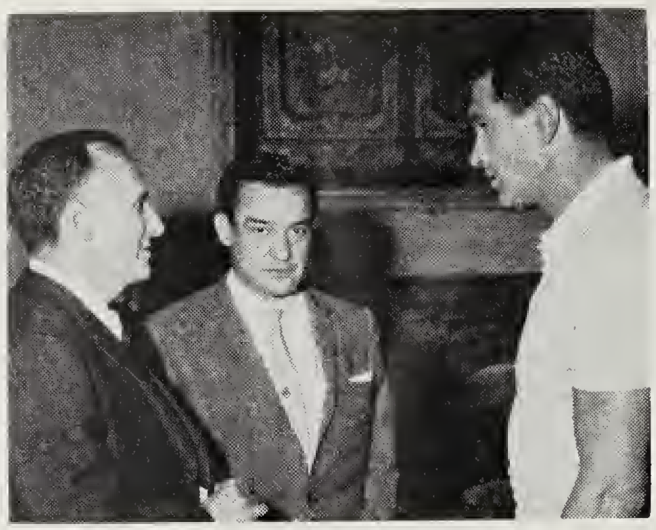
SHERATON-DALLAS HOTEL

Dallas, Texas

Tex., has taken over the operation of the town's theatre. . . . Arturo Garcia has been appointed new manager, Iris, Eagle Pass, Tex. . . . Eliseo Mireles will open the Rattlers Drive-In, Rio Grande City, Tex. . . . The Hi-Ho, suburban house, is currently being used for church services each night while the Art, formerly the Uptown, has been converted into a youth center. . . . Motion pictures are not motion pictures when they're shown in a coin-operated arcade machine, the Court of Criminal Appeals at Austin, Tex., ruled in reversing a Harris County case. The court unanimously reversed and remanded the conviction of Frank Joseph Pasquale for unlawful exhibition of lewd motion pictures. . . . Ruben A. Calderon, of the three founders of Azteca Films, Inc., has become an exhibitor at El Paso, Tex. Calderon has leased the Valley from Fred I. Lindau who has operated the house for the past 12 years and now plans to retire. . . . Merchants at Port Neches, Tex., have agreed to purchase tickets to be given away free to their patrons in order that the Neches might be reopened. Jefferson Amusement agreed to reopen on a trial basis after a group of businessmen set up the free ticket plan. . . . John Mitchell has been appointed treasurer at the Ellanay, operated by Trans-Texas Theatres at El Paso, Tex. Bill T. Bohling is manager.



Edward Muhl, center, U-I's vice-president in charge of production, is seen conferring with producer Robert Arthur, left, and Rock Hudson in Rome recently during the making of "Come September," Seven Pictures Corporation production for U-I release.

When the motion picture "Spartacus" comes to this city, it will be picketed. Starring Kirk Douglas and Tony Curtis, the film is due at one of the Interstate Theatres soon after January. A local organization called "Committee to Expose Communist Supporters" claims this film is unfit for public consumption. Wendell Faile, a member of the committee, stated that "the book author and Holywood script writer are clearly listed as Communists." According to Faile, pickets will walk outside whatever theatre handles "Spartacus" in hopes of shaming people into not attending. . . . Angel de la Fuente, president, Cinematografica Latino Americana, Mexico City, was a visitor here, calling on officials at the Azteca Films exchange. . . . Jack Veeren, city manager Bordertown Theatres, El Paso, Tex., was announced as winner of the "Concessionaire of the Year" award at the annual Bordertown managers' convention at Galveston, Tex. The award, the first time given, was sponsored by Cohen Candy Co., of Dallas, Tex. . . . Fire caused several thousand dollars' damage to the Campus, Denton, Tex. Most of the damage was in the concession area, but there was also smoke damage on the second floor. Cause of the fire is unknown. . . . Wayne W. Conway, projectionist, State, El Paso, Tex., avoided a serious fire in the balcony. Noticing smoke on the projection light beam to the screen, Conway walked out to the recently vacated balcony to find one of the seats on fire. He rushed back to the booth, grabbed a fire extinguisher and put out the fire. About 10 minutes later Conway again saw smoke. This time he summoned Roland Phillips, the assistant manager, who found another seat on fire. Each fire was at different ends of the balcony. Had the blazes not been detected promptly, the State would have been closed for the night and the results would have been disastrous. . . . Jim Anderson, assistant manager, Crawford, El Paso, Tex., tells of another major problem. In the past it has been vandalism on the part of those attending, loss of speakers at drive-ins, and now it is the stealing of electric light bulbs. As fast as the light bulbs are replaced, they are removed by persons unknown. . . . "Tomboy and the Champ," the Universal-International attraction produced by San Antonio's Tommy Reynolds and Bill Lightfoot, will open here at the Texas on Jan. 27, with cowboy star Rex Allen and Candy Moore, the youngster in the tomboy role, on hand for personal appearances. . . . City Planning Commission recommended rejection of John Santikos' application to turn the San Pedro Drive-In site into a retail shopping area. Santikos, a prospective buyer of the 21.65 acre site, may later appeal the Commission's denial to the City Council. . . . San Antonio's note writing "Phantom" burglar who has struck at several of the city's drive-ins, may be smart enough to avoid arrest—but his spelling is lousy. Patrolman D. E. Beckett reported the burglar had broken into the office and concession stand at the Mission Drive-In. He broke up vending machines, stealing the money and causing extensive damage. Then he left a note reading: "The Phantom Has Strick Again." . . . W. E. McGlothin has reopened his Elk Drive-In, Friona, Tex., which was hit by a tornado several weeks ago. McGlothin also reopened the Regal, hardtop there. The drive-in will be operated Sunday-Monday and Friday-Saturday until April or unless the weather permits continuous operations. . . . The Guild, Crystal City, Tex., is scheduled to be remodeled. When completed it will have an attractive new framed aluminum and glass front, new carpets, a new boxoffice, and general remodeling.

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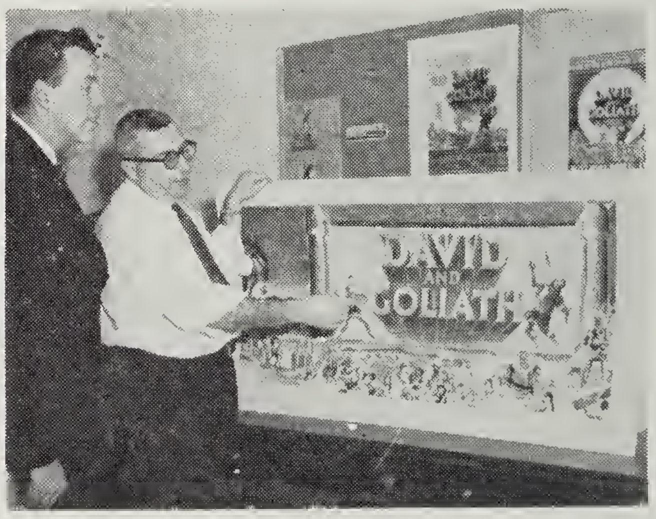
SEATTLE

Bill Vose, office manager-booker at MGM, left the Seattle exchange for a salesman's position in the Los Angeles office. . . . Carl Hansaker, 20th-Fox Eastern Washington salesman, returned to Spokane. . . . William Arthur Hartung, 76, a retired theatre man, died. Hartung was born in St. Paul, came to Seattle at the age of 16, and worked on the staff of the old Lyric and Third Avenue. He later managed theatres in Vancouver, B.C., Omaha, Milwaukee, Denver, and St. Louis. In 1929 he returned to Seattle as manager, Orpheum, and he later managed the Paramount. . . . Paul McElhinney, Allied Artists booker, is recuperating after surgery.



Planning the massive campaign which will introduce "David and Goliath," Beaver-Champion Attractions' initial release, are Meyer M. Hutner and Stephen Mulvey, right, executives of the newly formed group. Hutner explains artist's Ernest Chiriaka's conception of a 24-sheet which will be offered gratis to exhibitors.

In This Issue:

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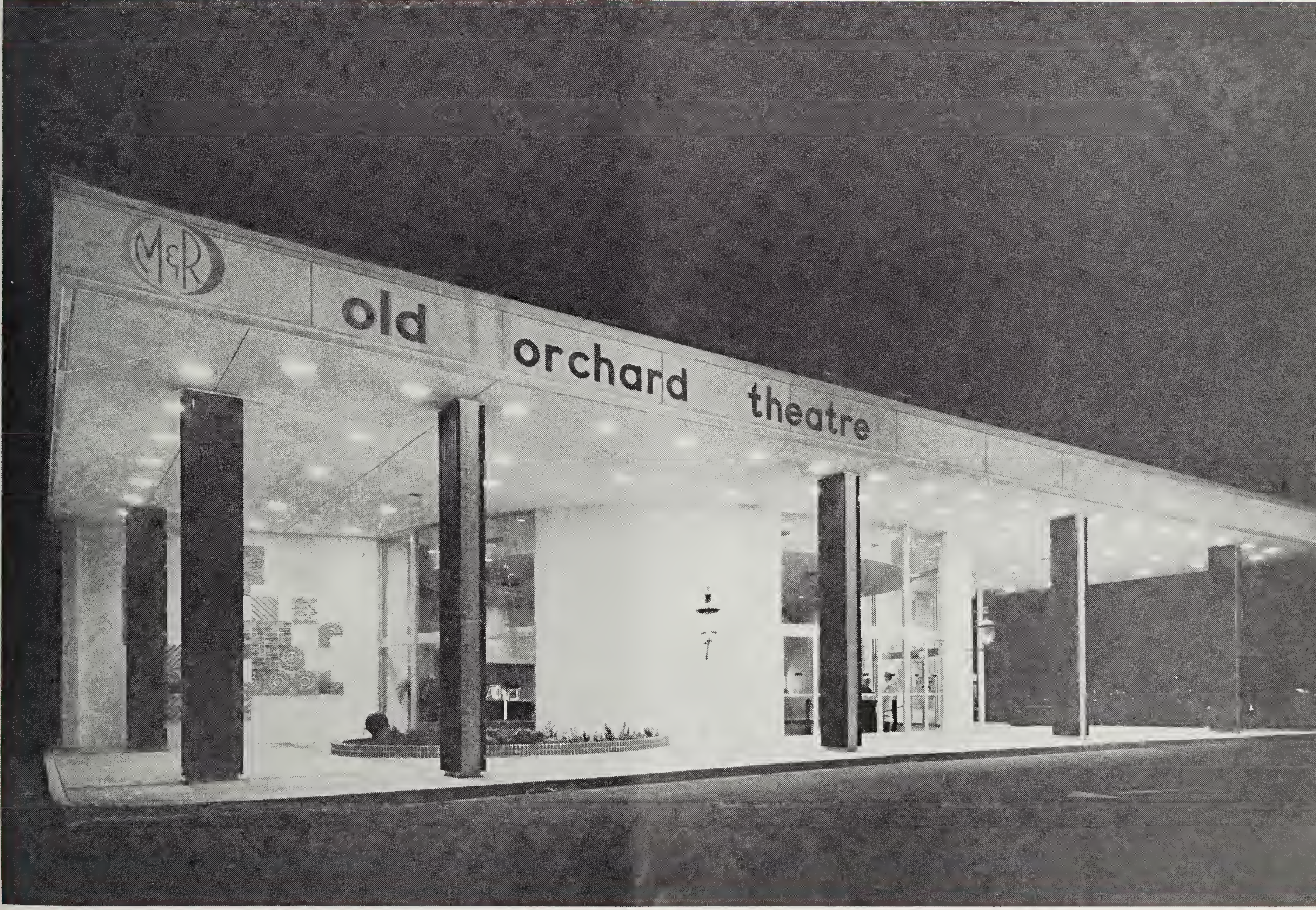
New Ceiling Panels *Page PE-14*

PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO shows exterior of Old Orchard, Marks Amusement Co.'s new suburban Chicago shopping center house, another outstanding example of the highly contemporary trend in theatre design. The 1500 seat house was designed by Sidney H. Morris to "reflect the suburban feel rather than imitate the old-fashioned type house."

Volume 16 **Number 1**

January 18, 1961

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

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EDITORIAL

How Do You Plead?

For three years, the now defunct Motion Picture Research Council gathered material on the quality of picture and sound reproduction in American motion picture houses.

The findings of the Council were made public in the Journal of the Society of Motion Picture and Television Engineers, and have an immediate bearing on a sorespot in exhibitor-distributor relations . . . namely the condition of prints.

While a long string of complaints have been traditionally filed by theatre management and projectionists concerning the condition of prints received from the exchange houses, the facts uncovered by the Council may have some direct bearing on the quality of prints sent out to the theatres, especially Drive-ins, and second run houses. Briefly running down some of the deficiencies uncovered:

(1) *In 74% of the houses optimum focus could not be obtained until mechanical misalignment was corrected. Such adjustment proved adequate in 63% of the houses; in the others worn parts, etc. prevented correcting focus.*

(2) *In 69% of the theatres, incorrect screen brightness levels were found; a must if the theatre owner is going to do justice to the product he receives.*

(3) *Lenses of improper focal length were found in 43% of the houses. Reported William F. Kelley to the Council: "In most cases where the wrong size lens was used, intended picture information was being eliminated (sometimes drastically) by undersized aperatures which compensated the error in lens focal length for a given size picture."*

Said Kelley of the well managed theatres doing plus business at the box office: "few technical difficulties were found, the presentation pleasing and smooth, the picture sharp, screen brightness right and the screen properly masked. Attendants are courteous, there is adequate air turnover, the sound is clear and the overall condition of the theatre is good."

The now-disbanded Council made suggestions to all of the theatres its staff visited, and developed a series of testing devices to permit the theatre technician and projectionist to do some much needed self-diagnosis in the booth.

At this stage of the game, it will profit none of us to point accusing fingers. To the exhibitors cries of scratched prints, poor splices, short leaders, damaged reels, etc., we can only say that if poor booth equipment is contributing to short print life, that the blame is certainly reciprocal.

Once a uniformly high standard of projection has been established, and faulty equipment replaced as it becomes obsolete, the responsibility for supplying prints of excellent quality will rest solely upon the distributor. Until then, the benefits of 70mm projection and wide screen, plus the high fidelity tracts now available, will be lost to inefficient reproduction in the projection booth.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of **MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.**

AL DEPROSPERO, Editor

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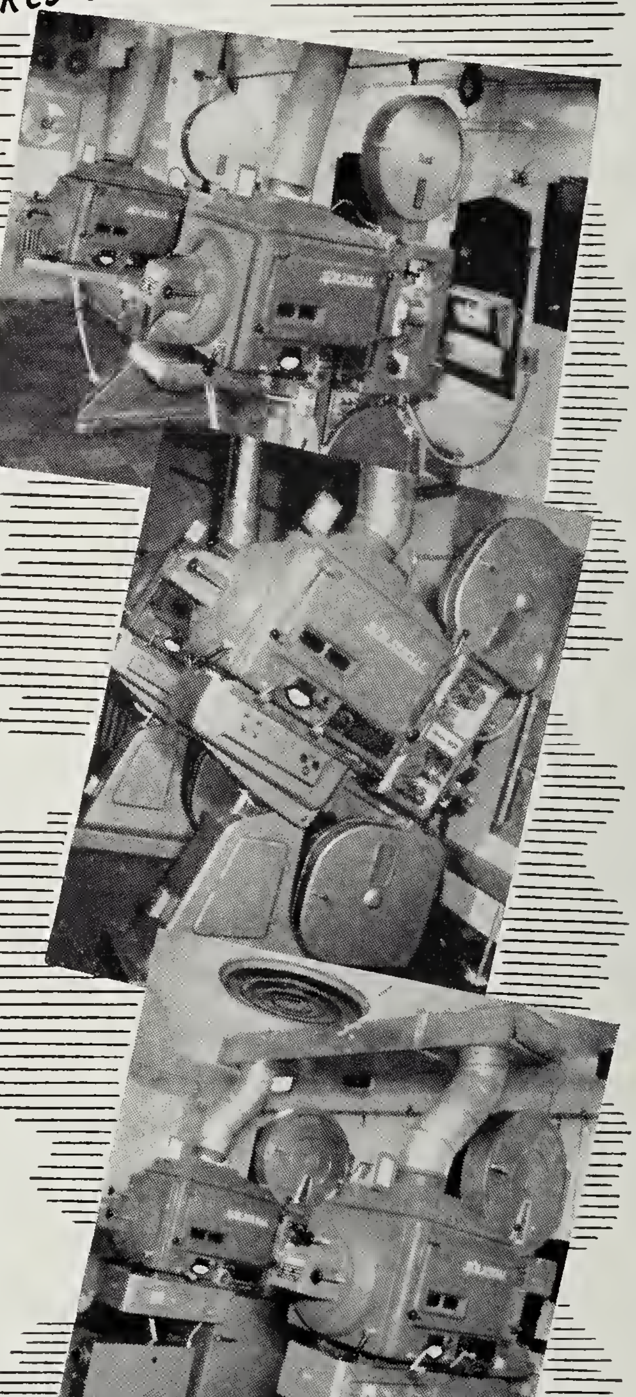

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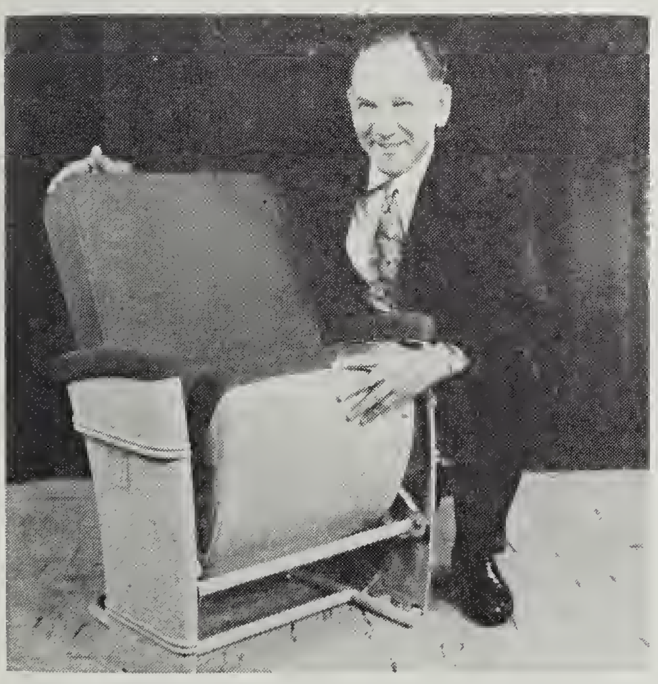
PHYSICAL THEATRE BRINGS YOU:

news on theatre seating

Much of the doubt about the inclusion of the motion picture industry in the general prosperity forecast for the Sixties has been dispelled, though many exhibs may still be wondering when it's going to reach them. Despite the obvious uncertainty, however, theatremen are spending money on their houses, as evidenced by the following report on seating and reseating in American houses. It has been the policy of this department to encourage theatremen to invest in the physical theatre as one sure way to lure new and lost patrons back to the cinema. The survey conducted by this publication in 1960 revealed a demand for hundreds of thousands of theatre chairs, and this report will show a few of the recent installations made since that time.



Martin E. Kornbluth, eastern divisional manager, American Seating Company, shows American Seating's delux Lounger chair with recessed number plate. Some 400 of these chairs were recently installed in the Holiday, Des Moines.

Fox, St. Louis

This is the second largest theatre in the United States. The only one larger is New York's Radio City Music Hall. Some 3,041 spring back upholstered deluxe Bodiform chairs, by American Seating Company, with 40 inches back to back spacing, were installed in December, 1960. The color of the chairs is a light beige, with green Hylon fabric used for upholstery. Armrests are walnut. Some 1,500 chairs in the balcony section were also re-upholstered.

Times, Jacksonville, Ill.

This theatre has had quite a bit of work done in the foyer, lobby, as well as in the auditorium area itself. Installation was recently completed of 605 American Bodiform theatre chairs, upholstered with a turquoise Hylon fabric. Armrests are also upholstered in the same color. The seat pan and back are finished in a beige enamel and the seat standard base color is blue, with a beige trim. Back to back spacing is 35 inches, and the seats are furnished in widths of 20 inches to 22 inches. This theatre belongs to the Frisina circuit, and represents one of the first reseating projects undertaken in southern Illinois in some years.

Holiday, Des Moines

American Seating recently completed installation of 400 Bodiform "Loungers," including both high and low-back models.

The theatre is primarily of cinder block construction and this is the first installation of deluxe "Lounger" chairs any place in the United States.

The 20-inch to 22-inch chairs, spaced 38 inches back to back, are upholstered with a blue Piedmont fabric. This same fabric is used to upholster the armrests. End standards are enameled in a gold bronze base color with decorative trim of Seaboard Green. Seat pans are finished in a gold bronze color and seat backs are finished in a warm Driftwood lacquer.

Old Orchard, Skokie, Ill.

This modern house, covered in this month's PHYSICAL THEATRE report, was equipped with 1500 well spaced chairs by Ideal Seating Co. The chairs are a lovely turquoise color and may be seen in the picture on Page PE-6.

PHYSICAL THEATRE

Vol. 16, No. 1 **January 18, 1961**

Diana, Medina, N.Y.

With reference to this house, it was completely remodeled by Hayes Seating Company, Baldwinsville, N.Y.

This theatre was entirely gutted and completely remodeled with a complete paint job both in and out, new carpet was installed plus new floor tile for both rest rooms and the candy stand.

An all new screen was installed plus the booth equipment was overhauled. Newly remodeled chairs were installed with plush Red Mohair covers and the walls were covered with a Gold Fan Pattern Damask.

This theatre is run by the Dipson Theatres Inc. The theatre Manager is Mr. Edward Yarrington.

Pompano Cinema, Florida

This theatre, covered in the December 1960 issue of Physical Theatre, was fitted with 1,157 American Seating Company deluxe Retractor chairs spaced 40 inches back to back in the unusual continental arrangement, with one central aisle permitting more seats in better positions to view wide screen presentations. These chairs are upholstered in a cherry red breathable Naugaweave pattern, with a beige and gray combination of the rests.

Carpet-To-Rubber Mats Available From Buxbaum

Akro's new Mr. Inside giant size mats (approximately 38″ x 44″ and 38″ x 68″) consist of tough, durable carpeting, permanently bonded to a rubber base. Carpeting is sturdy corvis yarn in a multi-level, high and low pile surface. Its surface that will completely dry and clean wet, muddy shoes. The feel and look of luxury are combined with a truly outstanding cleaning and drying surface.

Rubber base grips the floor and prevents slipping. Mr. Inside will not curl or bunch up to block door openings.

This mat is a commercial adaptation of the popular Mr. Inside floormat for the home now being advertised nationally and sold in leading stores throughout the country. Theatres will find that this new Carpet-to-Rubber Mat provides the finest and safest walking surface available. Choice of colors: beige, grey, and green.

George Hornstein of Joe Hornstein, Inc. watches installation of International's new Delux Chairs in the Criterion, New York, with Bill Toney, International sales manager, and Tom Fusco, supervising engineer.

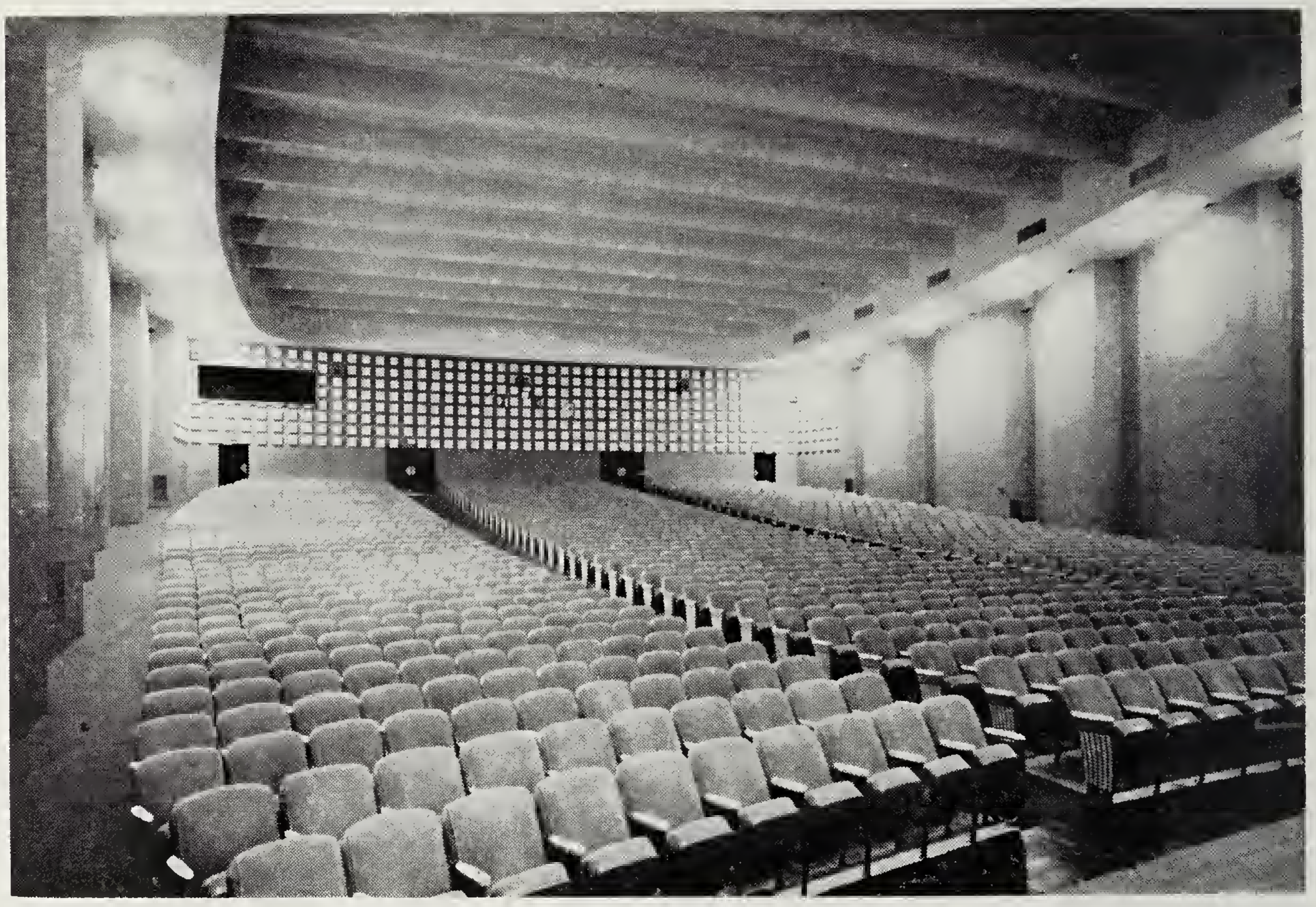


Photo shows 1500 seat installation by Ideal Seating Co. in newly completed Skokia, Ill., Old Orchard Theatre.

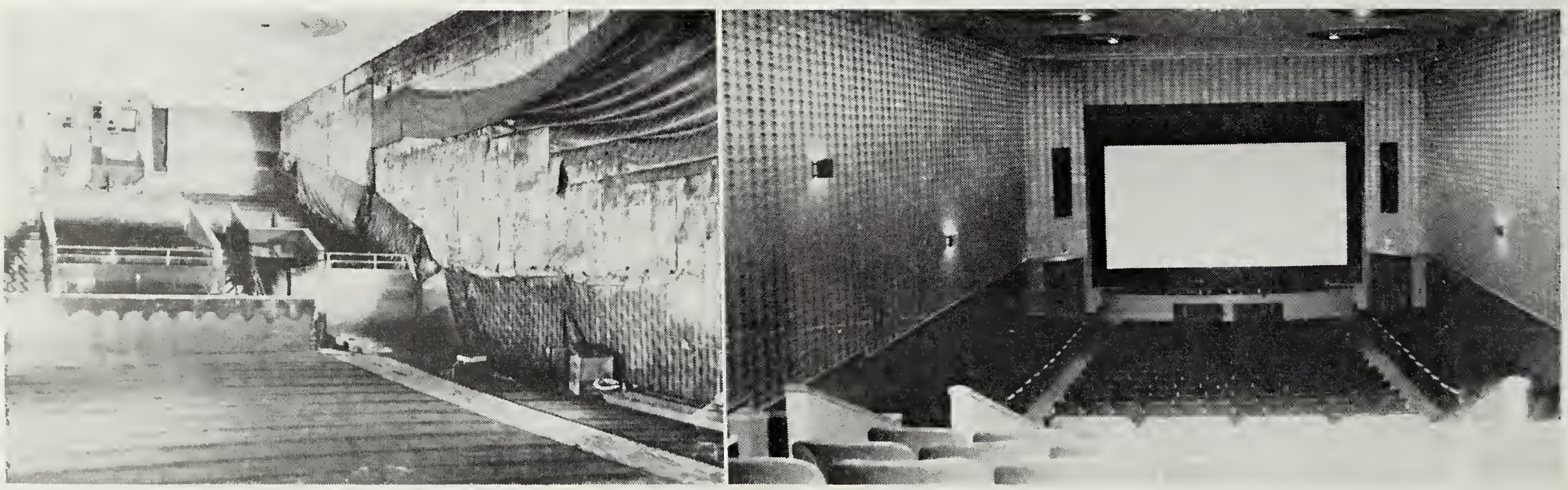
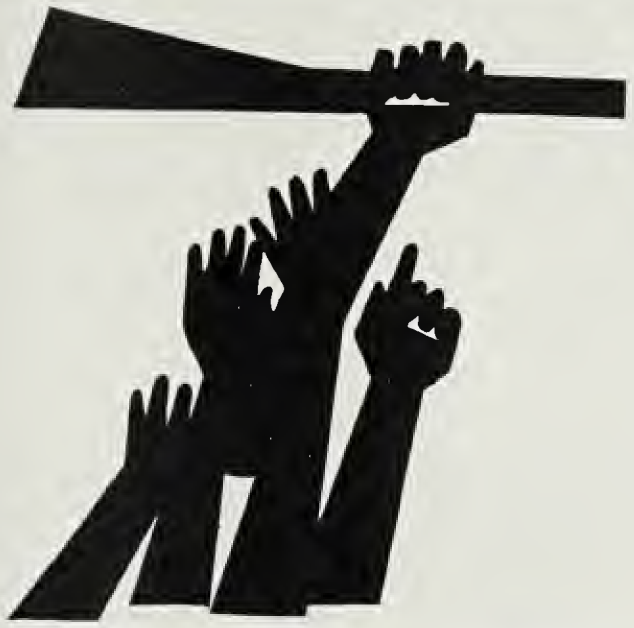


Photo above shows the Diana, Medina, N.Y., that recently underwent refurbishing. The theatre was entirely gutted, and new paint, carpeting, flooring, and remodeled chairs installed by the Hayes Seating Company.

ANOTHER GREAT MOTION PICTURE RELEASED IN . . .

70 MM



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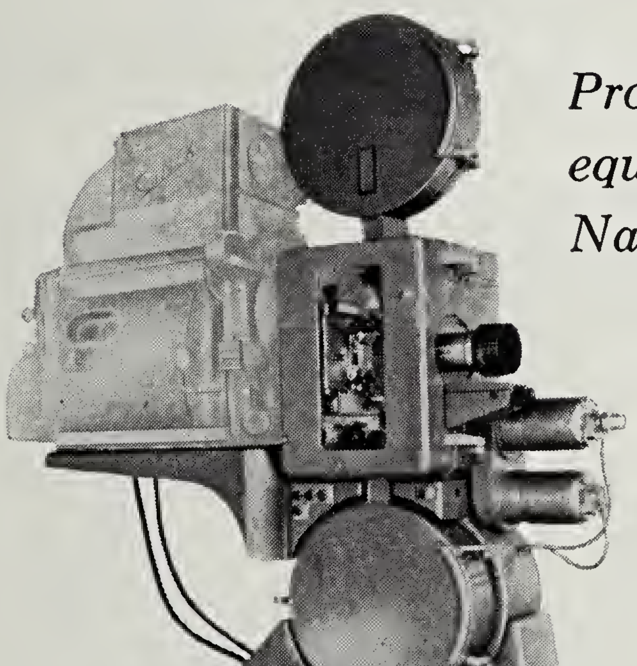

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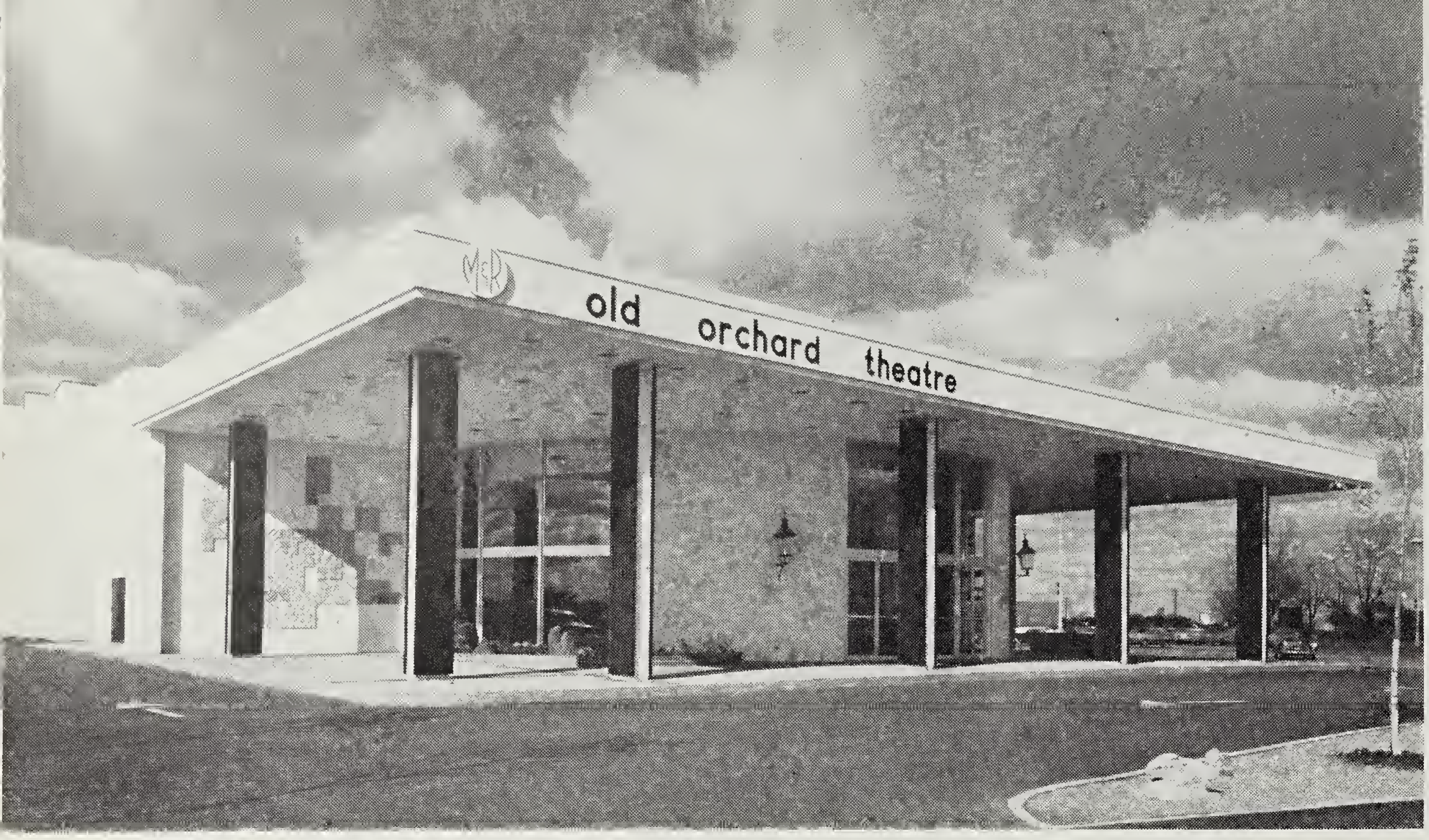
old orchard theatre



Modern House For Suburban Chicago Trade

THE Old Orchard Theatre, was conceived to service the north suburbs of Chicago. With this plan in mind, Raymond Marks and Martin Rosenfield, owners of the theatre, commissioned Sidney H. Morris, architect, to design a theatre that would emphasize and reflect the "suburban feel" rather than imitate the old-fashioned type theatre.

The Old Orchard Theatre is the first theatre built in Chicagoland area in over ten years. Located one block south of Old Orchard Shopping Center—the Largest Shopping Center in the midwest.

For the front of the theatre the usual electrically-lighted "marquee" was discarded in favor of a huge 100 foot wide white cement "over-hang canopy" supported by columns made of rough-sawn oak and white brick—eighteen feet high.

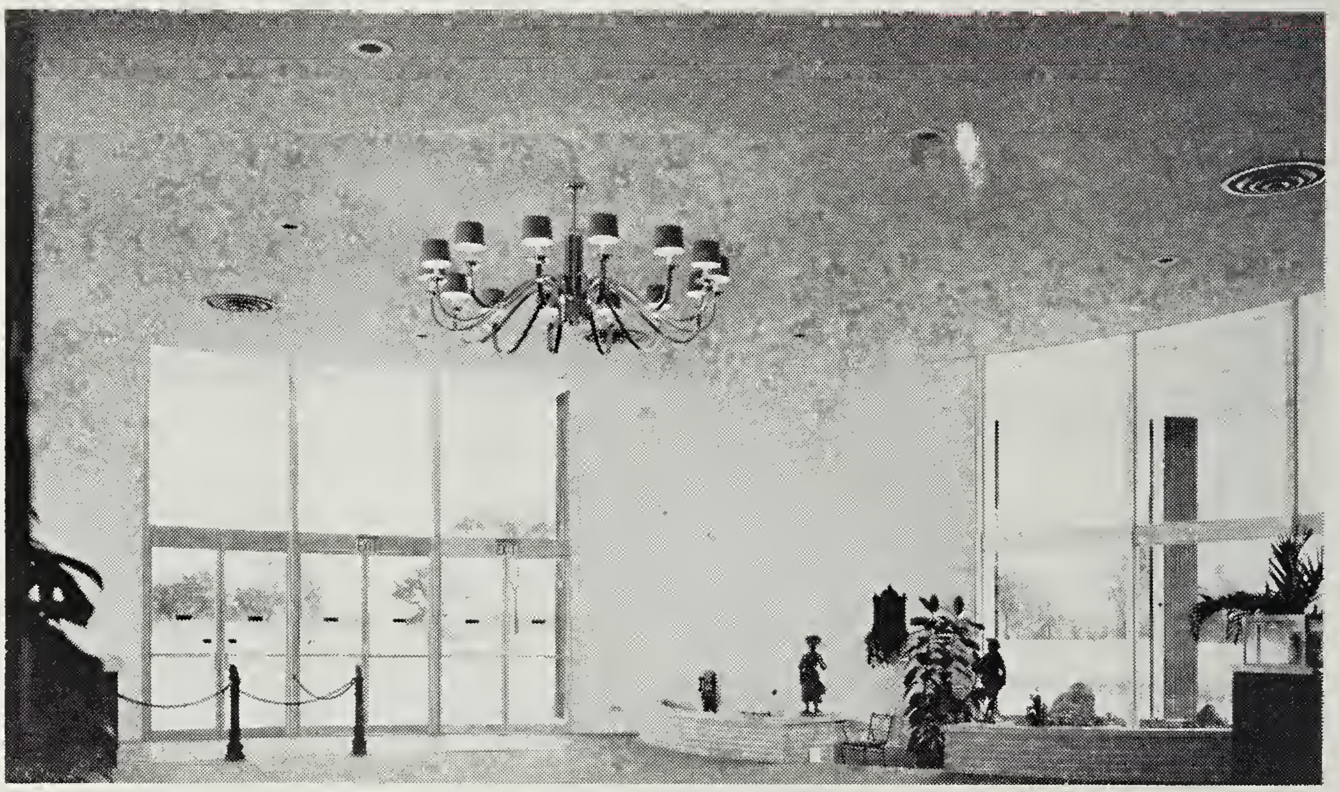
A circular lobby—sixty feet in diameter greets the patrons as they walk to the ticket counter. In keeping with suburban informality—the cashier sits behind an open ticket counter—within the lobby—rather than a glass-enclosed box office. The lobby walls are white brick and turquoise stained rough-sawn wood paneling, with blue-green carpeting. Decorative accessories and color scheme were furnished by Marshall Field & Company—interior decorator for the theatre.

The unusual 1500 seat auditorium combines simplicity and drama. The walls, saw-tooth in construction, for better sound, are natural brick painted a French Blue to blend into the drapery colors. This insures no distraction when viewing the picture. All lighting is from the ceiling—to further insure no distractions to the eye.

The old fashioned proscenium arch has been eliminated allowing a screen 61 ft. wide x 26 ft. high. A Technicote—XR 171 screen was used to insure highest brilliance.

The seating and pitch of the auditorium floor has been designed to give perfect viewing with no seat directly behind another. The seats are of turquoise fabric with spring backs as well as spring seat cushions, furnished by Ideal Seating Company.

Parking has been provided adjacent to the theatre with a lighted lot holding 800 cars.



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☆ Wagner frames can be installed before the glass.

☆ Wagner frames are stronger . . . can be serviced easier and at far less cost than panels comprised of many small sections.

☆ Wagner Letters "lock" in place, yet they're easier to change and cannot freeze as with channel mounting. They cannot blow off the board or out of position. The exclusive tapered slotting is the answer.

☆ Wagner Letters require no spring lock clips to lose tension break, cause scratches on other letters, and necessitate extended mounting which causes shadows.

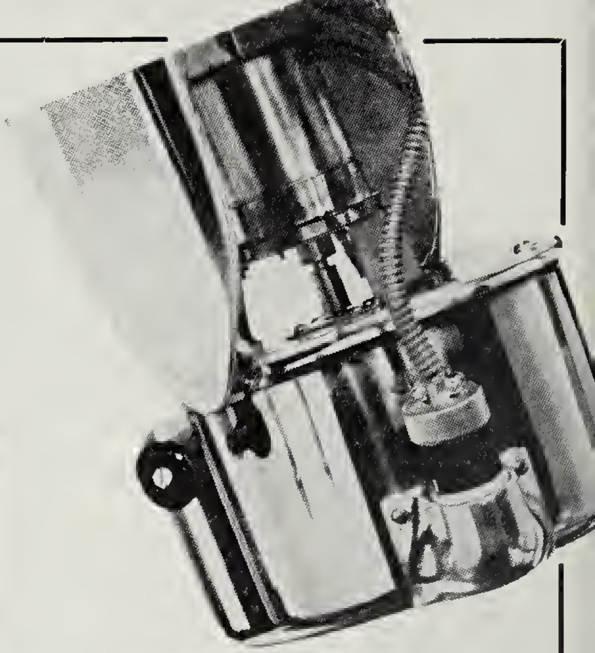
☆ Only Wagner plastic letters can be stacked in storage without danger of warping.

☆ Wagner Letters have a non-reflective face, produce no glare, and acquire no unsightly scratches as do glossy finish letters.

☆ Only Wagner Letters can be satisfactorily and rapidly changed with a mechanical hand—changed by one man in one third the time required by two men using ladders.

Write for literature on Wagner's big line of show-selling equipment . . .

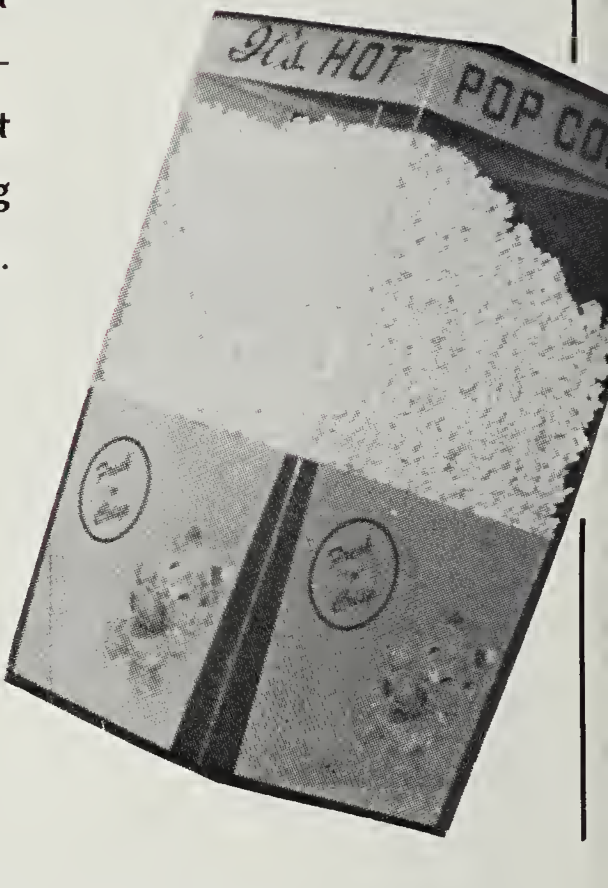
WAGNER SIGN SERVICE INC.
218 S. HOYNE AVE. CHICAGO 12, ILL.



POPCORN SHOP
Fresh
POPPED CORN
15¢

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.



TO HELP YOU SELL MORE POPCORN

By Phyllis M. Haeger
Public Relations Director of The Popcorn Institute

We have heard much lately about a new word, particularly in reference to this recent political campaign. That word is "image". It has been said, sometimes in a derogatory manner that both candidates have attempted to build their image in the eyes of the public.

Attempting to convey an image is not necessarily a bad thing. This is particularly true when the candidate attempts to project to the public, in a dramatic fashion, his own concept of the qualities which he believes are his best ones. If this is not done, the public will either forget the candidate or will imbue him with negative qualities and thus create a bad image in its own mind.

I mention this because I would like you to consider the image which was in the public minds concerning popcorn several years ago. By and large, the public considered popcorn an unsophisticated, low class food suitable only for the type of person who is a habitue of the ball park or the lower class movie house.

As far as the concession industry was concerned, this was not particularly distressing because so many people attended theatres that the per capita sales of popcorn didn't have to be too high for the concessionaires to make a good profit.

We all know what happened then—a great slump in theater attendance. With it, the popcorn industry found itself faced with two problems:

(1) It had to create new markets for popcorn to make up for the ever lessening number of theaters selling its product.

(2) It had to seek ways to raise the per capita consumption of popcorn in theaters so that even with the decreased attendance, profits would remain high because a greater percentage of people were buying popcorn.

This, then, was the industry's aim—to create new markets and to raise per capita consumption. The question, then, was how to go about achieving this end.

The Popcorn Institute, promotional arm of the popcorn industry, was convinced that the answer lay in creating a new dramatic image of this food—popcorn—in the minds of *all* potential consumers. It was determined that this image could be created by portraying popcorn as a food that not only connotes warmth and free and informal hospitality, but also as a food that is at home in all social situations from, for example, the teen-age platter party to the most sophisticated cocktail party and every possible situation in between.

It was the industry's determination to create this image so that no matter what activities occurred at home, people ate popcorn—so that no matter which people entered a theater or other concession area, they were moved to buy popcorn.

When the necessity for a new image for popcorn was determined, The Popcorn Institute, with the cooperation of its major processor members, set up a promotional and public relations program that was geared to accomplish this end, and to accomplish it by achieving the greatest possible effect for every dollar spent.

One of the primary targets of the Institute's program was the bulk of consumer media . . . that is, national magazines, newspaper, radio, television, etc. The Institute, through continuous contacts with these media sought to establish the new image for popcorn in a variety of ways—with hundreds of recipe suggestions, and ways to eat popcorn, ranging from the old favorite popcorn balls to its use as a dip dunker on social occasions. The major emphasis, however, no matter what new situation popcorn was linked with, has always been on the good old-fashioned plain, salted or buttered popcorn.

In addition, the industry inaugurated a special event to honor its product—National Popcorn Week, which is celebrated the last week of October. It began as a very small in-

(*Continued on page PE-12*)

THE NEW

CONSTELLATION "170"

PROJECTION ARC LAMP

Constellation
170

Ventilating system utilizes 70% more air—a complete change 12 times a minute. Lamphouse kept 30 degrees cooler than other high powered lamps. Instantly withdraws smoke and soot which heretofore settled on the mirror. Cold type reflector is cooled by twice as much air as used in other lamps. Heavy duty pure silver carbon contacts.

Fully enclosed single-piece water conducting tube for each contact. No water connections at the contact, no flexible conduit, no welded or clamped joints to break or leak.

25% less height. Easy installation in low-ceiling projection rooms. Uses existing exhaust systems which worked efficiently with arcs operating at 90 amperes or above.

Light expander lens shapes the spot to the exact dimensions of the aperture used, eliminating the light waste of round spots.

Accommodates full 20-inch trim of 13.6 mm positive carbon. Projects one double reel more than lamps which cannot burn this length. The feed control can be set to burn the desired number of inches of carbon per hour from 7 to 22. Both carbons are advanced as consumed by means of separate geared head motors controlled by single adjustment.

Integrated automatic arc position control system maintains a uniform gap length with the crater accurately held at the focal point of the reflector. A screen light of constant intensity and color is automatically maintained. The system need not be reset when the range of the lamp operation is changed, or when changing from 35 mm to 70 mm projection.

The rear door swings open for easy retrimming, and cleaning of the integrated reflector.

NATIONAL
THEATRE SUPPLY

A
GENERAL
PRECISION
COMPANY

NATIONAL THEATRE SUPPLY COMPANY

Branches Coast to Coast

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

Ballantyne Offers Credit To Drive-In Operators

The Ballantyne Company has just announced a Buy Now-Pay Later offer on the purchase of in-a-car speakers and other drive-in theatre equipment, by which theatre operators can buy now and make no payment until June of 1961.

With no money down, drive-in theatre operators may purchase a minimum of $500 worth of any Ballantyne speakers, junction boxes, amplifiers, or any needed equipment for immediate delivery, and pay in three equal payments June 10, July 10 and August 10, 1961—with no interest or carrying charges.

In making the announcement, Mr. R. S. Ballantyne, Board Chairman, said, "We've been in the drive-in theatre business for many years, both as operators and as manufacturers. During the slack winter months, operators cash is short and our volume is slow. By putting the two problems together, we think we've arrived at the answer to both with our Buy Now-Pay Later offer."

"Drive-in theatre operators will no longer have to borrow from the back ramps, and then turn cars away when the big pictures come along because they're short of speakers. They can keep every post filled with a speaker before the peak business season arrives, yet pay for them after the money has come in the till."

He added, "Their credit is good with us. The speakers will be packed and shipped as soon as we get their contract, and they'll pay later when business is good."

The offer applies on any order totalling $500 or more. Any amount may be ordered under the plan—an entire theatre may be re-speakered or re-equipped.

The offer is good only until February 10, 1961. For further information, write to the Ballantyne Company, 1712 Jackson Street, Omaha, Nebraska.

POPCORN

(*Continued from page PE-10*)

dustry event and has now become a nationwide observance.

National magazines have, of course, been a prime target for The Popcorn Institute publicity, and it is evident from the increased usage each year of popcorn material on the part of these publications that the prestige of popcorn is building dramatically. For example, in this last month alone, popcorn has been the subject of color spreads in Better Homes & Gardens, Family Circle, Good Housekeeping and Seventeen Magazine.

In addition to Public Relations contacts, The Popcorn Institute has initiated and ordinated advertising tie-ins with major advertisers whose products share a community of interest with popcorn—tie-ins which are valued at more than three million dollars annually.

Those advertisers who have cooperated with our industry by featuring popcorn in both advertising and merchandising materials include the Coca Cola Company, Anheuser-Busch, Inc. for Budweiser, the Joseph Schlitz Brewing Company, the Morton Salt Company, Kraft Foods Company and Corn Products Refining Company, makers of Mazola Oil and Karo Syrup.

These major advertisers have cooperated with the industry by portraying our product in a quality setting and in a large variety of social situations.

The Concession Field

To enable concessionaires to translate this umbrella of national advertising, merchandising and public relations into sales across the country, The Popcorn Institute has been very active with a promotional program in the concession field.

Part of the efforts of the Institute has been devoted to encouraging advertising tie-ins with soft drink manufacturers to promote increased utilization of the concessionaires' most profitable merchandising method—related item merchandising.

In addition, the Industry's trade press has received innumerable articles from the Institute devoted to providing a better understanding of popcorn merchandising methods and to educating concession operators in methods for achieving a top quality product.

Last, but by no means least, the Institute has produced at least 3 kits of point-of-sale material annually which are sold at cost to concession operators to help them boost sales of this high profit item. One of the newest of these merchandising aids is the "Popcorn Flasher", a red and white plastic sign which flashes the word "popcorn" on and off and is suitable for use in virtually every concession area.

These then, very briefly, are the major activities through which the popcorn industry, via its trade association, The Popcorn Institute, has attempted to help you sell more popcorn—the highest profit item in concession history. The emphasis, as we have said, has been to project an image of popcorn as a quality food, suitable for everyone's enjoyment, regardless of age or social class. This, we believe, has resulted in better selling conditions in your concession areas because your customers are favorably disposed towards popcorn before they ever enter the theater.

As concessionaires, you can take up the popcorn industry's program and help to convey the quality impression of popcorn through attractive, clean snack bars where neat attendants courteously serve top quality popcorn. It is obvious that if conditions in the concession area are messy and unappetizing, if attendants are discourteous, and if the popcorn produced is of poor quality, the image which the popcorn industry has worked to convey will have been all in vain.

Kodak Chairman Retiring in January

Donald McMaster, chairman of the executive committee of the Eastman Kodak Company, will retire from active duty on January 1, 1961, after more than 43 years with the company. This announcement was made following a meeting of the Kodak board of directors at which McMaster submitted his resignation as executive committee member and chairman. He will continue as a director.

Dr. Albert K. Chapman, vice-chairman of the board of directors, was elected chairman of the executive committee succeeding McMaster.

Long Island Chain To Open New House

Town and Country's latest showplace will make its debut in January in Glen Cove, Long Island, heart of the swank "gold coast" district of Long Island. The Town Theatre will be this circuit's second theatre in Glen Cove, and will operate on a simultaneous Broadway first run policy.

The most modern and latest type compatible sound and projection equipment will permit showing of all film in any process including 70mm Todd AO and 70mm Technirama. Booth installations will include 70/35 mm Century projectors and high level sound equipment for use on single channel optical, four channel magnetic, and six channel magnetic tracks.

The transistor sound system will utilize seven Altec 40 w. power amplifiers and RCA "ubangi" type speakers and surround effect speakers.

C. S. Ashcraft supplied the Supercinex lamphouses and selenium rectifiers.

The screen will be the 50 foot Hurley Lenticular model. Seating will be handled by American Seating Co. and an elaborate Austrian curtain will be made of fiberglass.

One of the outstanding features of the decor is the twenty foot outside mosaic of a medieval court jester composed of imported multi-colored hand set glass chips. Abstract murals of the same material are located on walls in the interior lobbies along with Italian sculpture and paintings.

Major lighting will be dominated by fixtures of Swedish crystal. One lobby wall is of glass which will enable patrons to view a vast panorama of lush foliage growing on tiers on a side of a hill excavated for the building of the theatre.

This theme will be carried into the lobby via a spacious indoor garden. Leon Miller, A.I.A., rendered all designs of the building including the blue, white, and gold color scheme. The Town theatre will be operated by Sid Sinetar and Seymour Frank, prominent Long Island exhibs. The Town & Country Circuit includes the Glen Cove, Wantagh, and Hewlett theatres; all of which were unveiled within the past two years.

Criterion Gets Facelifting For "Pepe" Premiere

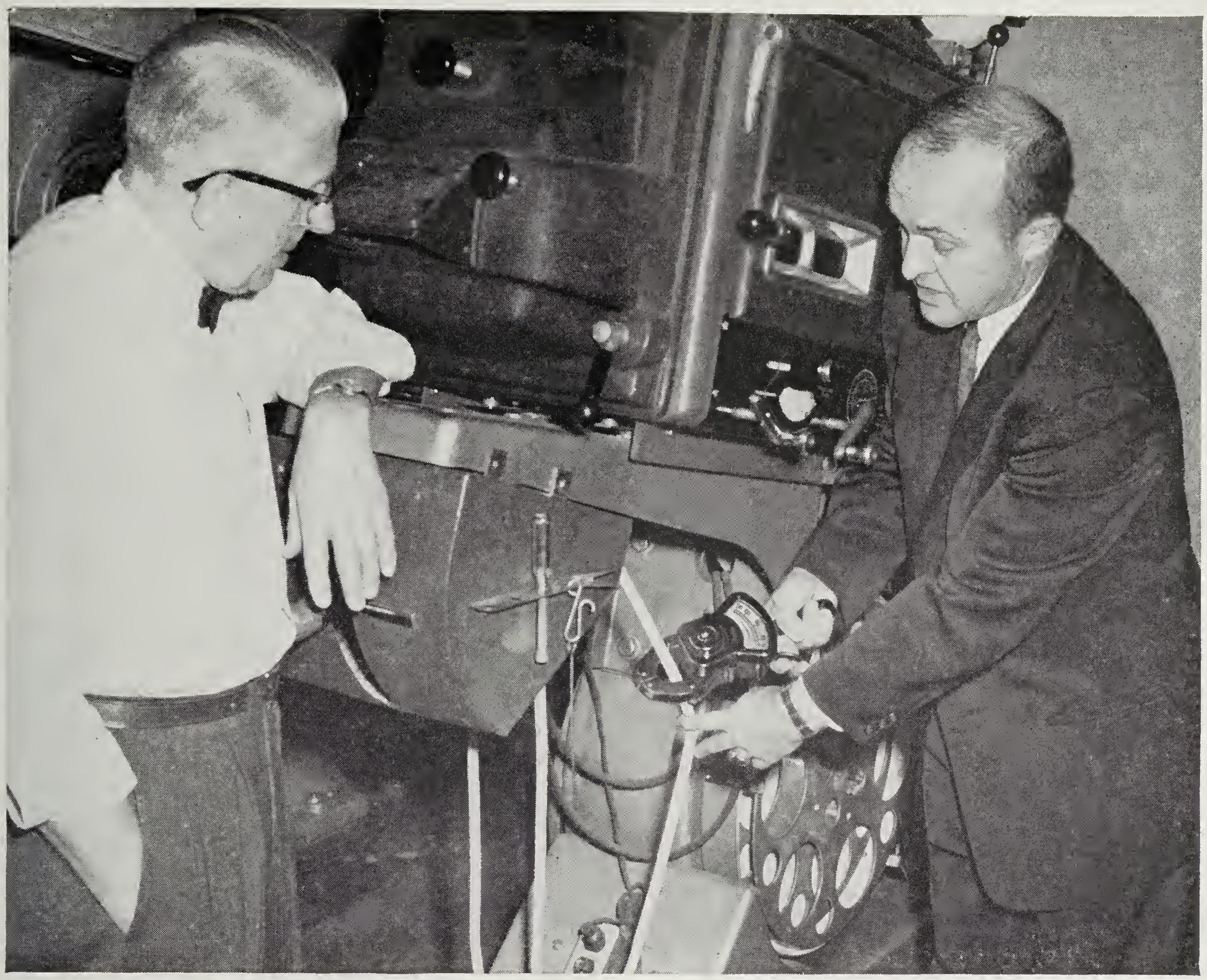
Moss Theatres' Criterion, New York, underwent major facelifting for the reserved seat World Premiere of Cantinflas as Pepe, announced Charles B. Moss, president.

The theatre reopened December 21 for the reserved seat World Premiere of Cantinflas as "PEPE," after the $250,000 remodeling job was completed.

John J. McNamara, noted theatrical architect, completed plans for the extensive alterations to the lobby, front and foyer including installation of new modern entrance doors, a specially designed lobby ceiling, mirrored and marble walls, marble and mosaic floor in the entrance lobbies, new lighting equipment and fixtures, two new boxoffice's, plus a new refreshment area, and new carpeting.

Luxurious foam rubber seats were installed in the auditorium for the comfort of the patrons. A new and larger screen was also installed.

The Criterion when built in September, 1936 was hailed as "The Theatre of Tomorrow." In October, 1956 Mr. Moss spent over $100,000 in renovating the interior, lounge and rest room areas for the World Premiere of "The Ten Commandments."



YOUR NATIONAL CARBON ENGINEER...

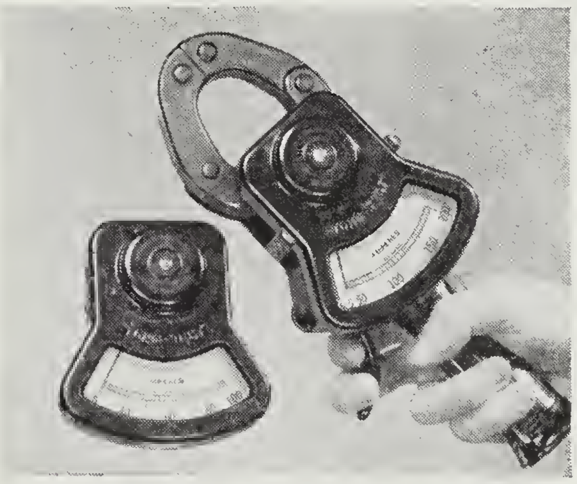
Sells you the best product—gives you the best service!

The illustration shows a NATIONAL CARBON Sales Engineer using a "Tong-Test" ammeter for taking direct ammeter readings to determine quickly and accurately the A-C or D-C readings for any lamphouse.

Without interrupting the show, the readings are made by simply snapping the ammeter around the lead wires carrying current to the positive and negative carbons.

This is just one more modern tool carried in each sales engineer's service kit to help him assist you on any lighting problem and to help you realize the ultimate in picture quality.

Use "National" projector carbons and call on NATIONAL CARBON for free technical service. For details, ask your NATIONAL CARBON supply dealer or write National Carbon Company, Division of Union Carbide Corporation, 270 Park Avenue, New York 17, New York. IN CANADA: Union Carbide Canada Limited, Toronto.



This "Tong-Test" ammeter — equipped with interchangeable scales — is another of the many precision tools carried in each NATIONAL CARBON Sales Engineer's Kit.

"National" and "Union Carbide" are registered trade-marks for products of

NATIONAL CARBON COMPANY UNION CARBIDE

Ceiling Panels For Theatres

The Armstrong Acoustical Fire Guard lay-in ceiling provides a clean, modern overhead appearance, plus the important advantages of rated fire protection, and dry installation . . . all at a cost equal to or lower than a plain plaster ceiling.

A new type of suspended acoustical ceiling that costs no more to install than ordinary plaster and metal lath, yet provides rated fire protection for structural steel, plus the advantages of sound absorption and dry installation, has been announced by the Armstrong Cork Company.

The development is of major importance to the commercial and institutional construction field. For the first time, it enables architects to specify rated fire protection plus superior acoustical treatment at a cost within reach of the most stringent building budget.

The new ceiling, known as the Armstrong Acoustical Fire Guard lay-in system, employs special fire-resistant ceiling panels, approximately 2 x 4 feet in size, instead of tile. The panels rest in a unique type of exposed grid suspension specially designed to withstand the intense heat of a fire, and can be lifted out at any time for access to plumbing lines, air conditioning ducts and other concealed utilities.

The system has earned a three-hour beam protection rating in official tests conducted recently by Underwriters' Laboratories, Inc. It not only protects the structural components of a building from collapse in the event of fire, but also combines with the floor structure above to resist dangerous transmission of heat to upper stories of the building.

Until recently, there was no acoustical tile ceiling of any type capable of providing this kind of protection. In order to meet most building code requirements, it was necessary to insulate the floor supports themselves, or protect them with a suspended plaster ceiling above, and in addition to the finished acoustical ceiling.

Early in 1959, however, Armstrong introduced an acoustical tile ceiling called Acoustical Fire Guard, which was capable, by itself, of providing two-hour fire protection for structural steel, thereby eliminating the need for costly intermediate fire-proofing above the ceiling. Additional Fire Guard systems, with ratings up to four hours, were later added to the Company's line.

The new Fire Guard lay-in system goes one step further. It combines the advantages of the earlier Fire Guard tile ceilings with the installation speed and economy of an exposed grid suspension system. According to Armstrong, it is the fastest means of installing fire protection and a finished ceiling ever put on the market. This factor, combined with a low material cost, brings the over-all cost of the ceiling well below other types of fire protective ceilings, and in many cases, even below that of a plain plaster ceiling with no acoustical treatment whatsoever.

The Acoustical Fire Guard lay-in system achieves its fire protective capability through a combination of two elements: (1) The Fire Guard ceiling panels are able to withstand exposure to direct flame and 2000 degrees heat, whereas ordinary ceiling boards will disintegrate under such exposure. (2) The Fire Guard suspension system is specially designed to prevent the supporting metal grids from buckling or twisting during exposure to heat. This allows all runners in the system to hold their shape and continue to support the panels during a fire, thus maintaining the fire protective barrier.

Both the Fire Guard panels and the grid suspension system carry the Underwriters' Laboratories label.

Like Armstrong's Acoustical Fire Guard tile, the new lay-in ceiling requires no additional fire-proofing above it. There are no wet installation operations to delay progress on new construction; and in remodeling work, the ceiling can easily be installed during working hours or at night.

The acoustical qualities of the Fire Guard ceiling panel rank with those of the best acoustical ceilings. The material has a Noise Reduction Coefficient of .75, and resists sound transmission as well or better than standard high density panels. It can be used with ceiling height partitions to maintain acoustical privacy.

Initially, Fire Guard lay-in panels will be available in the Classic perforated patterns only. Fissured panels are expected to be available early in 1961.

Shopping Center House To Go Up in Lima, Peru

American show-business "know-how" is being teamed with Latin-American financing in the development of a multi-million-dollar, twenty-five story office building and shopping center which will feature the first motion picture theatre in South America especially designed under license for Todd-AO and other latest advances in film projection.

William D. Coates, President of Arlington-Bueno Enterprises of Hollywood and Mexico City, is bringing Yankee entertainment acumen to this venture, being financed by Limac, S.A., of Lima, Peru, headed by John W. Russell, Jr., President. Both Coates and Russell announced this project yesterday in New York after Russell had flown to Manhattan to discuss final details with the American film executive and producer.

Present plans call for the Lima venture to be built in the Peruvian Capitol on ground abutting a freeway bisecting the heart of the city. The four-square-block area, now occupied by the one-hundred-year-old Lima Penitentiary, will be razed to make room for the proposed business and shopping center. Aurelio Rodrigo of Lima is architect-engineer and construction will get under way this spring.

Coates stated that the 2500-seat theatre is to be the forerunner of a chain of similar ventures to be built in leading South American cities. One of the features of the proposed cinema is a secondary auditorium which will serve as a television studio, as well as a video exhibition theatre.

Old Detroit Theatre Rejuvenated

Admiring first-nighters thronged the Grand Circus Theatre, Detroit's new luxury 1400 seat house converted from the rambling 3200 seat Broadway Capitol Theatre as it opened its doors to members of the Detroit Athletic Club for a red carpet preview of Paramount's "The World of Suzie Wong".

This is the second major first-run theatre in the United Detroit circuit within a year to undergo a dramatic change in appearance, size and facilities, including the installation of equipment for the presentation of 70mm and other wide-screen process films.

The opening of the Grand Circus Theatre, located in the heart of the city on Broadway just off the park from which it gets its name, represents more than $100,000 worth of faith in Downtown Detroit, according to Woodrow R. Praught, president of United Detroit Theatres.

"We feel that our conversion of the old Broadway Capitol into a modern, deluxe showplace is concrete evidence of our abundant faith in downtown Detroit as the entertainment center of the metropolitan area," said Praught.

"And," he predicted, "the Grand Circus in itself will have a significant effect on the business economy of the city."

The Grand Circus importantly reflects the changing pattern from the old days of the mammoth movie palaces to smaller, more intimate houses with a luxury and smartness all their own and substantial, living room comfort. Wide-seat spacing affords the utmost in comfort and a vantage point for every patron. No seat is above mezzanine level.

While the initial picture, "The World of Suzie Wong", is being shown on a continuous run policy, the Grand Circus with its new equipment will be readily available for "hard ticket" roadshow presentations. The new box-office facilities were designed especially for the efficient handling of ticket sales for either continuous performances or advance-sale, reserved-seat attractions.

Another noteworthy feature of the functional decorative scheme of the Grand Circus Theatre is the custom-designed carpeting in tones of green, gold and renaissance red which takes as its motif the Edison fountain in the West Side of Grand Circus Park.

Colorful Katzenbach and Warren commemorative murals on a background of rich gold lend a note of elegance to the contemporary lobby design. "Cathedral lighting" dramatizes the lofty lobby ceiling which is leaded glass in a variety of rich colors.

Another highlight of the new Grand Circus is the Fireside Lounge on the mezzanine level. This delightfully inviting room with marble fireplace and circus designed wall murals offers a restful spot for resting or chatting.

Richard Sklucki, manager of the Broadway Capitol for seven years, has been named manager of the Grand Circus.

Opened initially as the Capitol Theatre by John H. Kunsky (King) and George W. Trendle in January of 1922, with a seating capacity of 4,250 the theatre was later purchased by the Publix Corporation which changed its name to the Paramount. It was renamed the Broadway-Capitol in 1934 when George W. Trendle of Kunsky-Trendle again took over the management of the circuit.

Exhibit Booth Designed By National Carbon Co.

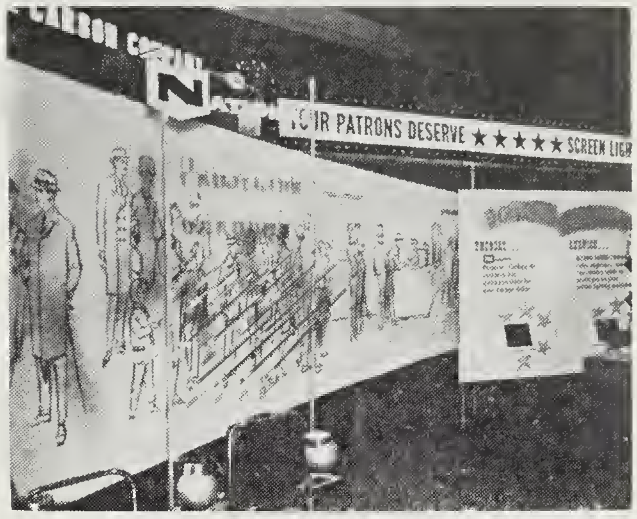
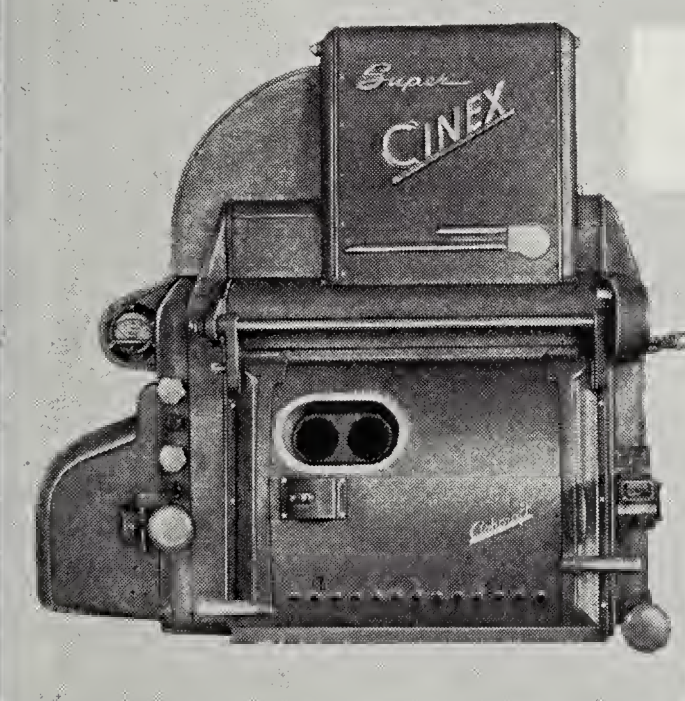
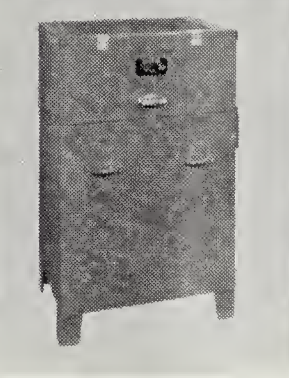


Photo shows booth surrounded by blinking lights. The message on the marquee reads, "Your Patrons Deserve 5-Star Screen Light." The line at the box office is an indication of the maximum movie enjoyment provided by the best possible screen illumination. The billboard calls attention to the "double feature" of product and service.

A new exhibit booth was designed and built by National Carbon Co., Division of Union Carbide Corp., especially for use at motion picture exhibitor meetings. A theatrical theme is used to establish the important concept that the best possible screen light is essential to viewer enjoyment, and is therefore "good box office."

The new exhibit was shown for the first time at the recent Los Angeles convention of the Theatre Owners of America.





ASHCRAFT

. . . the world's finest motion picture light and power source!

- The great Ashcraft Super-Cinex Arc Lamp
- Ashcraft high reactance 12 Phase Rectifier

■ Ashcraft Super-Cinex projection lamps and Ashcraft 12 phase high reactance rectifiers are the world's finest and most widely used light and power source for professional motion picture projection. ■ This distinction has been earned because Ashcraft equipment is designed and built to surpass the demanding standards of the theatre owners and projectionists the world over. ■ When you consider Ashcraft arc lamps and rectifiers for your theatre, you can be assured there is no finer, more dependable source of light and power available . . . anywhere.

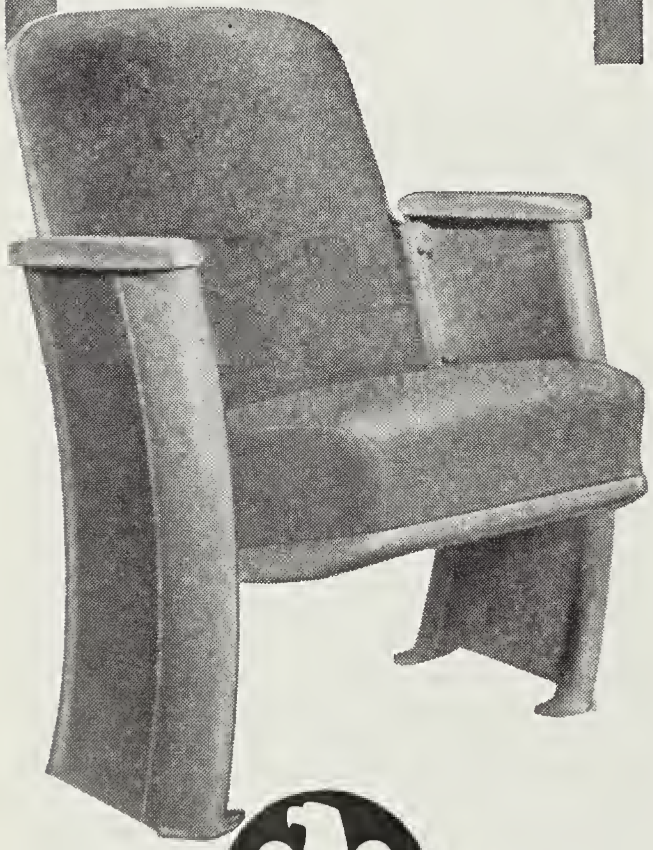
C. S. ASHCRAFT
MANUFACTURING CO., INC.
36-32 38th STREET LONG ISLAND CITY 1, N.Y.

NEW PRODUCTS

... that have Theatre interest

customers relax... and return for the cushioned comfort of ENCORE

ENCORE seating offers the kind of comfort that keeps patrons coming back. This deluxe unit has a padded back, protected by a steel pan at rear. Deep, cushioned, self-raising seat has 16 steel, coil springs. Sloping, all-steel standard. Long service, low maintenance add to profits. Send for free catalog of complete Heywood-Wakefield line.



HEYWOOD-WAKEFIELD H-W EST. 1826

HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN

Front Coated Reflectors Available From Strong

Production of a new first-surface dichroic mirror for use in projection arc lamps has been announced by the Strong Electric Corp., Toledo.

These front coated reflectors, which are being marketed under the name of Tufcold are said to afford a longer period of service. The projected light is reflected from the front surface and without passing through the glass twice, as with second surface mirrors.

Maximum screen illumination is maintained, film buckle reduced, and focus improved. There is no emulsion blistering regardless of the power of the arcs.

Tufcold reflectors are said to show far less coating deterioration or pitting by ejections from the arc than second surface reflectors.

New Cleaner-Applicator Cuts Maintenance Time

A new compact cleaner-applicator that can cut cleaning fluid expenditures by up to 20 per cent, and reduce maintenance time approximately 5 per cent has been announced for commercial and institutional use.

Called the Wagner-Wand, it can be used with any liquid cleaner on such things as walls, woodwork, tile mirrors, windows, washroom fixtures, scuff marks, and upholstery. It is made by the E. R. Wagner Manufacturing Co., Milwaukee.

Made of plastic, the 11½-inch handle holds a half-pint of cleaner, enough to cover approximately 110 square feet of plaster, wood, metal, or any other hard-surfaced material.

The head of the applicator, 5 inches in diameter, is sponge surrounded by a circular brush. The entire head is replaceable. Fluid is pumped from the handle into the head with light finger pressure on a rubber diaphragm. A dry or damp cloth is used to wipe the area covered by the Wand. No rinsing is necessary.

Without reducing cleaning results, tests by the Wagner company have shown that the Wand can cut the amount of cleaning fluid used by up to 20 per cent because: Fluid is evenly measured out and controlled. There is no dripping or surplus. The amount of fluid needed to saturate the sponge is much less than that needed for ordinary brick-shaped or wash sponges. Pouring fluid directly from a bottle into a sponge is eliminated with all its inherent wastes.

Other tests by the company have shown that maintenance time can be reduced approximately 5 per cent with the Wand for these reasons: No buckets, sponges, bottles or other tools need be used. Maintenance people need only the Wand and a cloth to clean almost everything, eliminating waste motion. Greater surface pressure can be exerted with the product, which combines a sponge and brushhead. Hard-to-remove scuff marks and fingerprints are therefore more quickly and efficiently cleaned.

Floor Machine For Rugs

Shown is National Super Service Co.'s compact floor machine with attachment for shampooing and scrubbing carpets and rugs.

The Super Service Port-Able 13 SP, low priced compact floor machine released by the National Super Service Co., has been equipped with a unique solution tank for scrubbing and shampooing carpeted areas and rugs, the manufacturer announced.

A cast aluminum brush skirt and standard aluminum drive plate for the standard 13" brush equipment have also been added. The solution tank is made of high impact Styrene providing light weight with ample strength and durability.

The new Super Service Port-Able 13 SP, like the first model, features a patented Power Grip Drive of steel cable reinforced neoprene timing belt with nylon-faced teeth running on anodized gears. This avoids all metal to metal contact as in standard gear drives eliminating any grease or oil drip as no lubrication ever is needed. There is no slipping or stretching as with a belt drive, nor any gear breakage as with all-metal gears. The new unit is now in production and moving into stocks of distributors.

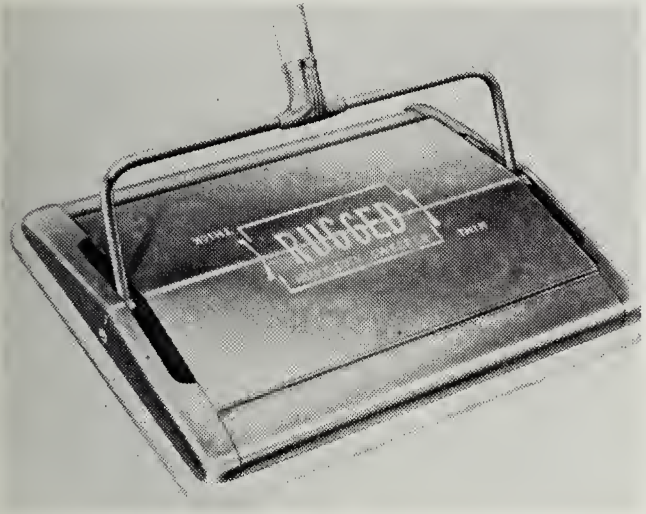
• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

Bryn Mawr Introduces Heavy-Duty Carpet Sweeper

Gordon Clausen, president, Bryn Mawr Products, Bryn Mawr, Pa. announced the development of the first sweeper designed and manufactured solely for heavy industrial use.



Carpet sweepers, far from being relegated to the past, are proving their versatility in day-to-day use in establishments of all kinds. For dry spills, for quick once-overs, for speedy touch-ups, carpet sweepers get into action fast, do a neat and unobtrusive job with almost no noise, no disturbance, Clausen claimed.

This sweeper makes those available at retail or discount stores look like mere toys, he said. The big 13 inch sweeping brush of the new sweeper covers more area, picks up more effectively. A series of double cleaning combs remove dirt from brushes before and after each stroke for better pickup, no re-depositing.

Other built-to-last features include vinyl bumpers that won't crack or deteriorate, easy-rolling rubber wheels, heavy gauge sweeper head, reinforced ends, metallic gunmetal baked finish that won't chip, unbreakable handle of welded steel tubing, strong snap-shut covers on double dust pans and brush of highest grade imported natural hog bristle.

Its sealed mechanism never needs oiling, and the entire machine is backed by an unconditional 10-year guarantee against defective materials and workmanship. Another exclusive feature is the floating brush action that automatically adjusts to various carpet piles.

SOIL RESISTANT
Duo-Dellay
WITH DU PONT CHEMICALS
RUG AND UPHOLSTERY SHAMPOO
Seals out dirt!
Seals out wear!
NON-INFLAMMABLE • NON-TO

(*Facts on Duo-Dellay, Next Page*)

Electronic Car Counter Available From Eprad

eprad
TOLEDO 4, OHIO

A new low-priced electronic car-counter called the Watch-Dog has been introduced by Eprad, Inc. according to Jim McSorley, marketing manager of the Toledo, Ohio manufacturer.

"There's been a heavy demand for a fool-proof, easy-to-install car counter", McSorley said. "However, the cost had to be low enough so the counter would pay for itself quickly by eliminating unknown box-office shortages. The Watch-Dog fills this need."

The all-electronic Watch-Dog consists of a recording mechanism (to be mounted inside where desired) and a mat for each lane. The recording mechanism is enclosed in a 6" x 8" x 4" metal housing and the count can be reset only with a special key provided to the owner. The electronically operated all-weather, heavy-duty mats are 6 feet long and are similar to those used in parking lots.

WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex Projection Lamps, 12 Phase Rectifiers
- ☐ **BALLANTYNE CO.,** The Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.** Lorraine Carbons
- ☐ **COCA-COLA CO., THE,** Coca-Cola
- ☐ **HEYWOOD-WAKEFIELD,** "Encore" Theatre Chairs
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL CARBON CO.,** "National" Projector Carbons
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Sound systems, Consellation "170" Projection Lamps
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco 70/35mm Projectors
- ☐ **RINGSDORFF CARBON CORP.,** Diamond Carbons
- ☐ **STRONG ELECTRIC CORP., THE,** "35/70" Projection Lamps
- ☐ **WAGNER SIGN SERVICE, INC.,** Attraction Panels, Frames, Letters

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS ____________________

ISSUE OF JANUARY 18, 1961

Name ....

THEATRE ....

ADDRESS ....

CITY, STATE ....

MOTION PICTURE EXHIBITOR

246-48 N. Clarion St., Philadelphia 7, Pa.

No Payment on any
Ballantyne Speaker Equipment
Until June, 1961
If You ACT NOW!

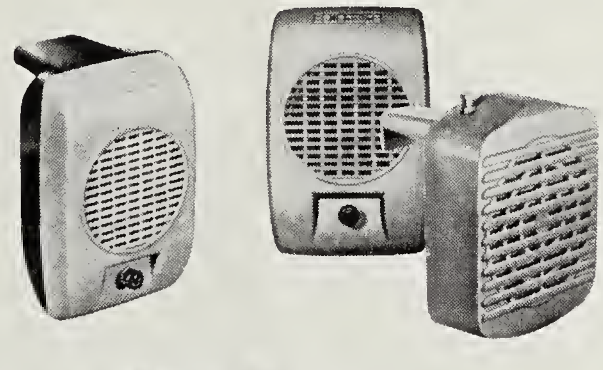
BUY NOW / NO MONEY DOWN / PAY LATER / NO CARRYING CHARGES

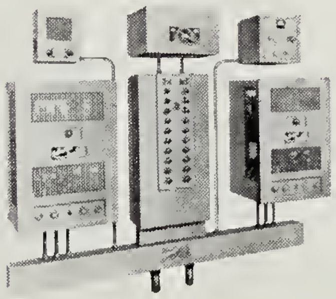
Cash is short during the slack winter months. But you don't have to be caught short of speakers when business gets good. With the Ballantyne Buy Now - Pay Later offer, you can keep every post filled with a speaker **before** the peak season arrives, yet pay for them **after** the money has come in the till.

HERE'S HOW: With **no money down,** you may purchase speakers, junction boxes, amplifiers, or any needed drive-in theatre equipment for immediate delivery, then pay in three equal payments June 10, July 10 and August 10, 1961 —with **no interest or carrying charges.**

This Buy Now - Pay Later offer applies on any order totalling $500 or more. $500 is just a minimum; any amount may be ordered. The speakers will be packed and shipped as soon as we get your contract.

This offer is good only until February 10, 1961.





Get the facts today —
The low prices will amaze you . . .

The Ballantyne Company

1712 JACKSON STREET
OMAHA 2, NEBRASKA

Duo-Dellay Announces New 5-Gallon Container

The introduction of durable new lithographed five gallon pails for Du-Dellay Rug & Upholstery Shampoo was announced by Stanley Hoffberger, general manager, Duo-Dellay Products.

The container is now lithographed in bright yellow, red and black for eye appeal and quick identification, thus making the containers for this quality soil-resistant shampoo equal the quality of the contents.

Duo-Dellay's effectiveness has been further improved by an increase in lubrication power, coupled with less wetting action. This advance gives Duo-Dellay the important plus of easier cleaning and faster drying under all conditions.

N.T.S

FOR OVER

One Third of a Century

THE SYMBOL OF

QUALITY & SERVICE

NATIONAL THEATRE SUPPLY COMPANY

DIAMOND

TRADEMARK

PROJECTOR CARBONS

Better Light!

Lower Costs!

RINGSDORFF CARBON CORP. East McKeesport, Pa.

MAY WE BE OF HELP?

√ **Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.**

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....Banners, Flags
....Display Cases, Easels
....Letters, Silhouette
....Marquees
....Marquee Letters
....Poster Frames
....Posters, Heralds
....Signs
....Trailers

AIR CONDITIONING

....Air Conditioning Systems
....Air Filters
....Blowers
....Diffusers
....Fans

CONCESSIONS

....Bags
....Barbecue Products
....Beverages
....Beverage Dispenser, Fountain
....Boxes
....Bun Warmers
....Butter Dispenser
....Candy
....Coffee
....Coffeemaker
....Chocolate Drink
....Chocolate Drink Dispenser
....Concession Stand
....Concessionaire
....Canned, Prepared Foods
....Cups
....Cup Dispenser
....Food, Frozen
....Food Preparation Equipment
....Fountains
....Gum
....Hamburger Grills
....Hot Dog Machines
....Ice Cream
....Ice Cream Cabinets
....Ice Cream Dispensers
....Ice Machines
....Malt, Shake Machines
....Nuts
....Pizza Equipment & Supplies
....Popcorn
....Popcorn Seasoning
....Popcorn Warmers
....Popcorn Machines
....Refrigeration Units
....Soft Drinks
....Snow Cones

COIN VENDING MACHINES

....Candy Vender
....Cigarette Vender
....Coffee Vender
....Coin Changers
....Drink Vender, Cup
....Gum Vender
....Hot-Cold Cup Venders
....Ice Cream Vender
....Juice Vender
....Milk Vender
....Nut Vender
....Popcorn Vender
....Sandwich Vender

DECORATION • FURNISHING

....Carpets
....Carpet Cushion
....Curtains, Stage
....Curtain Controls & Track
....Decorators, Designers
....Draperies
....Drink Fountain
....Fabrics, Wall
....Flooring
....Lounge Furniture
....Mats, Rubber
....Paint
....Sand Urns
....Stage Rigging
....Tile
....Traffic Control

HEATING

....Fans
....Furnaces
....Heat Pumps
....Humidifiers
....Insulation, Thermal, Acoustic

LIGHTING

....Aisle Lights
....Batteries
....Color Wheels
....Dimmers, Controls
....Directional Signs
....Emergency Light
....Spot & Flood Lights
....Switchboards
....Transformers

MANAGEMENT

....Theatre Forms and Systems, Personnel Training
....Uniforms

PROJECTION

....Aperture Plates
....Blowers, Lamphouse, Porthole
....Carbons
....Carbon Saver
....Changeover
....Dowsers
....Film Cabinets
....Film Cement
....Film Coolers
....Film Magazines
....Film Reels
....Film Rewinders
....Film Splicers
....Lenses
....Motor Generator
....Projectors
....Projection Arc Lamp
....Projector Parts
....Pedestals
....Rectifiers
....Reel End Signals
....Reflectors
....Rewinds
....Rheostats
....Screens
....Sound Equipment
....Sprockets
....Television, Theatre
....Transformers

SAFETY SUPPLIES

....Door Hardware
....Exit Devices
....Fire Alarms
....Fire Extinguisher
Fire Hose
....Kick-Push Plates
....Ladders

SANITARY SUPPLIES

....Carpet Cleaners
....Deodorants-Disinfectants
....Floor Cleaners
....Hand Dryers
....Mops—Brushes
....Soap Dispenser
....Upholstery Cleaner
....Vacuum Cleaners

SEATING

....Auditorium Seats
....Drive-In Seating
....Seat Covers
....Seat Cushion
....Seat Reconditioning
....Upholstery Material

SOUND EQUIPMENT

....Amplifiers
....Inter-Coms
....Exciter Lamps
....Microphones
....Pre-Amplifier Cabinet
....Public Address System
....Sound Equipment, Theatre
....Sound Heads
....Sound Service Companies

TICKET OFFICE

....Admission Signs
....Boxoffices
....Cash Control Systems
....Change Making Machines
....Coin Sorters
....Tickets
....Ticket Boxes
....Ticket Machines
....Ticket Registers
....Turnstiles

DRIVE-INS

....Admission Control Systems
....Attraction Lights
....Benches
....Directional Lights
....Dust Control Systems
....Fences
....Fireworks
....Floodlights
....Insect Controls
....Flares, Light
....Heater, In-Car
....Miniature Trains
....Paint
....Picnic Table
....Playground Equipment, Rides
....Pools, Swimming
....Post Lights
....Quarter Midget Racers
....Ramp Lights
....Screen Facing
....Screen Paint
....Screen Towers
....Seats, Walk-In Patron
....Speakers, In-Car
....Speaker Cords
....Speaker Cover
....Speaker Posts
....Speaker Repair
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....Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name .... **Theatre** ....

Address .... **City, State** ....

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR
246 N. CLARION ST., PHILADELPHIA 7, PENNA.

Have you remodeled your theatre recently? Redecorated? Put in new seats, carpets or furnishings? New Marquee or lobby? We would like to know about it. Just drop us a card or letter with details—photos if available.

SERVISECTION

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

JANUARY 18, 1961 SECTION TWO
VOL. 65, NO. 7

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers
HELL TO ETERNITY—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
HEROD THE GREAT—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans
6919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade
6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half
6010 **TORMENTED**—MD-Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

COMING FEATURES IN ORDER OF RELEASE

Oct. **BLOODY BROOD**—Barbara Lord, Jack Bett
Oct. **SERENGETI SHALL NOT DIE**—(EC)—African Documentary
Oct. **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Nov. **HEROES DIE YOUNG**—Erika Peters, Scott Borland
Nov. **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made
Jan. **LOOK IN ANY WINDOW**—Paul Anka, Ruth Roman, Alex Nicol

COMING

BIG BANKROLL, THE—David Janssen, Mickey Rooney, Dianne Foster
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BRIDGE, THE—Volker Bonnet, Wolfgang Stumpf—German-Made
DONDI—David Janssen, Patti Page

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Geriad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
GOLIATH AND THE DRAGON—MD-90m.—(Colorscope)—Mark Forrest, Eleanora Ruffo—4777 (12-21-60)——Spectacle should do okay when actively sold—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

BLACK SUNDAY—Barbara Steele, John Richardson
HAND, THE—Derek Bond
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MASTER OF THE WORLD—(C)—Vincent Price
PORTRAIT OF A SINNER—Nadja Tiller, Tony Britton
REPTILICUS—(C)—Bodil Miller

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable In Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Ada		MGM
Adventures of Huckleberry Finn	A1	MGM
Alamo	A1	UA
•All In A Night's Work		Par.
All The Fine Young Cannibals	A3	MGM
All the Young Men	A2	Col.
Amazing Transparent Man		A-I
And Quiet Flows The Don	B	UA
Angel Wore Red, The	A3	MGM
Angry Island		For.
Angry Red Planet	A2	A-I
Angry Silence, The		For.
•Animals On The Street		UA
Aparajito	A1	For.
Apartment, The	A3	UA
As The Sea Rages	A2	Col.
•Atlantis, The Lost Continent		MGM
Atomic Submarine	A2	AA

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, reedited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
•Back Street		U-I
Barefoot Mailman, The—RE	A1	Col.
Battle In Outer Space	A1	Col.
Battle of Blood Island		Misc.
Battle Of The Sexes, The	A2	For.
Because They're Young	A2	Col.
Bellboy, The	A2	Par.
Belles And Ballets		For.
Bells Are Ringing	A2	MGM
Between Time and Eternity	B	U-I
Beyond The Time Barrier	A1	A-I
•Big Bankroll, The		AA
Big Chief, The		For.
Big Deal On Madonna Street, The		For.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
•Big Wave, The		AA
•Black Sunday		A-I
Black Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
•Bloody Brood		AA
Bluebeard's Ten Honeymoons	B	AA
•Blueprint For Robbery	A2	Par.
Bobbikins	A1	Fox
Boy and the Pirates, The	A1	UA
Boy Who Stole A Million, The	A1	Par.
Bramble Bush, The	B	WB
•Breakfast At Tiffany's		Par.
Breakout		For.
Breath of Scandal, A	B	Par.
•Bridge, The		AA
•Bridge To The Sun		MGM
Brides Of Dracula, The	A2	U-I
Broth Of A Boy	A1	For.
Butterfield 8	B	MGM

C

Cage Of Evil	A2	UA
Caltiki, The Immortal Monster		AA
Can-Can	B	Fox
•Canadians, The		Fox
Captain's Table	A3	Fox
Career Girl		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For.
Chance Meeting	A3	Par.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
Cimarron	A1	MGM
Cinderella	A1	Par.
•Circus of Horrors	B	A-I
Circle of Deception		Fox
•Circus Stars (U.S.S.R.)	A1	Par.
•Claudelle Inglish		WB
Cleopatra		Fox
Code Of Silence		Misc.
•College Confidential	A3	U-I
Colossus Of Rhodes, The		MGM
Comanche Station	A1	Col.
Come Back Africa		Misc.
Come Dance With Me	C	For.
•Come September		U-I
Confess, Dr. Corda	C	For.
Conspiracy Of Hearts	A1	Par.
Cool Wind In August, A		Misc.
Cossacks, The	A1	U-I
Counterfeit Traitor, The		Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack In the Mirror	B	Fox
Crowded Sky, The	A3	WB
Crowning Experience, The	SP	Misc.
•Cry For Happy	B	Col.

D

Dark At The Top Of The Stairs, The	A3	WB
David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
Day They Robbed the Bank of England	A1	MGM
•Desert Attack	A1	Fox
Desire In The Dust	B	Fox
•Devil At 4 O'clock, The		Col.
Devil's Commandment, The		For.
Dinosaurus	A1	U-I
Dog, A Mouse and A Sputnick, A		For.
•Dondi		AA
•Double Trouble		Fox
Dreams		For.
Dog's Best Friend, A	A1	UA
Drunken Angel, The		For.

E

Electronic Monster. The	B	Col.
Elephant Walk—RE		Par.
Elmer Gantry	B	UA
End of Innocence	A3	For.
Enemy General, The	A2	Col.
Entertainer, The	B	For.
Esther And The King	B	Fox
Expresso Bongo	C	For.
Exodus	A3	UA

F

Facts Of Life, The	A3	UA

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names
508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad
423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue
430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target
422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers
507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves
HAND IN HAND—D-75m.—Loretta Parry, Philip Needs, John Gregson—4777 (12-21-60)—Interesting drama for the program—English
516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England
512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited
515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England
519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English
426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles
424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Coleen Dewhurst—4693 (4-13-60)—Good spy yarn
429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy
510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue
421 **ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
420 **OUR MAN IN HAVANA**—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
PEPE—C-195m.—(Panavision-CS-TC)—Cantinflas, Dan Dailey, Shirley Jones—4781 (1-11-61)—Highly entertaining
518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England
511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies
427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy
470 **SWAN LAKE**—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
415 **1001 ARABIAN NIGHTS**—CAR-76m.—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
THREE WORLDS OF GULLIVER, THE—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal
431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half
WACKIEST SHIP IN THE ARMY, THE—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy
509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

COMING FEATURES IN ORDER OF RELEASE

Jan. **SWORD OF SHERWOOD FOREST**—(C)—Richard Greene, Peter Cushing
Feb. **UNDERWORLD, U.S.A.**—Cliff Robertson, Dolores Dorn
Feb. **PASSPORT TO CANTON**—Richard Basehart
Feb. **WARRIOR EMPRESS, THE**—(CS; C)—Kerwin Mathews, Tina Louise

COMING

CRY FOR HAPPY—(CS; C)—Glenn Ford, Miiko Taka, Donald O'Connor
DEVIL AT 4 O'CLOCK, THE—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna
GIDGET GOES HAWAIIAN—(CS; C)—James Darren, Deborah Walley
GREENGAGE SUMMER, THE—(C)—Kenneth More, Danielle Darrieux—French-made
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HOMICIDAL—Glenn Corbett, Patricia Breslin
MAD DOG COLL—John Chandler, Kay Doubleday
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
TASTE OF FEAR—Susan Strasberg, Ronald Lewis
TWO RODE TOGETHER—(C)—James Stewart, Shirley Jones

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences
20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent
101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results
17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)—Highly entertaining musical
106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)—Absorbing drama for adults seems headed for better business
108 **CIMARRON**-WSP—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-60)—Highly entertaining entry
19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made
15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program
9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer
109 **VILLAGE OF THE DAMNED**—MD-78m.—(MC)—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England
110 **WHERE THE BOYS ARE**—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12-7-60)—Highly entertaining entry about today's college youngsters
104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Jan. GORGO—(Automotion; TC)—William Travers, Vincent Winters—England
Feb. GO NAKED IN THE WORLD—(CS; MC)—Gina Lollobrigida, Ernest Borgnine
Feb. SECRET PARTNER—Stewart Granger, Haya Harareet

COMING

ADA—Susan Hayward, Dean Martin
ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
BRIDGE TO THE SUN—Carroll Baker, James Shigeta
COLOSSUS OF RHODES, THE—(CS; C)—Rory Calhoun, Lea Massari
GREEN HELMET, THE—Bill Travers, Nancy Walters
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
INVASION QUARTET—Bill Travers, Gregoire Aslan
KING OF KINGS—(TECH. 70; TC)—Jeff Hunter, Siobhan McKenna
MAGIC BOY—(EC)—Japanese Animated Cartoon
MORGAN THE PIRATE—Steve Reeves, Valerie Lagrange
RING OF FIRE—(MC)—David Janssen, Joyce Taylor
SECRET OF MONTE CRISTO, THE—Rory Calhoun, Gianna Maria Canale
SPINSTER—(CS; C)—Shirley MacLaine, Laurence Harvey
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
THIEF OF BAGHDAD, THE—Steve Reeves, Georgia Moll
WONDERS OF ALADDIN—(C-Ultra-Panavision)—Donald O'Connor, Noelle Adam

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed In Spain
6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
6007 **CINDERFELLA**—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11-23-60)—Fair Jerry Lewis entry should please his fans
5913 **CIRCUS STARS**—NOV-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-rending drama—English
ELEPHANT WALK—D-103m.—(TC)—Elizabeth Taylor, Dana Andrews—4781 (1-11-61)—Reissue deserves plenty of attention——Reissue
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
6005 **G. I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
NAKED JUNGLE, THE—MD-95m.—(TC)—Eleanor Parker, Charlton Heston—4781 (1-11-61)—Tense reissue with many selling angles—Reissue
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis, Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare
6008 **WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

COMING FEATURES IN ORDER OF RELEASE

Jan. BLUEPRINT FOR ROBBERY—Jay Barney, Sherwood Price

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
HATARI—(TC)—John Wayne, Red Buttons
LADIES' MAN—(TC)—Jerry Lewis, Helen Traubel
LOVE IN A GOLDFISH BOWL—(TC)—Tommy Sands, Fabian
MY GEISHA—(TC; Panavision)—Shirley MacLaine, Yves Montand
ON THE DOUBLE—(TC; Panavision)—Danny Kaye, Dana Wynter
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(TC)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—(TC)—Laurence Harvey, Geraldine Page

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CAPTAIN'S TABLE, THE—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CARCK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
DESIRE IN THE DUST—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
ESTHER AND THE KING—D-109m.—(CS; DC)—Joan Collins, Richard Egan—4769 (11-23-60)—Interesting costume drama
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
FLAMING STAR—101m.—(CS; DC)—Elvis Presley, Barbara Eden—4781 (1-11-61)—Good action entry has Presley draw
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
FRECKLES—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
GODDESS OF LOVE, THE—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made in Italy)
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian. Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed in English; made in Italy)
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
LITTLE SHEPHERD OF KINGDOM COME, THE—108m.—(CS; DC)—Jimmie Rodgers, Luana Patten—4782 (1-11-61)—Entertaining, heart-warming family story
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
MARRIAGE-GO-ROUND, THE—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale
NORTH TO ALASKA—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4766 (11-9-60)—Comedy has angles
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
SECRET OF THE PURPLE REEF, THE—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer

•Fanny		WB
Fast and Sexy	A3	Col.
Female Fiends		Misc.
•Ferry to Hong Kong		Fox
•Fever In The Blood, A	A3	WB
•Fiercest Heart, The		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
•Five Guns To Tombstone		UA
Flame Over India	A1	Fox
Flaming Star	A1	Fox
For the Love Of Mike	A1	Fox
For Members Only		For.
•Four Horsemen Of The Apocalypse		MGM
Freckles	A1	Fox
French Mistress, A		For.
•Francis of Assisi		Fox
From The Terrace	B	Fox
Fugitive Kind The	B	VA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
General Della Rovere		For.
•Gidget Goes Hawaiian		Col.
G. I. Blues	B	Par.
Giant of Marathon, The	A2	MGM
Girl In Lovers' Lane, The		Misc.
Girl Of The Night	SP	WB
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
Goddess of Love, The	B	Fox
•Gold Of The Seven Saints		WB
Goliath and the Dragon	A2	A-I
Good Girls Beware		For.
•Goodbye Again		UA
•Gorgo		MGM
Grass Is Greener, The	A3	U-I
Great Imposter, The	A2	U-I
Greatest Show On Earth, The—RE	B	Par.
•Green Helmet, The		MGM
•Greengage Summer, The		Col.
Green Carnation, The—See The Trials of Oscar Wilde		
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA

H

•Hand, The		A-I
Hand In Hand	A1	Col.
Hannibal	A2	WB
•Hatari		Par.
Head of a Tyrant	B	U-I
Heaven On Earth		For.
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
Hell Is A City	A3	Col.
Hell To Eternity	B	AA
Hercules Unchained	B	WB
Herod, The Great	B	AA
•Heroes Die Young	A3	AA
Hidden Fortress, The		For.
Hideout In The Sun		Misc.
High-Powered Rifle	A2	Fox
High Time	A1	Fox
Hiroshima, Mon Amour	B	For.
Home from the Hill	A3	MGM
•Homicidal		Col.
•Hoodlum Priest, The		UA
Hound That Thought He Was A Racoon, The	A1	Misc.
House Of Usher, The	A2	A-I
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

I Aim At the Stars	A2	Col.
I Passed for White	A3	AA
Ice Palace	A2	WB
Idiot, The	A3	Fox
I'm All Right, Jack	A3	Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
Inherit the Wind	A3	UA
•Invasion Quartet		MGM
It Happened In Broad Daylight		For.
•It Happened In Athens		Fox
It Started In Naples	A3	Par
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The	A2	AI
Jazz Boat	B	Col.
Jazz On A Summer's Day		Misc.
Journey To The Lost City	A2	A-I
Jungle Cat	A1	Misc.
Justice and Caryl Chessman		Misc.

K

Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
•King Of Kings, The		MGM
•Konga		A-I

L

•Ladies' Man		Par.
Last Days Of Pompeii, The	A1	UA
Last Voyage, The	A1	MGM
Leech Woman, The	B	U-I
Left, Right and Center		For.
Legions Of The Nile	B	Fox
Lesson In Love, A		For.
Let No Man Write My Epitaph	A3	Col.
Let's Make Love	B	Fox
•Lion Of Sparta		Fox
Little Angel		For.
Little Shepherd of Kingdom Come, The	A1	Fox
•Long Rope, The		Fox
•Look in Any Window		AA
Lost World, The	A1	Fox
Lotna		For.
•Love In A Goldfish Bowl		Par.
Love Specialist, The		For.
Love Game, The	C	For.
•Lover Come Back		U-I
•Loves Of Salammbo, The		Fox

M

Ma Barker's Killer Brood		Misc.
Macumba Love	B	UA
•Mad Dog Coll		Col.
•Madison Avenue		Fox
Magdalena	C	For.
•Magic Boy, The	A1	MGM
Magnificent Seven, The	A2	UA
Make Mine Mink	A3	For.
Man in A Cocked Hat	A2	For.
Man on a String	A1	Col.
Marie Octobre		For.
Marriage-Go-Round	B	Fox
•Master of the World		A-I
Michael Strogoff	A1	For.
Midnight Lace	A2	U-I
•Millionairess, The		Fox
•Misfits, The		UA
•Misty		Fox
Model For Murder		For.
Monster Of The Piedras Blancas, The		Misc.
Morals Squad		Misc.
•Morgan The Pirate		MGM
Mountain Road, The	A2	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
My Dog, Buddy	A1	Col.
•My Geisha		Par.
•Mysterious Island		Col.

N

•Naked Edge, The		UA
Naked Jungle, The—RE		Par.
Natchez Trace		Misc.
Nature's Paradise		For.
Never On Sunday	C	For.
Next To No Time		For.
Nightfighters, The	A2	UA
Nights Of Lucretia Borgia, The	B	Col.
No Morals		For.
Non-Scheduled Train, A		For.
Noose For A Gunman	A1	UA
North To Alaska	A3	Fox
Nude In A White Car	A3	For.

O

Ocean's Eleven	A3	WB
Okefenokee		Misc.
Oklahoma Territory	A1	UA
•On The Double		Par.
On The Waterfront—RE	A2	Col.
Once More with Feeling	A3	Col.

025 SEPTEMBER STORM—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
002 SEVEN THIEVES—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 SINK THE BISMARCK—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
035 SONS AND LOVERS—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale o English family—(Filmed in England)
021 STORY OF RUTH, THE—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sold
007 THREE MURDERESSES—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 THIRD VOICE, THE—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 THIRTEEN FIGHTING MEN—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
027 TRAPPED IN TANGIERS—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 39 STEPS, THE—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 TWELVE HOURS TO KILL—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
UPSTAIRS AND DOWNSTAIRS—C-100m.—(DC)—Mylene Demongeot, Michael Craig—4777 (12-21-60)—Cute comedy—English
016 VALLEY OF THE REDWOODS—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
WALK TALL—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
010 WAKE ME WHEN IT'S OVER—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 WHEN COMEDY WAS KING—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 WILD RIVER—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 WIND CANNOT READ, THE—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
WIZARD OF BAGHDAD, THE—C-93m.—(CS; DC)—Dich Shawn, Diane Baker—4777 (12-21-60)—Amusing programmer
033 YOUNG JESSE JAMES—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

COMING FEATURES IN ORDER OF RELEASE

Oct. SQUAD CAR—Vicki Raaf, Paul Bryar
Nov. DESERT ATTACK—John Mills, Sylvia Syms—England
Feb. MILLIONAIRESS, THE—(CS; C)—Sophia Loren, Peter Sellers
Feb. CANADIANS, THE—(CS; DC)—Robert Ryan, John Dehner
Feb. LONG ROPE, THE—(CS)—Hugh Marlowe, Lisa Montell

COMING

BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco
CIRCLE OF DECEPTION—(CS)—Bradford Dillman, Suzy Parker
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
DOUBLE TROUBLE—(CS; DC)—Tommy Noonan, Pete Marshall
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FIERCEST HEART, THE—(CS; DC)—Stuart Whitman, Juliet Prowse
FRANCIS OF ASSISI—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
MISTY—(CS; DC)—David Ladd, Anne Seymour
QUEEN'S GUARD, THE—(CS)—Raymond Massey, Robert Stevens—England
RIGHT APPROACH, THE—(CS)—Martha Hyer, Frankie Vaughan
SANCTUARY—(CS)—Lee Remick, Yves Montand
TESS OF THE STORM COUNTRY—(CCS);—Diane Baker, Lee Philips
WILD IN THE COUNTRY—(CS, DC)—Elvis Presley, Hope Lang

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALAMO, THE—D-190m.—(Todd-AC; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
AND QUIET FLOWS THE DON—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 APARTMENT, THE—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 CAGE OF EVIL—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith
5937 DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
6023 ELMER GANTRY—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
EXODUS—MD-213m—(Super Panavision 70; TC)—Paul Newman, Eva Marie Saint—4778 (12-21-60)—High rating—Preminger
FACTS OF LIFE, THE—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P
6012 FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 GALLANT HOURS, THE—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
6004 GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 LAST DAYS OF POMPEII, THE—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 MACUMBA LOVE—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
6015 MUSIC BOX KID, THE—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6013 NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 NIGHT FIGHTERS, THE—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
6007 OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbot—4678 (2-17-60)—For the lower half—Premium
6019 STUDS LONIGAN—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6009 THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
6010 UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6024 WALKING TARGET, THE—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

COMING FEATURES IN ORDER OF RELEASE

Dec. POLICE DOG STORY —James Brown—Zenith
Jan. SEASON OF PASSION—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster

COMING

ANIMALS ON THE STREET—Burt Lancaster, Shelley Winters—Contemporary
FIVE GUNS TO TOMBSTONE—James Brown—Zenith
GOODBYE AGAIN—Ingrid Bergman, Yves Montand—Argus
HOODLUM PRIEST, THE—Don Murray, Cindi Wood—Murray-Wood
MISFITS, THE—Clark Gable, Marilyn Monroe—Seven Arts
NAKED EDGE, THE—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
PARIS BLUES—Paul Newman, Joanne Woodward—Pennebaker
REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmond Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
6104 **GREAT IMPOSTOR, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4963 (10-26-60)—Lush, name-filled suspense drama looks like box-office winner
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4757 (10-12-60)—Very good western
6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
SPARTACUS—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

Dec. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Feb. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England

COMING

BACK STREET—(C)—Susan Hayward, John Gavin, Vera Miles
COME SEPTEMBER—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone, Kirk Douglas
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore
POSSE FROM HELL—(C)—Audie Murphy, Zohra Lampert
ROMANOFF AND JULIET—(C)—Peter Ustinov, Sandra Dee, John Gavin
SECRET WAYS, THE—Richard Widmark, Sonja Ziemann
SIXTH MAN, THE—Tony Curtis, Miriam Colon
TAMMY TELL ME TRUE—(C)—Sandra Dee, John Gavin
TOMBOY AND THE CHAMP—(EC)—Candy Moore, Ben Johnson
TROUBLE IN THE SKY—Michael Craig, Elizabeth Seal, Peter Cushing—English-made

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
940 **CRANES ARE FLYING, THE**—D-94m.—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

COMING

Jan. **FEVER IN THE BLOOD, A**—Efrem Zimbalist, Jr., Angie Dickinson
Feb. **GOLD OF THE SEVEN SAINTS**—Clint Walker, Leticia Roman

COMING FEATURES IN ORDER OF RELEASE

CLAUDELLE INGLISH—Diane McBain, Arthur Kennedy
FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
PARRISH—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
PORTRAIT OF A MOBSTER—Vic Morrow, Leslie Parrish
ROMAN SPRING OF MRS. STONE, THE—Vivien Leigh, Warren Beatty
SINS OF RACHEL CADE, THE—(TC)—Peter Finch, Angie Dickinson
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty
STEEL HOOK, THE—(C)—George Montgomery
SUSAN SLADE—(TC)—Troy Donahue, Connie Stevens, Dorothy McGuire
WHITE WARRIOR, THE—(TC)—Steve Reeves

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedv—4698 (4-27-60)—Lower half war meller—Filmgroup
CAREER GIRL—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half meller Sterling World Dist.
COLD WIND IN AUGUST, A—D-80m.—Lola Albright, Scott Marlowe—4782 (1-11-61)—Sizzler for adults only—Aidart
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
GIRL IN LOVERS' LANE, THE—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
HIDEOUT IN THE SUN—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
HOUND THAT THOUGHT HE WAS A RACOON, THE—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
JAZZ ON A SUMMER'S DAY—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JUNGLE CAT—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m.—(TC)—Peter Finch, James MacArthur—4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitale gangster meller—Filmservice Dist.
MONSTER OF PIEDRAS BLANCAS, THE—MD-72m.—John Harmon, Jeanne Carmen—4782 (1-11-61)—Horror programmer—Filmservice Dist. Corp.
MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice meller—Brenner
NATCHEZ TRACE—MD-80m—Zachary Scott, Marcia Henderson—4764 (12-26-60)—Okay historical action meller—Panorama
OKEFENOKEE—MD-76m.—Peter Coe, Peggy Maley—4782 (1-11-61)—Novel locale helps program meller—Filmservice Dist. Corp.
POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4965 (4-13-60)—High rated family entry—Buena Vista
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

•One-Eyed Jacks		Par.
One Foot in Hell	A3	Fox
Operation Amsterdam	A1	Fox
Oscar Wilde	C	For.
Ostrich Has Two Eggs, The		For.
Othello	A2	U-I
Our Man In Havana	A3	Col.

P

•Paris Blues		UA
•Parrish		WB
•Passport To China		Col.
Pay or Die	A2	AA
Payoff With Love		For.
Pepe	A1	Col.
•Pharaoh's Woman		U-I
Picnic On The Grass		For.
Platinum High School	B	MGM
Please Turn Over	A3	Col.
•Pleasure of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Plunderers, The	A3	AA
Poacher's Daughter, The	A1	For.
•Police Dog Story		UA
Pollyanna	A1	Misc.
Portrait in Black	A3	U-I
•Portrait Of A Mobster		WB
•Portrait Of A Sinner	B	A-I
•Posse From Hell		U-I
Pretty Boy Floyd	B	Misc.
Prime Time, The		Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
•Private Lives of Adam and Eve, The	B	U-I
Psycho	B	Par.
Purple Gang, The	A3	AA

Q

•Queen s Guard, The		Fox

R

Race For Space		Misc.
•Raisin In The Sun, A		Col.
Rat Race, The	B	Par.
Raymie	A1	AA
•Reptilicus		A-I
Rest Is Silence, The		For.
•Revolt of the Slaves		UA
•Right Approach, The		Fox
•Ring Of Fire		MGM
Rise and Fall of Legs Diamond, The	B	WB
Ritual Of Love		For.
Road To Hell, The	C	Misc.
•Roman Spring Of Mrs. Stone, The.		WB
•Romanoff and Juliet		U-I
Rosemary	B	For.
Royal Ballet, The		For.

S

•Sanctuary		Fox
Santa Claus	A1	For.
Savage Eye, The	C	Misc.
Savage Innocents	A3	Par.
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
School for Scoundrels	A2	For.
•Season Of Passion		UA
•Secret Of Monte Cristo, The		MGM
Secret of the Purple Reef	A2	Fox
•Secret Partner, The		MGM
•Secret Ways, The		U-I
September Storm	B	Fox
•Serengeti Shall Not Die	A1	AA
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
Seven Ways From Sundown	A2	U-I
Sex Kittens Go To College	B	AA
Sexpot		For.
•Shakedown, The	B	U-I
She Walks By Night		For.
She Was Like A Wild Chrysanthemum		For.
Sign of Zorro		Misc.
Sink the Bismarck	A1	Fox
Sin and Desire		For.
•Sin of Rachel Cade, The	A3	WB
•Sixth Man, The		U-I
Ski Troop Attack		Misc.
•Something Wild		UA
Song of Sister Maria, The	A1	For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
S. O. S. Pacific	A2	U-I
Spartacus	A3	U-I
•Splendor in The Grass		WB
•Spinster, The		MGM
•Squad Car	B	Fox
•Steel Hook, The		WB
Stop, Look and Laugh	A1	Col.
Story of Ruth, The	A1	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subterraneans, The	A3	MGM
•Summer and Smoke		Par.
Sundowners, The		WB
Sun Lovers Holiday		Mis.
Sunrise at Campobello	A2	WB
Surprise Package	B	Col.
•Susan Slade		WB
Swan Lake—USSR	A1	Col.
Swiss Family Robinson		Misc.
Sword and the Cross, The		For.
•Sword of Sherwood Forest	A1	Col.

T

Tall Story	B	WB
•Tammy Tells Me True		U-I
•Tartars, The		MGM
Tarzan The Magnificent	A2	Par.
•Taste Of Fear		Col.
Teenage Zombies		Misc.
Ten Who Dared	A1	Misc.
Terror Is A Man		Misc.
•Tess of the Storm Country	A2	Fox
•Thief Of Baghdad, The		MGM
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Worlds Of Gulliver	A1	Col.
Thunder In Carolina		Misc.
Tiger Bay	A3	For.
•Time Bomb		AA
Time Machine, The	A2	MGM
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
•Tomboy And The Champ		U-I
Too Soon To Love	B	U-I
Tormented, The	A2	AA
Touch of Larceny	A3	Par.
Trapped in Tangiers	A2	Fox
Tread Softly Stranger		For.
Trials Of Oscar Wilde, The (Green Carnation, The)	C	For.
•Trouble In The Sky		U-I
Tunes Of Glory	A3	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.
•Two Rode Together		Col.

U

Under Ten Flags	A1	Par.
•Underworld, U. S. A.		Col.
•Unfaithfuls, The	A3	AA
Unforgiven, The	A2	UA
Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods	A2	Fox
Village Of The Damned, The	A2	MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virgin Spring, The	A3	For.
Visit to a Small Planet, A	A2	Par.

W

Wackiest Ship In The Army, The	A1	Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Walk Tall	A1	Fox
Walking Target	A2	UA
•Warrior Empress, The		Col.
Weddings and Babies		Misc.
•West Side Story		UA
When Comedy Was King	A1	Fox
Where The Boys Are	B	MGM
Where The Hot Wind Blows	B	MGM
•White Warrior, The		WB
Why Must I Die?	A3	A-I
Wicked Go To Hell, The	B	For.
•Wild In The Country		Fox
Wild One, The—RE	B	Col.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Youth		Misc.
Wind Cannot Read, The	A3	Fox
Wizard of Baghdad, The	A1	Fox
•Wonders Of Aladdin, The		MGM
World of Apu, The	A2	For.
World Of Suzie Wong, The	B	Par.
Would-Be Gentleman, The	A1	For.

Y

Young Have No Time, The	A3	For.
Young Jesse James	B	Fox
Young Love		For.

PRIME TIME, THE—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE ("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carel Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao and Manila—Valiant

SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.

SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuiti—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor

SWISS FAMILY ROBINSON—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista

TEN WHO DARED—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WEDDINGS AND BABIES—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel

WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

WILD YOUTH—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARGENTINE

END OF INNOCENCE—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

ENGLISH

ANGRY SILENCE, THE—D-95m.—Richard Attenborough, Pier Angeli—4782 (1-11-61)—Well-made import on union activity—Valiant

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental

BLITZKRIEG—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor

CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

ENTERTAINER, THE—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental

EXPRESSO BONGO—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental

FOR MEMBERS ONLY—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union

FRENCH MISTRESS, A—C-98m.—Cecil Parker, Agnes Laurent—4782 (1-11-61)—Amusing import—Films Around The World

GREEN CARNATION, THE—See the Trials of Oscar Wilde

LEFT, RIGHT AND CENTER—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG

MAKE MINE MINK—C-99m.—Terry Thomas, Athene Seyler—4783 (1-11-61)—Mirth-making import—Continental

MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

NEXT TO NO TIME—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America

OSCAR WILDE—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

ROYAL BALLET, THE—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert

SCHOOL FOR SCOUNDRELS—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing Import—Continental

TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

TUNES OF GLORY—106m.—(TC)—Alec Guinness, John Mills, Susannah York—4783 (1-11-61)—High rating drama for discriminating audiences—Lopert

VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

FINNISH

YOUNG LOVE—D-81m.—Peter Weckstrom, Tea Ista—4784 (1-11-61)—Interesting import for art spots—Dubbed in English—Film Representations

FRENCH

BELLES AND BALLET—Ballet-92m.—(EC)—Ballet De L'Etoile of Paris—4778 (12-21-60)—Ballet entry for art spots—Excelsior

BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting Import for art, specialty spots—Titles—Hakim

COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Videl—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley—Int.

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat Import for art and specialty houses—English titles—Films Around The World

DEVIL'S COMMANDMENT, THE—MD-73m.—Gianna Maria Canale, Carlo D'Angelo—4778 (12-21-60)—Horror meller passes time—Dubbed in English—RCIP

DOG, A MOUSE AND A SPUTNICK, A—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed in English—Films Around The World

GOOD GIRLS BEWARE—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed in English—Fanfare

HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

LOVE GAME, THE—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World

MARIE OCTOBRE—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling import for art spots—English titles—Lopert

NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versols—4687 (3-16-60)—Highly interesting Import—Titles or dubbed—TransLux

OSTRICH HAS TWO EGGS, THE—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus

PICNIC ON THE GRASS—C-91m.—(EC)—Paul Meurise, Catherine Rouvel—4783 (1-11-61)—Amusing import for art spots—Titles—Kingsley-Union

RITUAL OF LOVE—DIC-73m.—4756 (9-28-60)—Exploitable anthropological subject for art spots—English narration—Pacemaker

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SEXPOT—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin

SIN AND DESIRE—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dareal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOULD-BE GENTLEMAN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

GERMAN

CONFESS, DR. CORDA—D-101m.—Hardy Kruger, Elisabeth Mueller—4766 (11-9-60)—Well-made, suspenseful import—English titles—President

IT HAPPENED IN BROAD DAYLIGHT—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed In English—Continental

REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

SHE WALKS BY NIGHT—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner

MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

GREEK

NEVER ON SUNDAY—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ITALIAN

GENERAL DELLA ROVERE—D-139m.—Vittorio de Sica, Hannas Messemer—4783 (1-11-61)—Well-made import of war-time intrigue—Titles—Continental

BIG DEAL ON MADONNA STREET, THE—C-91m.—Vittorio Gassman, Rossana Rory, Toto—4778 (12-21-60)—Highly entertaining comedy import—English titles—UMPO

HEAVEN ON EARTH—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed in English—JB Film Dist.

LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair Import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai, Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

PAYOFF WITH LOVE—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic Import—English titles—Alan

SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

MEXICAN

LITTLE ANGEL—D-90m.—(EC)—Maria Gracia—4783 (1-11-61)—Good entry for children, family and program—Dubbed in English—K. Gordon Murray

SANTA CLAUS—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed In English—K. Gordon Murray

POLISH

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed In English—Citation

SWEDISH

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

VIRGIN SPRING, THE—D-88m.—Max von Sydow, Birgitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

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The Shorts Parade

1958-59—1959-60 Season
(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441	(Dec.)	Wonders of Puerto Rico	G	20m. 4563

COLOR FEATURETTES

4441	(Nov.)	Wonderful Gibraltar	G	18m. 4663
4442	(Mar.)	Wonders of Ontario	G	17½m. 4699

COMEDIES

THE THREE STOOGES (8)

3402	(Oct.)	Flying Saucer Daffy	G	17m. 4539
3403	(Dec.)	Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.)	Triple Crossed	F	17m. 4567
3405	(June)	Sappy Bull Fighters	F	16m. 4652

SPECIAL

(Eastman Color)

		The Golden Fish	E	20m. 4648

ONE REEL

MAGOOS

(Technicolor)

3752	(Oct.)	Love Comes To Magoo	G	6m. 4539
3753	(Nov.)	Gumshoe Magoo	E	6m. 4564
3754	(Jan.)	Bwana Magoo	G	6m. 4568
3755	(Mar.)	Magoo's Homecoming	G	6m. 4599
3756	(Apr.)	Merry Minstrel Magoo	G	6m. 4599
3757	(May)	Magoo's Lodge Brother	G	6m. 4607
3758	(July)	Terror Faces Magoo	G	6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701	(Nov.)	Wolf Hounded	E	7m. 4664
4702	(Dec.)	Little Bo Bopped	G	6m. 4676
4703	(Mar.)	Tale Of A Wolf	G	7m. 4704
4704	(Apr.)	Life With Loopy	G	7m. 4699
4705	(May)	Creepy Time Pal		
4706	(June)	Snoopy Loopy		
4707	(July)	The Do Good Wolf		

HAM AND HATTIE CARTOONS

(Technicolor)

3511	(Oct.)	Spring and Saganaki	G	7m. 4540
3512	(Jan.)	Picnics Are Fun	E	7m. 4564

COLOR CARTOON SPECIAL

5501	(Nov.)	Polygamus Polonius		

WORLD OF SPORTS

3802	(Oct.)	Rasslin' Ref'	F	9m. 4540
3803	(Dec.)	Sportsmen's Paradise	G	9m. 4564
3804	(Feb.)	Aquatic Carnival	F	9m. 4568
3805	(Apr.)	Racquet Magic	G	9m. 4615
3806	(June)	Jungle Adventure	G	10m. 4615
4801	(Sept.)	Wheeling Wizards	G	9m. 4664
4802	(Nov.)	Tee Marvels	G	10m. 4680
4803	(Feb.)	Greatest Show On Water	F	10m. 4732
4804	(Mar.)	Swinging Down The Lane	F	8m. 4704
4805	(June)	Battling Big Bass		
4806	(Aug.)	Holiday For Champions		

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421	Super Wolf	F	16m. 2740
4422	A Fool And His Honey	F	16m. 3243
4423	Hooked And Rooked	F	17m. 3292
4424	Trouble In-Laws	F	16m. 3195
4425	Blonde Atom Bomb		
4426	Heebie Gee-Gees		
4431	Fraidy Cat	G	16m. 3218
4432	Champ Steps Out	F	17m. 3209
4433	Dizzy Yardbird	F	17m. 2830
4434	Innocently Guilty	F	16m. 3021
4435	Rootin' Tootin' Tenderfeet	F	16m. 3266
4436	Wedding Yells		

THE THREE STOOGES

REISSUES

4401	Up In Daisy's Pent House	F	17m. 3472
4402	Booty And The Beast	F	17m. 3498
4403	Loose Loot	F	16m. 3525
4404	Tricky Dicks	F	16m. 3542
4405	Rip, Sew And Stitch	F	17m. 3630
4406	Bubble Trouble		
4407	Goof On The Roof		
4408	Spooks		

SERIALS

TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Video	G	15EP. 3209
	Tex Granger	G	15EP. 2369
4121	Pirates Of The High Seas	F	15EP. 2964
4140	King Of The Congo		
4160	The Lost Planet	F	15EP. 3542

COLOR FAVORITES CARTOONS

(Technicolor)

4601	Gerald McBoing Boing's Symphony	E	8m. 3435
4602	Animal Crackers Circus	G	7m. 198
4603	Bringing Up Mother	E	7m. 3707
4604	Glee Worms	G	7m. 2534
4605	The Tell Tale Heart	E	8m. 3631
4606	Little Match Girl	G	8m. 2534
4607	The Man On The Flying Trapeze	G	7m. 3758
4608	Rocky Road To Ruin	G	8m. 3585
4609	Pete Hothead	F	7m. 3402
4610	Lo The Poor Buffalo	G	7m. 2506
4611	Unicorn In The Garden	E	7m. 3631
4612	The Mountain Ears	G	7m. 3333
4613	Fudget's Budget	E	7m. 3773
4614	Black-Board Review	F	7m. 494
4615	Ballet Oop	E	7m. 3706

MAGOO CARTOON REISSUES

4751	Ragtime Bear	F	7m. 2740
4752	Spellbound Hound	E	7m. 2814
4753	Trouble Indemnity	G	7m. 2943
4754	Bungled Bungalo	E	7m. 3021
4755	Barefaced Flatfoot	E	7m. 3074
4756	Fuddy Duddy Buddy	E	7m. 3194
4757	Grizzly Golfer	G	7m. 3219
4758	Sloppy Jalopy	E	7m. 3235

CANDID MICROPHONES

4551	Number 4, Series 6	F	10m. 3129
4552	Number 5, Series 6		
4553	Number 1, Series 1		
4554	Number 2, Series 1		
4555	Number 3, Series 1		

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243
4851	Sitka Sue	F	11m. 2591
4852	This Is Versailles	G	10m. 3585
4853	Beyond The Frontier		

THRILLS OF MUSIC

4951	Jerry Wald And Orchestra	G	10m. 3388
4952	Machito And Orchestra	G	10m. 3699
4953	Les Elgart And Orchestra	G	10m. 3499
4954	Ray McKinley and Orch.		

MGM

REISSUES
(1960-61)
ONE REEL
GOLD MEDAL REPRINT CARTOONS
In Technicolor

W-261	Pet Peeve	F	7m. 3919
W-262	Mice Follies	G	7m. 3831
W-263	Touche Pussy Cat	G	7m. 3947
W-264	Farm Of Tomorrow	G	7m. 3831
W-265	Southbound Duckling	G	7m. 3919
W-266	Neapolitan Mouse	G	7m. 3831
W-267	Pup On A Picnic	F	7m. 3947
W-268	The Flea Circus	G	7m. 3842
W-269	Downhearted Duckling	G	7m. 3973
W-270	Dixieland Droopie	E	7m. 3973
W-271	Field and Stream	G	7m. 3973
W-272	Mouse For Sale	F	7m. 3973
W-273	Cat Fishin'	F	7m. 3842
W-274	Part Time Pal	G	7m. 3900
W-275	Cat Concerto	E	7m. 3900
W-276	Dr. Jekyll and Mr. Mouse	G	7m. 3947

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

	VistaVision Visits Spain	E	18m. 4532

SPECIALS
(Eastman Color)

B20-1	(July) Carnival in Quebec	E	16m. 4731
B20-2	(Aug.) Boats 'A' Poppin	E	18m. 4731

ONE REEL
CASPER CARTOONS
(Technicolor)

B18-1	(Jan.) Doing What's Fright	F	6m. 4580
B18-2	(Mar.) Down To Mirth	G	7m. 4599
B18-3	(June) Not Ghoulty	G	9m. 4631
B18-4	(July) Casper's Birthday Party	G	6m. 4652

THE CAT

C20-1	(Sept.) Top Cat		

HERMAN AND KATNIP

H18-4	(Oct.) Katnip's Big Day	F	7m. 4664

JEEPERS AND CREEPERS

J19-1	(Jan.) The Boss Is Always Right	G	6m. 4684
J19-2	(Mar.) Trouble Date	G	7m. 4747
J19-3	( ) Busy Buddies	G	6m. 4735
J19-4	(Sept.) Scouting For Trouble	F	6m. 4779

NOVELTOONS
(Technicolor)

P18-6	(Nov.) Out of this Whirl	G	7m. 4664
P19-1	(Feb.) Be Mice To Cats	G	6m. 4684
P19-2	( ) Monkey Doodles	G	6m. 4735
P19-3	(May) Silly Science	F	6m. 4764
P19-4	(May) Peck Your Own Home	F	6m. 4764
P19-5	(July) Counter Attack	F	6m. 4764
P19-6	(Aug.) Turning The Fables	F	6m. 4764
P19-7	(Sept.) Fine Feathered Friend	G	7m. 4779
P19-8	(Oct.) Planet Mouseola	G	7m. 4779

MODERN MADCAPS

M19-1	(Jan.) Mike The Masquerader	G	6m. 4684
M19-2	(Feb.) Fiddle-Faddle	G	7m. 4684
M19-3	(Mar.) From Dime to Dime	F	7m. 4727
M19-4	(April) Trigger Treat	G	7m. 4747
M19-5	(June) The Sho Must Go On	G	6m. 4764
M19-6	(July) Electronica	F	6m. 4764
M19-7	(Aug.) Shootin' Stars	G	6m. 4764
M19-8	(Sept.) Disguise The Limit	F	6m. 4764
M20-1	(Oct.) Galaxia	G	7m. 4779

SPORTS ILLUSTRATED
(Color)

D20-1	(July) King of the Keys	G	9m. 4747
D20-2	(Sept.) The Big A	G	10m. 4779
D20-3	(Nov.) A Sport Is Born		

PARAMOUNT REISSUES
CARTOON CHAMPIONS

S20-1	Rail Rodents	G	7m. 3919
S20-2	Robin Rodenthood	G	7m. 3947
S20-3	A Bicep Built For Two	G	7m. 4002
S20-4	Mouse Trapeze	G	7m. 4051
S20-5	Fido Beta Kappa	G	6m. 3857
S20-6	No Ifs, Ands Or Butts	G	7m. 3919
S20-7	Candy Cabaret	F	7m. 3766
S20-8	Oily Bird	F	7m. 3805

20th Century-Fox

ONE REEL
CINEMASCOPE
MOVIETONE ADVENTURES
(Color)

7912	(Aug.) Impressions Of Moscow	G	9m. 4664
7001	(Jan.) State 50	G	10m. 4712
7002	(Feb.) Navy Angels	F	8m. 4711
7003	(Mar.) Sam Snead Shows You How	F	9m. 4764
7004	(Mar.) Assignment Japan	G	9m. 4779
7005	(May) Jibs and Spinnakers	G	9m. 4779
7006	(June) Assignment Philippines	G	9m. 4779
7007	( ) Exercise Little Bear	G	9m. 4779
7008	(Sept.) Sampans To Safety		
7009	(Oct.) Asignment Thailand		
7010	(Nov.) Underwater Demolition Team		

TWO REEL
CINEMASCOPE SPECIALS

7971	(Oct.) Assignment South Pacific	G	17m. 4680
7972	(Nov.) Assignment New Zealand	G	15m. 4680

SPECIAL

7051	(Apr.) Her Royal Highness	G	10m. 4779
7054	(July) Tiger In The Tea	G	10m. 4779
7055	(Nov.) Call Of The Holy Land	E	18m. 4779

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5911	(Nov.) Outer Space Visitors	F	6m. 4648
5912	(Dec.) The Leaky Faucet	F	6m. 4663
5001	(Jan.) Hide And Go Sidney	F	6m. 4684
5002	(Feb.) Misunderstood Giant	F	6m. 4684
5003	(Mar.) Foofle's Picnic	F	6m. 4684
5004	(April) The Famous Ride	F	6m. 4735
5005	(May) Tusk Tusk	F	6m. 4779
5006	(June) Hearts And Glowers	F	6m. 4779
5007	(July) The Wayward Hat		
5008	(Aug.) The Littlest Bully		
5009	(Sept.) Two Ton Baby Sitter		
5010	(Oct.) Tin Pan Alley Cat		

ALL PURPOSE TECHNICOLOR CARTOONS

5021	(Jan.) Thousand Smile Check-Up	F	6m. 4704
5022	(Mar.) Tiger King	G	6m. 4712
5023	(May) Mint Men	F	6m. 4768
5024	(July) Trapeze Please		
5025	(Oct) Deep Sea Doodle		

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5031	How To Relax		
5032	The Helpless Hippo		
5033	Nonsense Newsreel		

Universal-International

TWO REEL
SPECIALS IN COLOR

4001	( ) The Boy Who Owned A Melephant	G	19m. 4652
4002	(Nov.) Majestic Island (CS)	G	18m. 4680
4003	(Mar.) Pacific Paradise	G	18m. 4727

ONE REEL
SPECIAL

	Twenty-Five Years Ago Today	G	17½m. 4731

COLOR PARADES (8)

4071	(Nov.) The Irish In Me	E	9m. 4664
4072	(Dec.) Honorable Myrtle	E	9m. 4676
4073	(Jan.) Fragrant Harbor	G	9m. 4676
4074	(Mar.) Hi Colorado (CS)	G	10m. 4683
4075	( ) Ageless Artistry	F	9m. 4732
4076	(June) Golden Peninsula	G	9m. 4779
4077	(July) Tahiti Nui		
4078	(Aug.) Alaskan Adventure		

WALTER LANTZ COLOR CARTUNES (13)

3922	(Oct.) Romp In A Swamp	G	6m. 4652
3923	(Sept.) Space Mouse	G	6m. 4652
4011	(Nov.) Kiddie League	G	6m. 4664
4012	(Dec.) Mouse Trapped	F	6m. 4676
4013	(Jan.) Billion-Dollar Boner	G	6m. 4727
4014	(Feb.) Witty Kitty	F	6m. 4728
4015	(Mar.) Pistol Packin' Woodpecker	G	6m. 4731
4016	(Mar.) Heap Big Hepcat	G	6m. 4731
4017	(April) Ballyhooey	G	6m. 4731
4018	(May) How to Stuff A Woodpecker	F	6m. 4735
4019	(June) Bats In The Belfry	G	6m. 4768
4020	(July) Woody's Ozark Lark	G	6m. 4768
4021	(Aug.) Fished Hooked		
4022	(Sept.) Freeloading Feline	F	6m. 4768
4023	(Oct.) Hunger Strife	F	6m. 4779

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

4131	Helter Skelter	G	6m. 3894
4132	Witch Crafty	F	6m. 3926
4133	Private Eye Pooch	G	6m. 3947
4134	Bedtime Bedlam	G	6m. 3973
4135	Square Shootin' Square	G	6m. 4009
4136	Bunco Busters	G	6m. 4042

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

7724	(Feb.) Horse Hare	G	7m. 4727
7725	(April) Person To Bunny	G	7m. 4728
7726	(June) Rabbit's Feat	F	7m. 4735
8721	(Sept.) From Hare To Heir		
8722	(Dec.) Lighter Than Hare		

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

7705	(Jan.) Fastest With The Mostest	F	7m. 4684
7706	(Jan.) West Of The Pecos	F	7m. 4684
7707	(Feb.) Wild, Wild World	F	7m. 4684
7708	(Mar.) Goldimouse and The Three Cats	G	6m. 4727
7709	(April) Who Scent You	G	6m. 4728
7710	(May) Hyde and Go Tweet	G	6m. 4764
7711	(June) Crockett-Doodle-Do	G	6m. 4735
7712	(June) Mouse And Garden	G	6m. 4764
7713	(July) Ready Wollen And Able	G	6m. 4764
7714	(Aug.) Mouse Follies	F	6m. 4764
8701	(Sept.) The Dixie Fryer		
8702	(Oct.) Hopalong Casualty		
8703	(Oct.) Trip For Tat		
8704	(Nov.) Doggone People		
8705	(Dec.) High Note		

SPECIAL
(CinemasScope, Technicolor)

	Israel	E	32m. 4676

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

8301	Room And Bird	G	7m. 3080
8302	Cracked Quack	G	7m. 3357
8303	His Hare Raising Tale	F	7m. 3129
8304	Gift Wrapped	G	7m. 3243
8305	Little Beau Pepe	G	7m. 3266
8306	Tweet Tweet Tweety	G	7m. 3194

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001	Jungle Terror	E	20m. 2753
7002	Danger Is My Business	E	20m. 2830
7003	Snow Carnival		
8001	(Oct.) Enchanted Islands		

ONE REEL

7501	Royal Duck Short	F	10m. 2601
7502	Dare Devils On Wheels	G	10m. 2668
7503	Happy Holidays	F	9m. 2769
7504	Jungle Man Killers	E	10m. 2474
7505	Hunting The Fox	F	10m. 2725
7506	That's Bully	G	9m. 2799
8501	Riviera Days		

Miscellaneous

Berlin, Germany's Capital (Casino)	G	16m. 4711
Black Cat, The (EC) (Continental)	E	22m. 4699
Day Of The Painter (EC) (Kingsley-Int.)	E	15m. 4779
Glass (TC) (Arthur)	E	8m. 4731
How Difficult To Be An Adult (Casino)	G	14m. 4712
The Interview (Kingsley-Int.)	E	5m. 4779
Japan (CS, C) (Buena Vista)	E	28m. 4778
Moonbird (C) (Harrison)	G	9m. 4699
Petra, The Red Rose City (C) (Casino)	G	11m. 4712
Pull My Daisy (D'Antonio)	F	27m. 4778
Rhapsody Of Steel (TC) (Jam Handy)	G	23m. 4711
The Violinist (EC) (Kingsley-Int.)	E	7m. 4779

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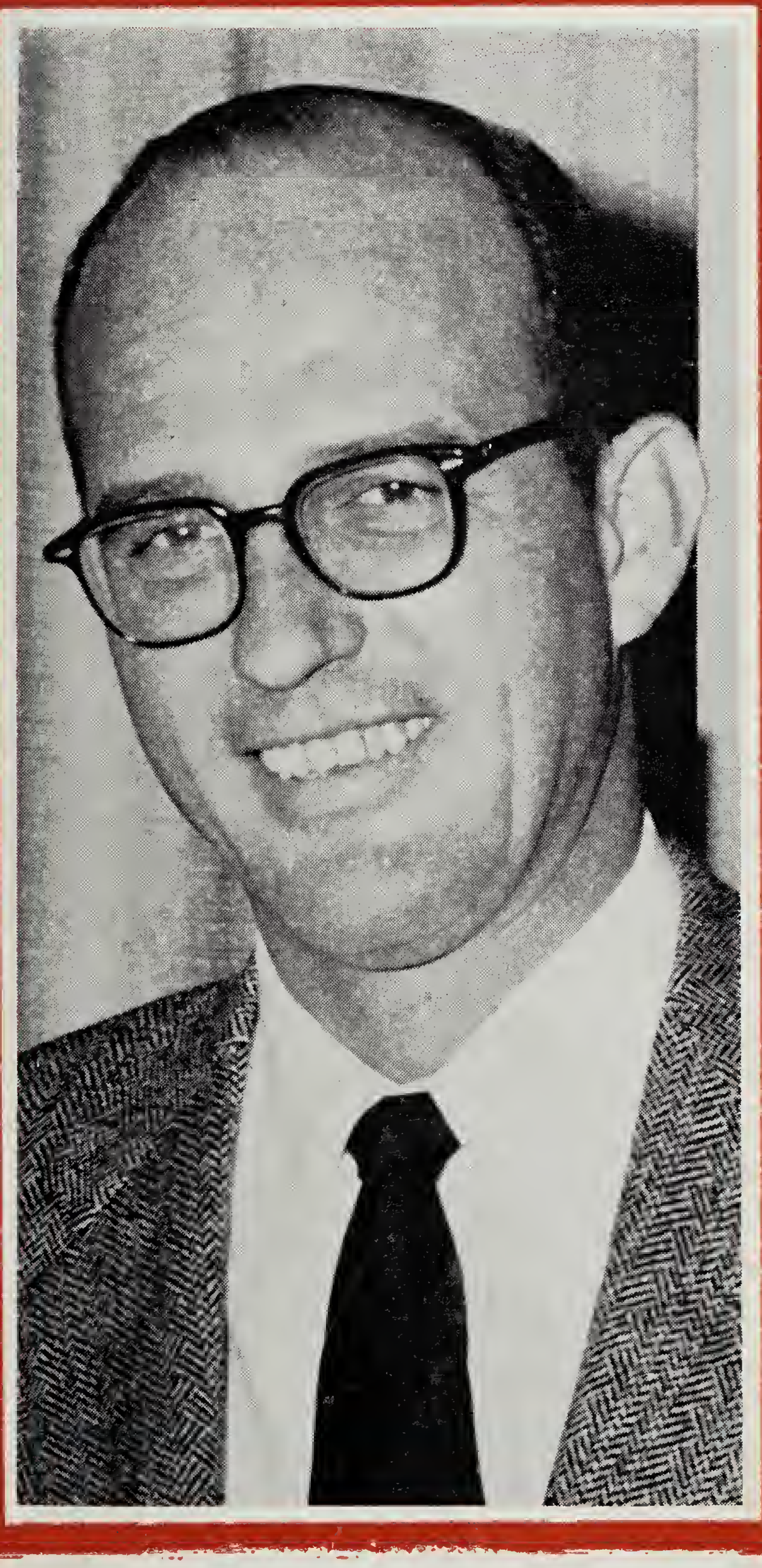
Founded in 1933 by
CHARLES E. "Chick" LEWIS

JANUARY 25, 1961 Volume 65 Number 8

IN THREE SECTIONS • THIS IS SECTION ONE



Fine, London Head Strife-Torn Allied

(See Page 7)

House To Renew Fight On Obscenity

(See Page 12)

E. D. Martin, president, Martin Theatres of Georgia, and former president of Theatre Owners of America, recently demonstrated his faith in the future of the industry by adding to his circuit the 45 theatres formerly operated by Crescent Amusement Company, Nashville, Tenn. Martin operates the circuit with his brother, Roy, Jr.

Do "Good" People Want "Good" Films?

. . . see *editorial—page 5*

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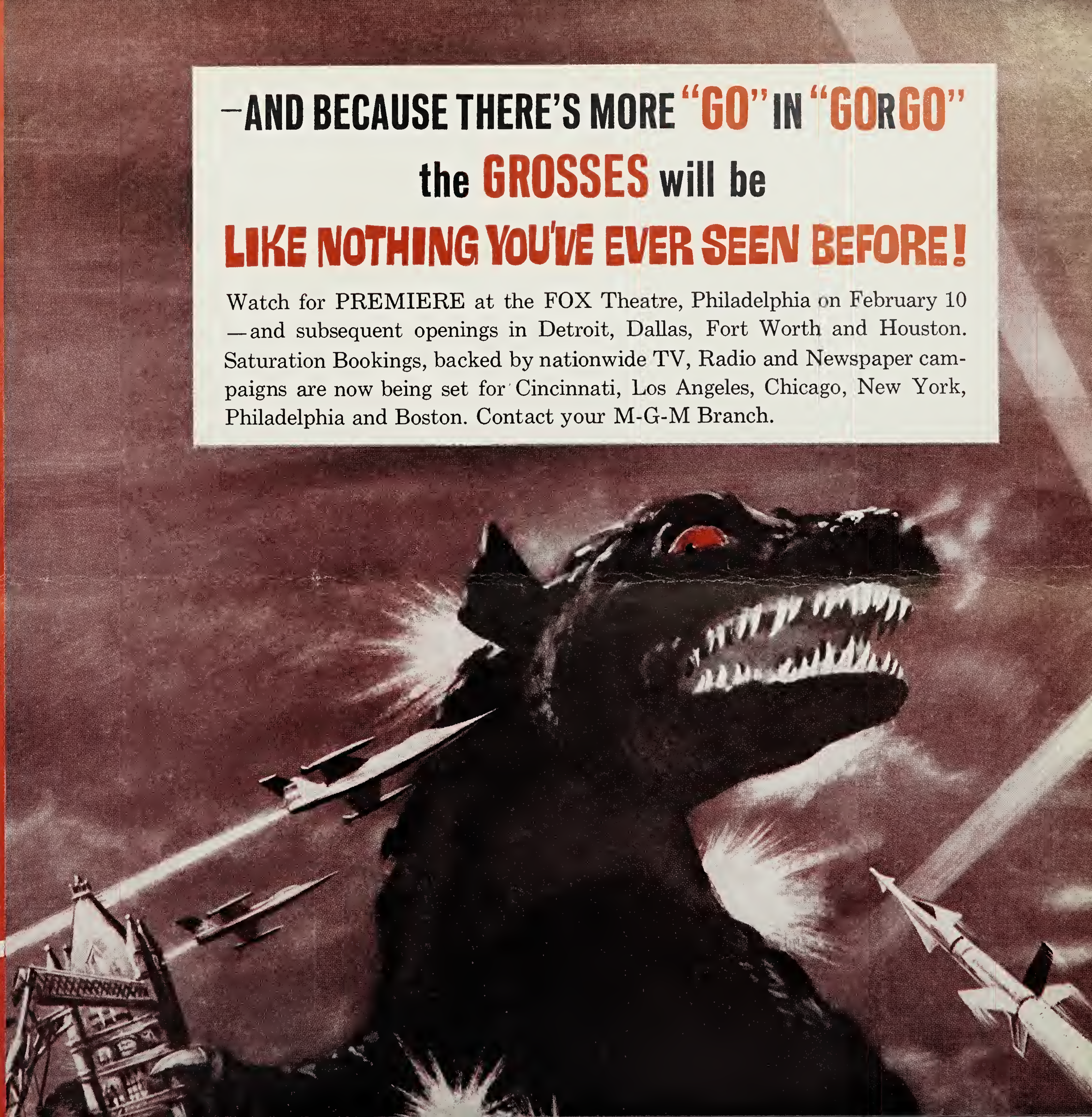

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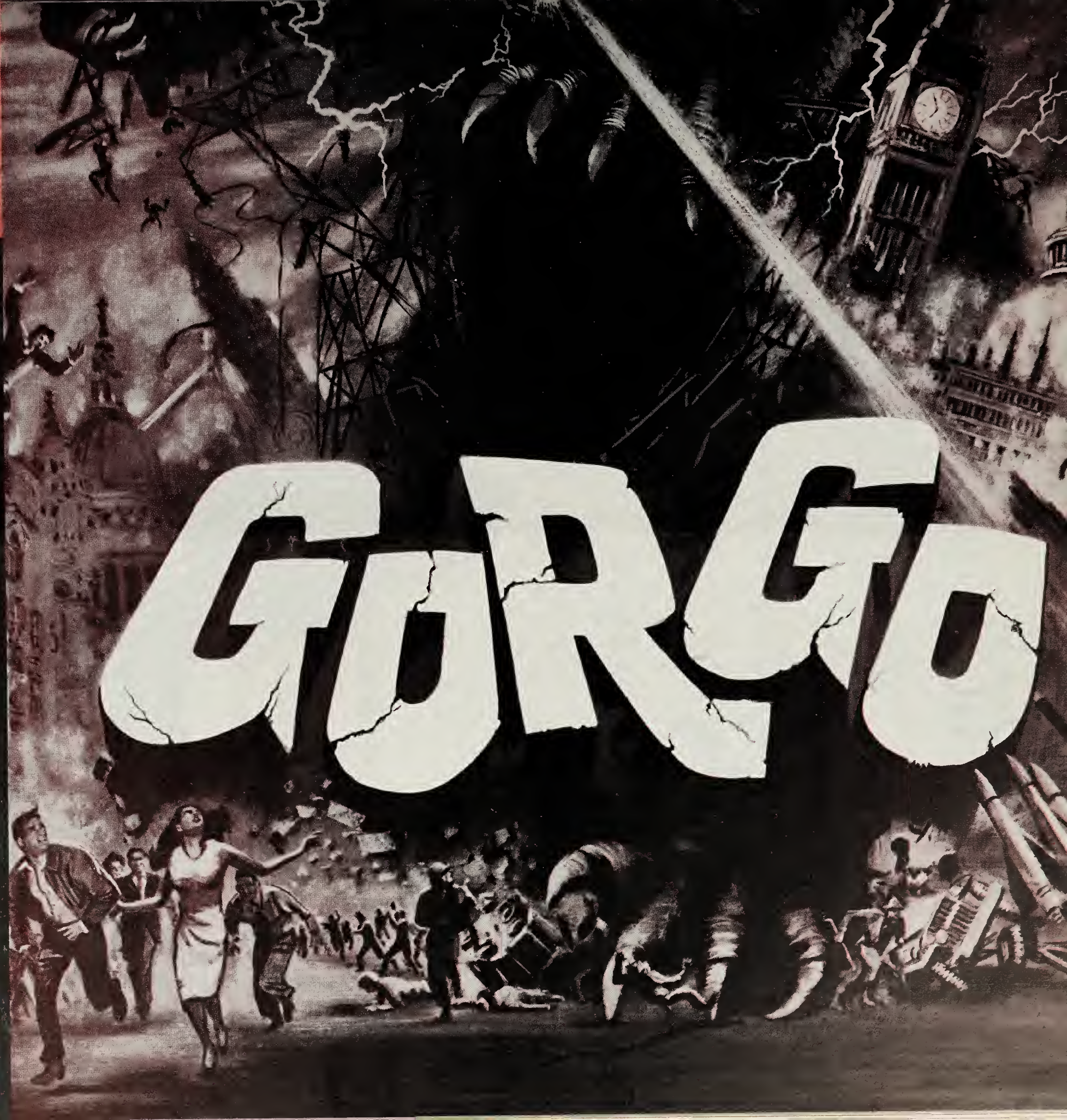

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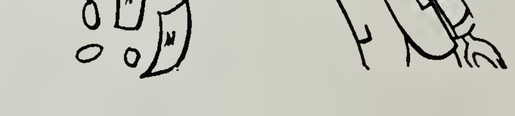

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MOTION PICTURE EXHIBITOR Plus... SHOWMEN'S TRADE REVIEW

Volume 65 • No. 8

JANUARY 25, 1961

DO "GOOD" PEOPLE WANT "GOOD" FILMS?

A good man fights that which is evil and supports that which is good. If he does one without doing the other, he is only half a man.

It seems that all too often, the Catholic Legion of Decency is only half an organization. The Legion and its followers have always been quick to declaim against producers and exhibitors who make and show questionable films. No right-thinking individual will quarrel with this effort to clean the screen of smut. We have complimented the Legion's work on many occasions, and still do. On occasion, we may disagree with them in specific cases, but all will agree that filth has no place in motion pictures theatres.

Even the Legion, however, will be forced to admit that the entire industry can not be blanketed with guilt. To tell us where we are wrong without offering us equally vigorous commendation and support when we are right is being unfair.

It is easy to criticise the bad film. All too often, of course, this leads to a situation where an undeserved amount of attention is focussed on it, and a piece of tripe which would have quietly died if left to its own fate is artificially kept alive by fast-buck operators and sensation-seekers.

But what of the many fine films with real family appeal? Shouldn't they be saved, if possible, from being ignored at the boxoffice by the "good" people of the community? Groups like the Legion and others concerned with moral content of motion pictures have a positive duty to perform that is every bit as important as their negative duty. Frankly, this is where they fall down on their job.

Many theatremen make it a policy to pass up all films that don't win Legion approval. In doing so, they are often passing up proven high-grossers. They are entitled to all the help the moralists can give. Or is it simply a matter of the "good" folk not going to the movies at all. If that is the case, then their criticism of questionable film fare makes little sense. The moral critic has a dual responsibility. If he would destroy the audience for the bad film, he should build it for the good. If he wants to remain fair.

It is a narrow viewpoint that has time to consider only the salacious.

Along with the increasing attention paid to current film content by such groups as the Legion comes an increase in local efforts to censor films and film ads.

The dangers inherent in such censorship can't be overstated. The following stories are true and, we believe, make a valid point:

The pressbook for Universal's "THE GRASS IS GREENER" carried an ad which was used without change in the highly respected New York Times and hundreds of other papers throughout the land. The copy read, "THE TROUBLE WITH HOUSE PARTIES IS . . . YOU NEVER CAN TELL WHICH PARTIES WILL END UP PLAYING HOUSE." We happen to think it is clever, since it is advertising a comedy. Some may disagree. Certainly, all will admit that it shouldn't incite a reasonable mind to rape or riot. Yet one town where there is no opposition paper saw the copy changed by the local editor. The exhibitor wasn't even notified that his copy had been altered.

Recently, we saw an ad on UA's "EXODUS" in a Maryland Catholic paper. In Philadelphia, however, the well-edited Catholic Standard and Times refused to carry an advertisement on the same film because of its A-3 classification (morally unobjectionable for adults). This despite the fact that the ad dealt with benefit performances for the picture to aid such groups as Boy Scouts, various hospitals, and other causes including Villanova College, local Catholic-operated institution.

The governor of a great state was approached by industry spokesmen seeking to fight a proposed censorship ordinance that was clearly unconstitutional in the opinion of a group of objective lawyers. His reply was that a prominent member of the Catholic Church had to be satisfied, and only a censorship bill could do that. The same governor appointed two Catholics and one non-Catholic to the censor board, and the courts threw the whole thing out the first time it was tested.

In each case, pressure was misdirected. Private interests were being served and the general public ignored. A negative approach resulted in chaos and confusion.

So we say again, let the moralists think more on what is good in the world of film entertaiment. For every theatre they empty with their condemnation, let them fill one with their support.

Then they will find that their recommendations have greater significance than ever, and have fostered a real increase in "good" motion pictures.

That's the way it should be.

AN ASSIST FOR THE PROGRAM

The increasing number of extra long features hitting the market recently makes ever more apparent the value of short subjects to theatre operation. Many exhibitors tell us that features are becoming too long. In any event, there seems to be no lessening of the trend, and proper theatre programming is more a necessity now than ever before.

Recently, we caught a Paramount Sports Illustrated reel titled "A SPORT IS BORN." It was in vivid color and proved to be a most unusual and interesting subject. The daredevils whose audience-pleasing adventures have to be seen to be believed have founded a new sport, parachute jumping.

We don't hesitate to recommend it to audiences in all theatres. Whatever their entertainment tastes, they'll like it. It's shorts like this that will assist exhibitors no end in putting together the kind of shows that longer features demand.

So don't ignore them.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

A six-pound, 14-ounce son was born to **Mr. and Mrs. Robert Weston**, Rye, N. Y. The father is the advertising manager of Embassy Pictures Corporation, New York City.

Obituaries

James DeLucia, former part-owner and manager, Dreamland, New Haven, Conn., died recently. He retired from active exhibition 15 years ago.

Harry "Zippie" I. Goldman, pioneer in the industry in Boston, former exchange manager and representative of Louis B. Mayer enterprises in Boston, died of a heart attack at Beth Israel Hospital. He was a charter member of the Variety Club of Boston. Surviving are his wife and a brother.

Sam Katz, 69, veteran motion picture showman in Chicago, died recently at his Beverly Hills, Cal., office. He was one of the first motion picture chain owners in America. He helped form the Amalgamated Theatre Corporation and in 1914 built the Central Park Theatre, Chicago. From this beginning grew Chicago's huge Balaban and Katz chain of theatres. Katz then became president, Publix Theatres Corporation in 1927. In 1931, Publix merged with Paramount Pictures, when Katz, together with **John Hertz** purchased the Paramount holdings of **William Wrigley, Sr.** In 1932, he resigned as vice-president of Paramount-Publix Corporation. In 1935, he went to Hollywood and was a vice-president at different times of Paramount studios and of MGM, and board chairman of Stanley Kramer Corporation. He is survived by his wife, an adopted son, and two sisters.

Joseph Kaufman, 49, veteran circuit operator and film producer, died in New York City while enroute to London, where he had contracted to produce 10 films for the Rank Organization. He entered production with Allied Artists in 1944 and formed his own company in 1949. He is survived by his widow, the former **Doris Daniels**.

George M. Krupa, 88, former owner of the Capitol and Hamilton, Lancaster, Pa., died at St. Anne's Home Columbia, Pa., after being a guest there five weeks. He started his first theatre in Lancaster in 1906. He is survived by nine children.

J. Real Neth 72, pioneer in the motion picture theatre business in Columbus, Ohio, for decades, died in Mt. Carmel Hospital. He had been in failing health for months. In 1958, after 56 years in the business, he sold his chain of theatres in Columbus and planned with his wife to visit California and Hawaii.

Athan George Prakas, 66, former owner, Rivoli, Bridgeport, Conn., died recently. He had operated the theatre for 47 years retiring in 1956. **George Christ**, his son-in-law, now operates the theatre.

Samuel A. Wright, Jr., 42, co-owner of three motion pictures in the New Orleans area, died of a heart attack recently. He also operated a buying and booking agency and was formerly a sales representative for MGM and office manager for M. A. Connett Theatres. Survivors include his wife, two sons, and a daughter.

A Two Way Street

I'd like to call your attention to the National Screen Service ad on the outside back cover of this issue. It is one of the best and most constructive ads I've seen in many a moon.

Take a bow, Herman Robbins and staff, for reminding theatremen everywhere that consideration for the other fellow is a prime requisite in any business. Service is indeed a two-way street.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 23

Producers, Ad Men, Exhib Committee Set

NEW YORK—Representatives of production, exhibition and advertising who have agreed to work together on problems of mutual interest, named the personnel of their new permanent Advertising Coordinating Committee.

Walter Mirisch, president, Screen Producers Guild; Martin Davis, chairman, Motion Picture Association of America Advertising and Publicity Directors' Committee; and Albert M. Pickus, president, Theatre Owners of America, appointed 15 men to serve on the precedent-making Committee.

Serving for the Screen Producers Guild will be Arthur Hornblow, Jr., Jerry Bresler, and Ross Hunter, with Mirisch ex-officio.

Serving for the Advertising Directors will be Charles Levy, Richard Lederer, Taylor Mills, David Lipton, and Clark Ramsey, with Davis ex-officio.

Serving for TOA will be George G. Kerasotes, Robert W. Selig, E. D. Martin, and Walter Reade, Jr., with Pickus ex-officio.

Topics high on the agenda will be the study of film advertising credit requirements, and means of obtaining greater exhibitor acceptance of film company innovations.

BROADWAY GROSSES

Snow, Rail Tieup Hurt

NEW YORK—Grosses over the weekend in the Broadway first-runs were affected considerably by the snow storm and the railroad tieup.

"MARRIAGE-GO-ROUND" (20th-Fox). Paramount claimed $25,000 for the third week.

"WHERE THE BOYS ARE" (MGM). Radio City Music Hall did $80,000 from Thursday through Sunday, with the opening session sure to top $125,000. Stage show.

"BUTTERFIELD 8" (MGM). Capitol reported $16,000 for the 10th week.

"BEN-HUR" (MGM). Loew's State announced that the 62nd week tallied $25,500.

"EXODUS" (UA). Warner was still absolute capacity with $60,000 for the sixth week of road show engagement.

"SPARTACUS" (U-I). DeMille totaled $20,500 for the 16th week of road show engagement.

"THE YOUNG ONE" (Valiant). The Victoria claimed $14,500 for the opening week.

"THE GRASS IS GREENER" (U-I). Astor reported $20,000 for the fifth session.

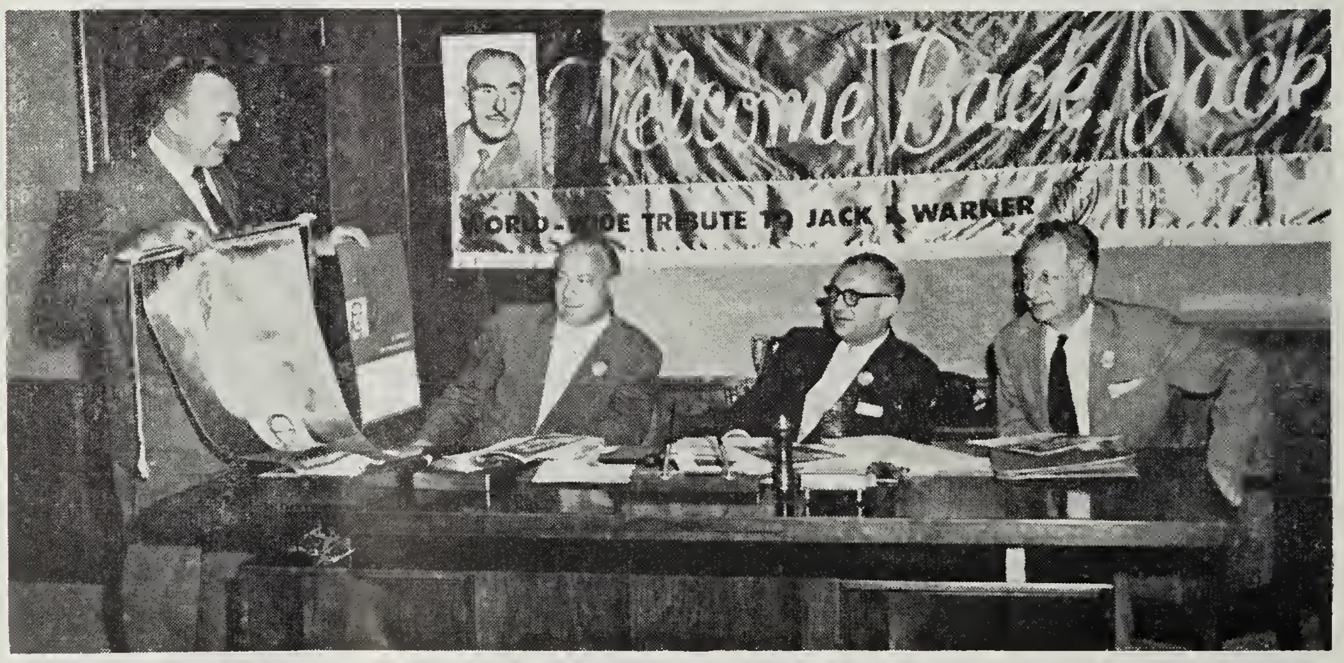
"3 WORLDS OF GULLIVER" (Col.). Forum stated that the sixth week would reach $14,000.

"PEPE" (Col.). Criterion announced the fifth week of road show engagement as $33,350.

"THE ALAMO" (UA). Rivoli claimed the 13th week of road show engagement as $18,000.

Schwartz Quits RKO Circuit

NEW YORK—Albert A. List, chairman of the board and president, Glen Alden Corporation, announced that Sol A. Schwartz, president, RKO Theatres, had resigned effective in March. Schwartz had been president since 1950 and with the circuit since 1922. He was recently named chairman of the American Congress Of Exhibitors.


Welcome Back Jack
WORLD-WIDE TRIBUTE TO JACK L. WARNER

Seen at a recent conference at the Warner Brothers studio, "Drive Captain" Bernard R. Goodman shows one of the banners to be displayed in Warners sales offices during the current "Welcome Back, Jack!" sales drive to campaign co-sponsors Charles Boasberg, general sales manager; Benjamin J. Kalmenson, executive vice-president; and Wolfe Cohen, Warners International president. The world-wide drive, first to honor Jack L. Warner, will feature a Warner Week, Feb. 22-28, at which time all theatres are expected to play a Warners feature or short subject.

Fine Heads Strife-Torn National Allied

Mich.'s London Named New Executive Director; Myrick Urges Dissolution, Formation Of New Group

MILWAUKEE—At a meeting of the National Allied board of directors, Marshall H. Fine, president, Independent Theatre Owners of Ohio, was named new head of the Allied States Association of Motion Picture Exhibitors succeeding the late Jack Kirsch.

Milton H. London, president, Allied Theatres of Michigan, was appointed to the newly created post of executive director, and he will establish administration offices of the association in Detroit, where he maintains headquarters.

Ben Marcus, who had been filling in as president pending the naming of a successor to Kirsch, will continue as board chairman. Harry Hendel remains as treasurer and Richard Lochry as secretary.

The board elected George Stern, head, Allied Motion Picture Theatre Owners of Western Pennsylvania, to a regional vice-presidency. Other regional vice-presidents are Edward E. Johnson, of Wisconsin Allied; and James L. Whittle, of the Maryland unit.

Fine and London had been regional vice-presidents and both are on the executive committee of COMPO.

The board passed a resolution expressing sympathy to Kirsch's family and recommending that exhibitors contribute to the LaRabida Sanatarium memorial established in Chicago in memory of the group's late head.

The board "accepted and confirmed with a profound expression of gratitude" for "his years of unflagging service," the request of Abram F. Myers that his long association with the group be terminated on Aug. 31 of this year.

The widening of the rift in the Allied group was confirmed when Al Myrick, former president, Allied States, and chairman of the board of Allied Independent Theatre Owners of Iowa, Nebraska, and South Dakota, called for a dissolution of the national organization. He said an end should be put to Allied States because it "no longer represents the thousands of independent exhibitors of America as intended" and because "its good name and reputation" are being exploited for "the special benefit of a few buying and booking combines."

Myrick, a Lake Park, Ia., exhibitor, disclosed that he "is recommending" to the board of directors of the Iowa-Nebraska-South Dakota unit that "they press for dissolving Allied States Association and the forming of a new national association to represent the independent exhibitors of America."

Trueman T. Rembusch, former president of the organization, who currently is alternate national secretary of Allied Theatre Owners of Indiana, stated that sentiment for the disbanding of the national organization and the forming of a new one to represent the country's independent exhibitors is rife among the members of the board of his unit. He said that the board of Allied of Indiana has been summoned to a meeting scheduled for this week to take formal action on the issue of disbanding Allied States and establishing a new exhibitor group. Richard Lochry, president of this group, stated that "internal differences have reached a point where solution and harmony within the national ranks as now organized seem pretty much impossible."

Rembusch also charged that the meeting of the Allied States Board which named Fine as president and London as executive director was "illegal" because "it did not have a proper quorum." His unit did not send a representative to the meeting.

Besides Indiana, the units which abstained from sending spokesmen to the board session were Kentucky, Iowa-Nebraska-South Dakota, Rocky Mountain, North Central, and Mid-South.

Fine characterized the Myrick charges as "ridiculous" and said that Myrick "knows that Allied represents all the independent exhibitors, and knows very well that the board is comprised mainly of men with no association whatever with booking or buying combines." He flatly denied that there was no quorum at the board meeting.

Ben Marcus, board chairman of Allied States, stated that those units which do not approve of "the present administration as set up at the meeting of the directors" enjoy autonomy, which gives them the right "to withdraw from National Allied and form any kind of an organization that might suit them."

Marcus insisted that, in his opinion, "Allied States as constituted today does represent the interests of the independent theatres of America and will continue to do so more vigorously and effectively than ever before."

He insisted that "all units represented were properly accredited by a credentials committee specifically appointed before any delegate was seated at the board meeting."

London, the new Allied executive director, stated that the new program "is certain to make National Allied invaluable to every independent exhibitor." He listed as among the many activities which will be immediately undertaken the prompt exchange of information among exhibitors with a network of communication to be established and a National Allied bulletin published; a program of public relations; strengthening of Allied

(Continued on page 13)

Universal To Distribute Pathe-America Releases

NEW YORK—Universal Pictures Company, Inc., and Pathe-America Distributing Company have concluded an agreement under which Universal will handle the physical distribution and print inspection of Pathe-America releases in the United States, it was announced jointly by Budd Rogers, president of Pathe-America, and Henry H. "Hi" Martin, vice-president and general sales manager of Universal.

In announcing the arrangement, Rogers pointed out that this servicing of the prints of Pathe-America product through Universal's exchanges affords exhibitors and Pathe-America of prompt and efficient service and represents another step in developing the progress and distribution plans of Pathe-America.

The first picture to be handled under this agreement, according to Martin and Rogers, will be "The Deadly Companions," starring Maureen O'Hara, which is now in production and is scheduled to be available for an April-May release.

Col. Stockholders Okay Stock Option Plan

NEW YORK—The annual meeting of the stockholders of Columbia Pictures Corporation was held in the company's office at 711 Fifth Avenue, with president A. Schneider presiding. More than 90 per cent of the stockholders were either present or represented by proxy.

All of the management nominees for the board of directors, who also comprised the previous board, were reelected to serve until the next stockholders' meeting. The board is comprised of Schneider, Leo M. Blancke, A. Montague, Donald S. Stralem, Alfred Hart, Abraham M. Sonnabend, Mendel B. Silberberg, Leo Jaffe, and Samuel J. Briskin.

The stockholders ratified a new employment contract for Schneider that covers the seven years starting Nov. 15, 1960, and which includes stock options from Columbia Pictures and its television subsidiary, Screen Gems, Inc.

The stockholders also ratified the granting of stock options to officers of the corporation and its subsidiaries, including William Dozier Mo Rothman, Rube Jackter, and Jonas Rosenfield, Jr.

The board reelected the following officers of the corporation:

A. Schneider, president; A. Montague, executive vice-president; Leo Jaffe, first vice-president and treasurer; Samuel J. Briskin, vice-president in charge of West Coast activities; Louis J. Barbano, financial vice-president; Paul N. Lazarus, Jr., Rube Jackter, Irving Briskin, M. J. Frankovich, Mo Rothman, Gordon Stulberg, and Jonas Rosenfield, Jr., vice-presidents; Charles Schwartz, secretary; Bernard Birnbaum, assistant secretary and assistant treasurer; Hervey S. Shaw, S. H. Malamed and Bernard E. Zeeman, assistant treasurers; Duncan G. Cassell, assistant secretary, Arthur Levy, controller; and Leonard Ernst, assistant controller.

Also named as an officer of the corporation was Harold S. Klein, who was elected assistant secretary. Klein is assistant resident counsel of Columbia and has been with the company's legal department since 1952.

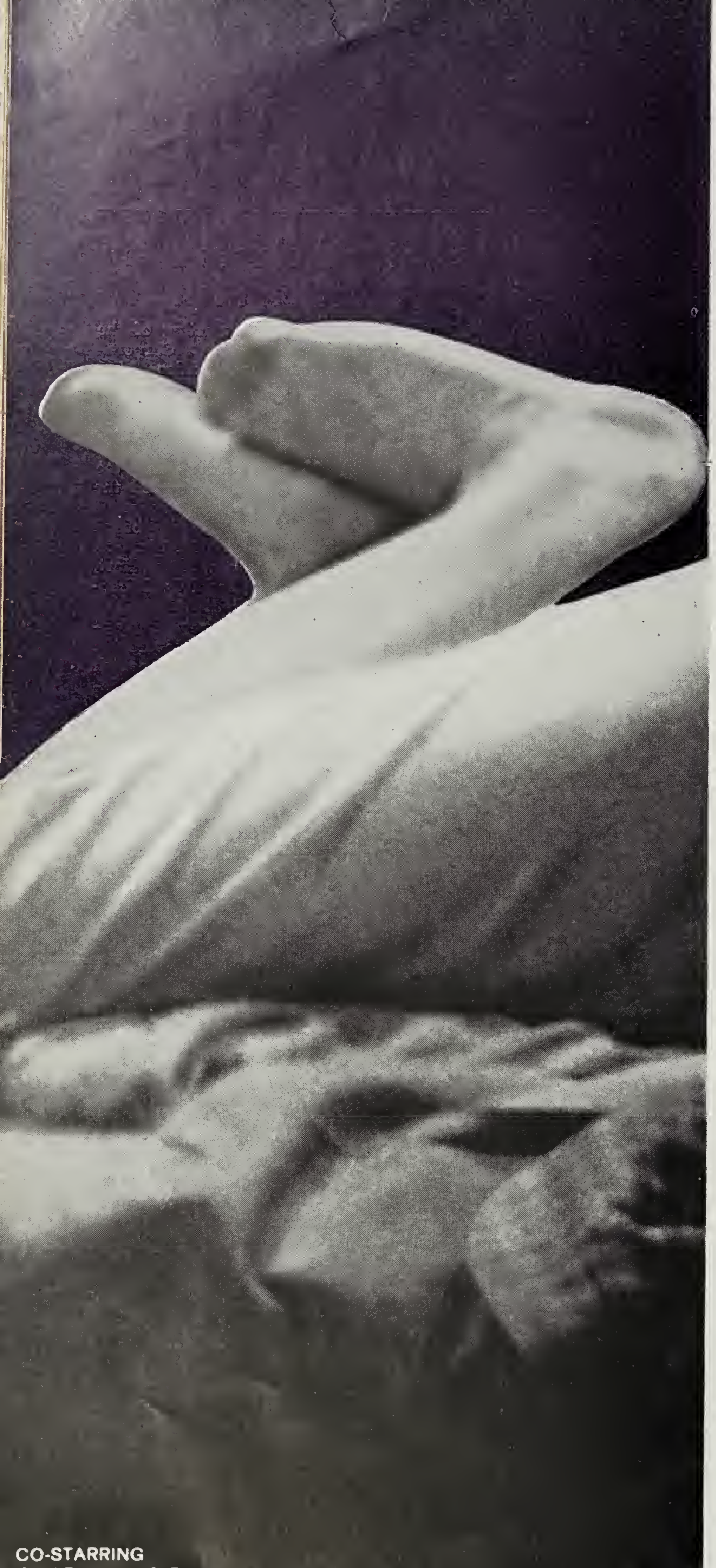
The board declared the regular quarterly dividend of $1.06¼ on the $4.25 cumulative preferred stock of the company, payable Feb. 15 to stockholders of record Feb. 1.

Official Buys Para. Newsreels

NEW YORK—Official Films, Inc., largest independent distributor of films for television, has acquired exclusive world rights to the use of Paramount Pictures extensive newsreel library, it was announced jointly by the two companies.

The agreement, which is for seven and one-half years with options for additional periods of time, marks the first time that a major newsreel library has been assigned to exclusive TV use, according to Seymour Reed, president of Official Films.

Paramount's newsreel library contains more than 10,000,000 feet of film, providing pictorial world history for the years 1928 through 1958. Official will use the films for one hour and half-hour documentaries and special programs for television and for the sale of stock footage.



CO-STARRING

CLIFF ROBERTSON · CHARLIE RUGGLES

NORMA CRANE · WITH JEROME COWAN · GALE GORDON

DIRECTED BY
JOSEPH ANTHONY

SCREENPLAY BY
EDMUND BELOIN & MAURICE RICHLIN
& SIDNEY SHELDON

Based on a Story by Margit Veszi and a Play by Owen Elford

NOW **HAL WALLIS**

showman-producers –
most fabulous comed

DEAN

and SHIRLEY

ALL
NIGHT'S

...and Paramou

IT WILL BE
FOR EA

ALL IN A NIGHT'S WORK is nice work – and you

ne of Hollywood's finest
rings you the freshest,
f the year- *and the funniest by far!*

MARTIN

s the girl-chasing millionaire . . .

MACLAINE

s the well-chased working-girl . . .

IN A
WORK

TECHNICOLOR®

nnounces NOW

ALL YOURS
STER!

t it — but move fast — call PARAMOUNT NOW!

New Paramount Press Book Unveiled To Promote Ambitious Product Slate

HOLLYWOOD—The revolutionary new "Paramount Press Book and Merchandising Manual" was unveiled at a studio press conference conducted by Martin Davis, director of advertising, publicity, and exploitation.

The new press book, which has been under development for more than a year, was describd by Davis as "dramatic evidence of Paramount's intention to exercise the greatest ingenuity, creativeness, and imagination in the merchandising of the most ambitious array of product in the company's history." The "Paramount Press Book and Merchandising Manual" will be followed in format and design with each of the company's forthcoming releases, starting with Ray Stark's "The World of Suzie Wong."

Assisted by Joseph Gould, advertising manager, Davis presented a page-by-page analysis of the new press book, highlights of which follow:

A complete Newspaper Publicity Campaign, contained in a special pocket attached to the inside front cover of the press book, and featuring all types of stories and features. This material is all processed in newspaper copy form and is immediately removable from the pocket for local press planting by the exhibitor.

A completely visualized presentation of advertising campaigns for situations varying in size from the largest to the smallest. Ads featured in these campaigns are reproduced full size in a special fold-out section. A guide to each campaign lists ad lineages, suggested dates for ad placements, and information concerning supplementary and holdover ads, radio and TV spot announcements, etc.

A full page of photo layouts and scene mats, many of which can be used in conjunction with stories featured in the Newspaper Publicity Campaign.

Separate departmentalized pages for lobby and poster displays; pre-opening materials including teaser trailers, stills, and heralds; the advance publicity campaign; and promotional tie-ups.

Detachable order blanks addressed to Paramount's exploitation department and to National Screen Service to facilitate speedy delivery of necessary campaign materials. These blanks are specifically itemized so that exhibitors will not hastily overlook any material that is available to them.

The featuring of story synopsis and credits on the front cover of the press book, to instantly acquaint the exhibitor with the product he will be handling. The composition cover is also printed in the thematic colors of the ad campaign.

Loew's Income Steady

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., announced that for the 12 weeks ended Nov. 24, 1960, constituting the first quarter of the current fiscal year, gross revenues amounted to $9,134,000. After providing for income taxes of $446,000 and depreciation of $662,000, a net income of $366,900, equal to 14 cents per share of common stock was realized.

For the comparable period last year, gross revenues amounted to $9,265,000, and after providing for $470,000 for income taxes and $633,000 for depreciation, a net income of $369,400 equal to 14 cents per share of common stock, was realized.

U-I Business Rises Through Latin America

SAN JUAN, P.R.—President Milton R. Rackmil predicted expanding business in this area and commended delegates to Universal-International's Latin American sales conference here for their results in the past 24 months.

Americao Aboaf, vice-president and foreign general manager, noted that U-I's Latin American business had increased 20 per cent in the past year, with some territories increasing 50 per cent.

Ben M. Cohn, assistant foreign manager, and Aboaf held individual conferences with convention delegates.

New Fox Process For 70mm Developed

NEW YORK—Twentieth Century-Fox has originated an improved motion picture projection process known as "Grandeur 70," it was announced by president Spyros P. Skouras. The 70mm process, developed by 20th-Fox research director Earl Sponable, one of the pioneers in the development of CinemaScope, results from a decompression of the CinemaScope 55 negative and provides for a non-anamorphic process, affording the viewer greater depth perception and clarity.

"The King And I," starring Yul Brynner, in his Academy Award portrayal, and Deborah Kerr, will be the first film exhibited in Grandeur 70, and will debut on Broadway later this year at a theatre to be announced.

Grandeur 70 is compatible with other 70mm processes and encompasses six-track stereophonic sound. Calling it "the entertainment of the future," 20th-Fox executives hailed the process and said it could very well become the hallmark of the motion picture industry in future years.

Heretofore, at certain stages of projection of motion picture film, particles of emulsion in the film become visible resulting in coarse images. Consequently, Sponable and his staff have used a negative having four times the area of regular CinemaScope and developed a lens able to focus images in a print area of twice the width of standard 35mm film.

Barbara Steele, star, American International's "The Pit and The Pendulum," was met at Los Angeles International Airport recently by her pet mountain lion, Tombo. Other travelers gave her and her pet plenty of leash room until they entered a waiting car.

Harling Renews Fight To Outlaw Pay-TV

NEW YORK—The Joint Committee Against Toll TV is again carrying its campaign to outlaw pay TV legislatively to the Halls of Congress.

Philip F. Harling, chairman of the Joint Committee, and chairman of the Theatre Owners of America's Anti-Pay TV Committee, disclosed he had written to every Congressman and Senator who introduced anti-pay TV bills in the 82nd Congress, asking them to reintroduce the bills in the new 83rd Congress.

Harling said he had also written to Rep. Oren Harris of Arkansas, chairman of the House Interstate and Foreign Commerce Committee, from which anti pay TV legislation would emanate, asking him to reintroduce his bills, which died in committee in the last Congress.

"Because we believe you feel as we do, that toll TV is not in the public interest," Harling wrote to Rep. Harris, "we sincerely feel that reintroduction of your Bills would serve the public interest by providing the means which would place in Legislative hands, where it properly belongs, the control over pay TV."

Harris' two bills provided for severely limiting the testing of pay TV, with Congress specifically retaining the right to make the ultimate decision on whether or not pay TV was in the public interest.

Harling disclosed he had written to Senators John Pastore of Rhode Island, William Langer of North Dakota, Strom Thurmond of South Carolina, Thomas J. Dodd of Connecticut, and Everett M. Dirksen of Illinois, asking them to reintroduce their 82nd Session bills in the new Congress.

In the House he made similar requests, he said, to Representatives John D. Dingell of Michigan, Cleveland M. Bailey of West Virginia, Emanuel Celler of New York, and Thomas J. Lane of Massachusetts, in addition to Rep. Harris.

In each letter he pointed out that the 22,000,000 signatures collected last fall on petitions asking Congress to legislatively outlaw toll TV, has been an indication that the public does not want pay TV.

Intercontinental TV Bows

NEW YORK—The formation of Intercontinental Television, Inc., a wholly-owned subsidiary of Continental Distributing, Inc., and an affiliate of the Walter Reade Group, was announced. Officers of the new company are Walter Reade, Jr., chairman of the board; Irving Wormser, president; John Leo, vice-president; and Edwin Gage, Carl Peppercorn, and Sheldon Gunsberg. Leo will also serve as general sales manager of Intercontinental Television, Inc.

In commenting on the new company, Walter Reade, Jr., referred to its formation as a "logical extension of our growth in the entertainment industry beginning 50 years ago with open air arenas and progressing through to today's modern drive-ins. Furthermore, our successful experience as distributors of specialized films has proven to us that there is a large and ever-increasing, discerning audience which appreciates a caliber of entertainment that is not patronizing. Therefore, in gearing Intercontinental Television to this same quality level, we feel that we can make as important a contribution to the TV medium as we have to the motion picture field."

Special AIP Unit Handles Art Films

NEW YORK—Leon Blender, vice-president in charge of sales and distribution for American International Pictures, announced that the company was setting up a special sales department under his supervision of special product designed for the art houses.

Blender stated that AIP's first acquisition for this newly created department would be Peter Roger's comedy, "Beware Of Children." Roger's previous boxoffice successes in the United States were "Carry On Nurse" and "Carry On Sergeant," both produced by Nat Cohen and Stuart Levy's Anglo-Amalgamated Productions.

President James Nicholson reported that an expanded release schedule has been set and the company will now release a total of 20 features in 1961.

Blender further stated that AIP would not be catering to the art house product designed for sensationalism. All product distributed by AIP in this department will bear the Motion Picture Association Code Seal.

"The next six months will bring the strongest line-up of top product our company has had to date," Blender said. "Nadja (Rosemary) Tiller stars in "Portrait Of A Sinner" for release next month. Its world premiere will be held at Marvin Goldman's Ontario, Washington, D.C. This will be followed by "Black Sunday," starring Barbara Steele and John Richardson.

He further stated, "Continuing in our policy of releasing and producing horror classics, we will have 'Two Faces Of Dr. Jekyll' in April, starring Paule Massie and Dawn Addams." In June, AIP will release its most expensive production to date, Jules Verne's "Master Of The World," starring Vincent Price, Charles Bronson and Henry Hull, filmed in Color and Dynamagic under the personal production supervision of James H. Nicholson.

"Konga," produced by Herman Cohen, will be released in March backed by one of the strongest advertising publicity campaigns AIP has budgeted to date. Currently in production is "The Pit And The Pendulum," starring Vincent Price, John Kerr, Barbara Steele, produced and directed by Roger Corman.

Blender concluded his remarks by saying "American International has begun a policy of hiring special publicity unit people to spotlight phases of promotion, and has increased advertising budgets in the belief that the top-quality product about to be released ably abetted by the top advertising-publicity tools available will bring in even better grosses than the very profitable year just completed."

Eichman Forms Ad Firm

NEW YORK—Cy Eichman, advertising executive in the industry for the past 14 years, announced the formation of the Cy Eichman Advertising Service with offices in the RKO Palace Theatre Building.

Eichman, after serving abroad in the Army Engineers, joined Astor Pictures in 1946 as assistant advertising manager, becoming advertising manager in 1947 and director of advertising, publicity and exploitation in 1948. He was also associated with Atlantic Television Corp. and handled public relations for Associated Motion Picture Advertisers.

In 1955, he became eastern TV sales manager of Screencraft Pictures, Inc. from which post he moved to National Screen Service in 1958 as director of advertising and publicity.

Selling "Good" Films Successfully A Challenge, Gerard Tells Industry

NEW YORK—The industry—distribution and exhibition—faces a challenge to sell worthy family film entertainment successfully to the public, in the opinion of Philip Gerard, Universal's eastern advertising and publicity director.

Gerard made this observation in discussing "The Family Film in Today's Market," while he outlined the company's unique promotional campaign on "Tomboy and the Champ," which has its world premiere at Loew's State, Houston, today (Jan. 25), launching more than 500 dates in the Texas territory carrying through into February and March.

Gerard noted that it takes ingenuity and creative merchandising to sell family entertainment and that when this type of film fare is attractively packaged and made available to the audience when the audience is available, they will buy it as readily as raw realism, sophisticated sex, and savage sadism.

"There has been much talk about the tendency of the film public to prefer adult themes and adult fare to wholesome family entertainment and to so-called 'clean' pictures," Gerard observed.

"The public supports all types of film if the film affords satisfying entertainment and fulfills the needs of the audience," he reminded the press representatives. "Today's audience is discriminating and selective. It does not necessarily prefer sex and sophistication to farce and family fun."

Gerard pointed out that the wholesome family pictures sometimes fall short of the anticipated response at the boxoffice because they are not sold as aggressively on the national and local levels.

"When these C for clean pictures are given the all-out sell by all sections of the industry, and are afforded the opportunity to perform with propitious playing time, the results are more frequently more gratifying than any C for condemned film can provide."

In discussing industry and public support for family films, there is a tendency to look for success for these pictures just because they are wholesome, Gerard observed. "A dull picture doesn't deserve an audience whether it's made for children, for the family, or for adults. A picture must be excellent on its own terms and worthy of its audience," he continued.

Noting Universal's past success with the "Ma and Pa Kettle" series; the "Francis" pictures; and other family pictures like "Tammy and the Bachelor" and "The Private War of Major Benson," Gerard predicted that with the aggressive and creative selling campaign which Universal is putting behind "Tomboy and the Champ" the picture has an opportunity to join this group of box office champs.

"What it really comes down to is the quality of the product and the ingenuity of the sell. There is need for both. It just takes more ingenuity to sell a good **good** picture than a good **bad** picture" he concluded.

THE 34TH
VARIETY INTERNATIONAL CONVENTION
MIAMI BEACH FLORIDA
MAKE YOUR RESERVATIONS EARLY!
April 25-29
HELD AT WORLD FAMOUS
FONTAINEBLEAU HOTEL
FUN IN THE SUN
VACATIONLAND OF THE WORLD

Phil Stone, left, chief barker, Tent 28, Variety Club of Ontario, Canada, and George Altman, Tent 28's convention chairman for the 34th Variety International Convention in Miami, Fla., checks a display board heralding the event which was erected at Tent 28's headquarters in the Park Plaza Hotel, Toronto.

Conspiracy Charged In Exhibs Trust Suit

CHARLOTTE—Trial of a $2,225,000 damage suit filed against 12 major Hollywood studios and their subsidiaries by owners of a Rock Hill, S. C., theater, alleging conspiracy to violate the Sherman anti-trust laws, got under way in U. S. District Court here and was expected to continue for some time.

Plaintiffs in the action are Maurice Segal and Abraham Soritz, who operate the Carver, a Negro theatre, and claim they had to wait as much as two years before getting films already shown in other houses in the area.

Testifying as the trial got under way, they said they were required to pay "exhorbitant film rental charges," and that the defendant firms conspired to deny them current pictures.

Defendants are Paramount Pictures, 20th-Fox, Loew's, Inc., Warner Brothers, Columbia Pictures, Republic Pictures, United Artists, Universal Pictures, Monogram Southern Exchanges, Inc., Universal Film Exchanges, Inc., Paramount Pictures Film Distributing Corporation, and Warner Brothers Distributing Corporation. Defendants deny the charges and insist there was no illegal conspiracy.

The suit originally was filed in New York in 1953 but was transferred to Charlotte in 1954 for trial. A number of legal delays have held up action until now.

Wage Law Exemption Seen

WASHINGTON — Representative James Roosevelt, D., California, announced that a proviso exempting motion picture theatres from the new Wage-Hour bill "will definitely be written into the bill."

This bill will have top priority in the new Congress so far as exhibitors are concerned.

Movielab Elects Three

NEW YORK—The election of David E. Winer as director, Frank S. Berman as executive vice-president, and Ted J. Gaski as vice-president in charge of production of Movielab Film Laboratories, Inc., has been announced by Saul Jeffee, president.

T-L Boosts Dividend

NEW YORK—Percival E. Furber, chairman, announced that the board of directors of Trans-Lux Corporation declared a 10 cents per share quarterly dividend to be paid on March 30 to stockholders of record as of March 15. In previous years a single annual dividend had been paid. The declaration amounts to an indicated rate of 40 cents for the year.

House Obscenity Probe To Continue; Rep. Granahan Raps Film Producers

WASHINGTON—Representative Kathryn E. Granahan, D., Pennsylvania, announced that her House Postal Operations subcommittee has every intention of pursuing its probe of "the alarming increase of sex, sadism, violence and perversion" in commercial motion pictures.

"In the face of mounting protests from all levels of public opinion, not only Catholics, and the outraged concern of Congress and state legislatures, I think the short-sighted attitude of the Hollywood producers is, itself, good reason for continuing the probe," she said.

"The producers not only have refused to clean house themselves, but they even have increased their emphasis on objectionable themes. They actually seem to be trying to build up public antipathy for their industry, and at a time—from reports I hear—when they would appear to be needing friends."

Mrs. Granahan said she is still opposed to Federal censorship, but added, "if it can possibly be avoided . . . it is something we would consider only as a last resort."

"It was our hope that the hearings we have been holding during the past two years would jolt the more far-sighted members of the industry into action, and that they would insist on an effective method of handling the problem themselves; but thus far the industry has failed even to take cognizance of the problem. Meanwhile, the minds of children are being poisoned by motion pictures and motion picture advertisements that teem with sex, sadism, perversion, and violence. . . If the industry will not act of its own volition some kind of compulsory measures are inevitable."

The Philadelphia Congresswoman said she had no specific plans as yet, but that when her sub-committee is reorganized "I think we will want to explore, among other things, ways in which the Congress and the Federal Government can cooperate with the States, with communities, and with the public, in finding a solution to the problem. Of course, our subcommittee is concerned with the entire problem of obscene matter aimed at our young people, not movies alone."

Reeves Heads N.Y. WOMPI

NEW YORK—Dorothy Reeves, United Artists home office, was elected the first president of the recently formed New York chapter of Women of the Motion Picture Industry.

Other officers are Virginia Aaron, Interboro, first vice-president; Estelle Minglegreen, MGM, second vice-president; Dorothy Raab, MGM, recording secretary; Harriett Chumsky, MGM, corresponding secretary; and Rea Fischel, MGM, treasurer.

A meeting to discuss plans will be held Feb. 20 in the offices of Triangle-Liggett Theatres.

Kaplan Joins Medallion

NEW YORK—Ben Schrift, president of Medallion Pictures Corporation, announces that his company has pacted Murray M. Kaplan to head Medallion's theatrical distribution. Kaplan, a 25 year distribution veteran, will immediately prepare several of Medallion's acquired properties for early release.

Kaplan advises that the company's aim is to release eight to 10 pictures in its first year.

Nice work and MGM's Si Seadler's got it. He recently took Paula Prentiss and Jim Hutton, stars of "Where The Boys Are," to Rockefeller Center Rink for publicity shots, and as a skater himself enjoyed the chore. The MGM picture is at Radio City Music Hall, New York City.

Exhibitor Ingenuity Ends Parking Problem

SAN FRANCISCO—Managing Director Bud Tapper of the United Artists believes in providing super-service for his patrons even when he has a hot shot like "Spartacus" on the marquee. Like other houses on congested Market Street, the UA has its parking problems and Tapper's auto lot is a healthy two-block walk from the main entrance—but only 20 steps from the lot to the UA's emergency rear door.

So Tapper slapped a coat of paint on the backside of the house, installed a brilliant orange canopy, and staffed the rear doorway with doormen and usherettes. Now, instead of having to walk better than half a block up Stevenson Alley, another full block up Seventh street, and then a half block down Market to the main entrance, "Spartacus" customers have only a 20-second stroll from their autos to be inside the house.

"Necessity became the mother in innovation with us," Tapper says. "Market street houses more and more are taking a beating from the neighborhood theatres and mainly because of the parking problem. In recent years the confirmed movie goer has come to realize he can see all of the good downtown first-runs at his nabe or sub-run if he waits for a while. Sure, 'Spartacus' is playing roadshow exclusively at our house in Northern California and we know it's set for months to come. But what's wrong with putting frosting on the good cake we're offering now to accustom our patrons to this added permanent service?"

Catholic Guild Elects

SAN FRANCISCO—J. Earl Henning, vice-president of Lippert Theatres, has been elected president of the Catholic Entertainment Guild of Northern California for the 1961 term. Other officers are William Boland, Hardy Theatres, first vice-president; A. R. Feliziani, Strand Theatre, second vice-president; Paul Schmuck, 20th-Fox, treasurer; Kay Hackett, Metro-Goldwyn-Mayer, recording secretary; and John J. O'Leary, sales manager of 20th-Fox, as chairman of the board.

Carolina Pickets Battle Segregation

CHAPEL HILL, N.C.—Picketing of the showing of the all-Negro film "Porgy and Bess" because of segregated seating in the theaters has spread to the Cinema at Greensboro, N. C., from the Caroline at Chapel Hill, N. C., where it began.

Meanwhile, at Chapel Hill, white and Negro backers of the pickets there have formed a permanent orginization and are seeking to get managers of both the Carolina and the Village to lower racial bars for all motion pictures. They have threatened to picket all "worthwhile" programs if they don't.

At Greensboro, Eugene W. Street, manager, Cinema, said in his opinion, "Negroes are using the integration issue in an attempt to censor the showing of a picture of which they do not approve since it is an American folk drama of the Negroes of Catfish Row in Charleston, S.C."

He said the pickets, armed with signs already prepared began marching as soon as a group of six to eight Negro youths visited the box office and requested tickets for the movie. They were denied on the grounds that there were no facilities in the Cinema for Negro patrons.

At Chapel Hill also, there are no facilities for Negro movie patrons, a former Negro house having been condemned sometime ago by the building inspector. Picketing there was abandoned, however, at the end of the showing of "Porgy and Bess." It was emphasized that this might be temporary if ways could not be found with "the theatre management to see if some way could be found to open motion pictures to all citizens."

Some 125 persons of both races attended the organization meeting and named an 11-man executive committee with power to act. It was emphasized that unless unsegregated movies are shown, the group intends to extend its protest in the future against any segregated movie which they regard as worthwhile for viewing.

Fox Promotes Breggin

NEW YORK—Spyros P. Skouras, president of 20th Century-Fox Film Corporation, announced the appointment of Morris L. Breggin as comptroller of the corporation, succeeding C. Elwood McCartney, designated comptroller in 1955 and who is taking on other duties.

Breggin joined the Fox Organization in 1924 and was appointed assistant comptroller in 1955. His activities with the Fox organization have covered all phases of motion picture accounting.

McCartney continues as assistant treasurer and becomes supervisor of 20th-Fox employees' retirement plans which cover personnel in the United States, Canada, England, Australia, and other countries.

Parsons Heads Booking Unit

MINNEAPOLIS—Freeman Parsons, Main Street, Sauk Centre, Minn., was elected president of Northwest Theatre Corporation, buying and booking combine, at a stockholders meeting at the Hastings Hotel here. He succeeds Frank Mantzke, who resigned because of ill health.

New members of the board of directors are Charles Creamer, Minneapolis Theatre Supply Company, Minneapolis; Don Buckley, Falls and Redwood, Redwood Falls, Minn.; James Randgaard, Staples, Stamples, Minn.; Fred Schnee, Hollywood and Unique, Litchfield, Minn., and Parsons.

Carolina Exhibs Spur Interest Via Meetings

WINSTON, SALEM, N.C.—The Theatre Owners of North and South Carolina met here to stimulate interest in the various activities of the association and to promote added memberships. Conducting the session were R. E. Agle, president; Frank H. Beddingfield, chairman of the board; Charles B. Duncan, chairman of the membership committee; and Mrs. Lucille Price, executive secretary.

Special guest was Urey K. Rice, retired city manager for Wilby Kincey Theatres in the area. A special feature was the presentation of a $500 bond to William Tapp, manager, Lincoln, Winston Salem, for his entry in the Blevins Popcorn presidential balloting contest.

Agle announced plans for a "Theatre Manager Of The Year" competition to begin at once. This plan is being initiated to stimulate the sharing of ideas and suggestions among the theatremen of The Carolinas in the hope that each may get some benefit from the experience of the other. Ideas or suggestions may deal with any phase of theatre work—promotion, public relations, concession sales, etc. A committee will judge the ideas submitted and they will be published in a bulletin to be issued to members at regular intervals, Jack D. Fuller, Ritz, Columbia, S.C., is chairman of this committee.

Para. Declares Dividend

NEW YORK—The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock payable March 10 to holders of record Feb. 23.

ALLIED *(Continued from page 7)*

regional units and establishing of new member organizations so as to achieve the objective of a strong trade association which will directly represent every independent exhibitor in the country; proper trade association functions such as making services and supplies available to members more economically through volume purchases."

He asserted that "deeds, not statements, will prove the value of National Allied to every independent theatre owner."

N.J. Unit Wants Marcus Plan; Supports New Allied Regime

MAPLEWOOD, N.J.—Members of Allied Theatre Owners of New Jersey voted at a meeting held at the Alpine Restaurant to ask COMPO to send a representative to their next meeting next month to discuss how the Marcus Plan could be applied to the territory where the unit's members operate theatres.

It was also decided at the meeting to hold sessions of the Emergency Defense Committee of ATONJ once a week, instead of monthly, hereafter.

Sidney Stern, president of the group, stated that the membership was "very pleased" with the action taken by the Allied States Association Board at its meeting at which Marshall Fine was named president and Milton London, executive director. He said the membership felt that Al Myrick, former National Allied head, was "short sighted" in calling for the dissolution of the exhibitor organization on the charge that it "no longer represents the thousands of independent exhibitors of America." The ATONJ head said the unit's members "still feel that National Allied represents no less than 80 per cent of the independent exhibitors as it exists right now."

The NEW YORK Scene

By Mel Konecoff

THERE'S GOOD NEWS for exhibitors from the world of Walt Disney, according to Irving Ludwig, president of Buena Vista, who reported at a press luncheon at the 21 Club that Disney has the most diversified program in some time. It's also the most expensive with the six features that will be released in 1961 having a negative cost of about $16,500,000. Five of the films will be in color.

There seems to be a new spirit in the organization, prompted perhaps by the quality of the forthcoming releases and also by the great business being done by "Swiss Family Robinson," which has played in 340 theatres starting Dec. 23 and which has taken in at the boxoffice $3,101,000 to date. He expected that the film could eventually show a gross film rental of $7,500,000.

"One Hundred And One Dalmatians," the second of the program, goes into general release at Easter time after some earlier dates in Florida and in New England. It is hoped that the all-cartoon feature will better the six million dollar film rental of "Peter Pan." Top licensees in the toy and other fields have been set.

Number three in the Disney parade will be "The Absent Minded Professor," which gets the Easter nod at the Radio City Music Hall, after which it goes into general release. Ludwig hoped to compare this to "Shaggy Dog," which is the top Disney grosser for a single issue with no replays involved. This had a film rental total of $9,424,000 in the U.S. and Canada.

This will be followed by "The Parent Trap," a sophisticated comedy which will be released late in June, Number five in mid-July will be "Nikki, Wild Dog of the North," based on James Oliver Curwood's "Nomads of the North."

Finally, Christmas will see a modernized version of Victor Herbert's "Babes in Toyland," with Ray Bolger, Tommy Sands, and Ed Wynn.

Ludwig and Charles Levy, advertising and publicity director, also revealed that three million dollars will be spent on television promotion of the program, with half going for network "A" time and the balance for local TV time at point of sale where the theatres will be playing the film. This is the largest TV expenditure ever.

Incidentally, there's a misconception around about Disney execs being disappointed in the returns on "Pollyanna." As of Jan. 12, it has put $3,115,000 in the bank from the U.S. and Canada, and if there's disappointment, it's because it didn't reach an anticipated six million.

PARAGRAPHS ON PRODUCT: Edward Gray, president of the recently organized Exclusive International Films Corp., reported the other day at lunch that he's got agents scouring the world for suitable product for the smaller theatres and the art houses, a field that has been neglected by the major American companies. He felt that many of the smaller theatres were being slighted and that they woud be willing to turn to the different even though they may come in from abroad.

The time is ripe for expansion in the field of the imported film in view of the fact that several thousand theatres are faced with a product shortage this year and for years to come. Said he, "We are working on the assumption that they have learned how to use a camera in other parts of the world as well as in Hollywood." The company will organize and shape its own campaigns on its product taking this burden off the shoulders of exhibitors.

Exclusive plans to deliver between 18 and 24 new features per year, and among these could be the pictures from smaller producers and distributors who can't afford to distribute nationally on their own. These will be charged a regular distribution fee. This year will see about 30 films released of which a goodly portion will be better reissues, some of which admittedly have been on television. With regard to the latter, he gave customers assurance that they will not again appear on that medium during a theatre playoff for a reasonable time. Also, exhibitors will be informed whether or not the film has played TV.

He admitted that there was a selfish motive involved since a fairly good foreign film can gross $250,000 in theatres compared with $25,000 on TV. Besides, he'd like to see exhibitors make a profit as well. Incidentally, financing of films may also be on the company's agenda. He is being assisted in his operation by Leo Samuels, former president of Buena Vista, and Sanford Weiner, who is acting as chief sales representative.

THE METROPOLITAN SCENE: This year Variety Club Week will fall Feb. 12 thru 18, at which time the people of America will be acquainted with the humanitarian efforts of the 10,000 barkers over 34 years on behalf of suffering children. Under International Chief Barker Edward Emanuel, another year of progress has been recorded during which about three million dollars was raised. . . . Producer Joe Pasternak was honored by the Radio City Music Hall for his 25 years as a film maker when he received a special citation from president Russell Downing in the form of an illuminated scroll. By coincidence, his latest film, "Where The Boys Are," opened there, his 10th to play there. . . . Industry scribe Paul Ringe enters the U.S. Army for a short hitch as a private. All is safe with the country. . . . Columbia will cut "Pepe" by at least 20 minutes, we hear.

NTA Reissues To Exclusive

NEW YORK—Exclusive International Films Corporation has acquired a group of 17 films for theatrical distribution in a deal with National Telefilm Associates, it was announced by Edward Gray, president of Exclusive International.

Among the films in the transaction are "High Noon," "Cyrano de Bergerac," "Battle Stripe," "Armored Attack," and "The Bells of St. Mary's."

The new acquisition, added to Exclusive Internationals current releases, will bring the company's product distribution lineup of foreign and specialized films to 30.

Our Jock Visits Eire, Censorship Paradise

By Jock MacGregor

LONDON—Visiting Ireland I found the industry in the grips of something new in the way of major crises—an acute shortage of product caused by zealous censorship. So serious is the situation that exhibitors and distributors have found themselves with no alternative but to go to the highest authority. Failing a satisfactory outcome, it is feared some theatres will have to close and certain major distributors cease operations.

No distributor is unaffected and many of the season's choicest box office hits, which while admittedly adult have caused little worry elsewhere, have been completely rejected by censor Bill O'Hara. To name a few—"Pyscho," "World of Suzy Wong," "Strangers When We Meet," "Suddenly Last Summer," "Let No Man Write My Epitaph," "Saturday Night And Sunday Morning," and "From The Terrace." UA has had no less than four of the current line-up banned, "Elmer Gantry," "The Apartment," "Fugitive Kind," and "Never on Sunday."

With the Roman Catholic church ever dominant, Irish censorship has always been strict and covers books, newspapers, and magazines, as well as plays and films. I noticed in The Irish Times that the fan mag, "Motion Picture," is currently banned. Many pictures which have not been rejected have been slashed. There are far too many taboos to start listing them. One wit had it that so much went from the Technirama 70 "Solomon and Sheba" that only a 16mm print was left. Maybe that is an Irish exaggeration, but it reflects the feelings of the Irish whom the censorship is supposed to protect.

The Irish authorities are now faced with a problem which makes a farce of their censorship. The BBC and commercial TV programs from northern Ireland are picked up in "The South," and movies which have been slashed or banned are seen in the homes. And how the Irish, who have no TV service of their own yet, love it even though reception is poor. Dublin is way beyond even the accepted fringe area for reception, and so extensive are aerials that many houses are dwarfed by them. The height and size seem to be a symbol of social standing.

The system for viewing for censorship must also be unique. The trade has provided a private theatre which is laid out not unlike a law court, and Bill O'Hara sits at a raised bench like a judge. Officials, priests, and others often attend these screenings (especially when the subject is controversial) but take no official part in the proceedings. All stills, posters, etc., are also submitted for censorship.

Despite this acute situation, Irish film personalities are bearing up well, even though the first run theatres are in doubt about their forthcoming programs. There was no sign of depression when I dropped in on the Theatre Royal headquarters of Louis Elliman, uncrowned king of Irish entertainment. Head of Odeon Theatres (Ireland), Irish Theatres, Gaiety Theatre (legit), Ardmore Studios, and many other interests, this past chief barker of Tent 41 was putting the final touches to a stage show. Business, he tells me, is as good as the pictures on view. On the studio front, he is quietly confident with an imposing list of subjects for early production.

Wherever I went, I sensed how much the Irish are looking forward to playing host to the Variety Clubs International convention in 1962. Already plans are advancing. While it may well be an unconventional convention, barkers are warned herewith of the dangers of the unbridled hospitality to say nothing of the taxi drivers—they just appear to be dangerous.

Producer-director Stanley Kramer recently signed Judy Garland for a part in United Artists' "Judgment At Nuremberg," in which she will end a six-year absence from the screen.

CANADIAN Highlights

By Harry Allen, Jr.

A TORONTO FILM CRITIC has taken a poke at the Canadian film industry for its failure to bring into this country a number of fine films. Gerald Pratley, who reviews films for the Canadian Broadcasting Corp., and who for a time did film reviews for the Toronto Star, uses the newspaper as his forum to make his complaint.

He argues: "On every side we hear film industry people in Toronto complaining of the lack of screen product. Yet they continue to ignore many films which could be at least as good a source of income as the many mediocre movies inflicted upon us each year." Pratley's criticism may be well taken. Yet Pratley has often been criticized by industry people for his ivory tower concept of films. Pratley in his complaint states that when the films are brought in, "It is too late to expect success." Pratley seems to fail to recognize the hard cold cash facts of the industry. The films he misses include "Summer of the 17th Doll," "Take a Giant Step," "The Siege of Pinchgut," "No Trees in the Street," and "Ice Cold in Alex."

Pratley claims, "No one seems to know why we can't see these pictures in Toronto and no one seems to care." Perhaps he hasn't looked too hard or asked the right people—the patrons. Other films that have not seen the light of day in this country include "Expresso Bongo," "Private Property," "Jazz on a Summer's Day," "The Savage Eye," "Weddings and Babies," "The Trials of Oscar Wilde," "Jazz Boat," "Let's Get Married," "In the Nick," "Moment of Danger," "Home is the Hero," "Cat and Mouse," "The Challenge," "Too Hot to Handle." Pratley even mentions three Canadian films, "A Dangerous Age," "A Cool Sound from Hell," and "Ivy League Killers." He concludes, "As for quality being a consideration of their worth, when did the film industry ever quibble over the lack of it?"

OFFICERS OF Affiliated Pictures Corp., Ltd., were announced in Toronto by Louis Rosenfeld, chairman of the board. The company, formed by Columbia and Paramount, opened on Oct. 1 to market their combined product and assume the sales responsibilities carried out before the consolidation by Columbia Pictures of Canada and Paramount Film Service. Gordon Lighstone is president and managing director, and Harvey Harnick is executive vice-president and general sales manager. Lighstone is vice-president and general sales manager of Paramount Film Service and Harnick general sales manager of Columbia of Canada. Rosenfeld is president of the latter company. The vice-presidents of Affiliated are Bernard Birnbaum of Columbia and Sidney G. Deneau of Paramount, both of New York. Among the directors are Abe Montague and George Weltner, also E. F. Heath, Toronto, Paramount, who is secretary of Affiliated Pictures. Treasurer of Affiliated is R. E. Smith, Toronto, Columbia, and the assistant secretary is Joseph Rosenfeld, Columbia, Toronto. The combination of the two companies, made to economize, makes it one of the strongest distribution companies in Canadian motion picture history.

REEL CLIPS: Deaths in the Canadian film industry have taken a toll recently. Benjamin Freedman, president of Allied Theatres, Ltd., died in hospital. He has been associated with the motion picture industry since 1919, and for many years was president of Allied Theatres, a buying and booking company in Toronto. He was one of the founders of the Toronto Variety Club and a member of the Canadian Motion Picture Pioneers Association. His wife predeceased him two years ago. He leaves his son, Bernard (Bill) who is well-known for his entertainment activities. Lionel J. Fogler, vice-president of Canadian Automatic Confections, Ltd., was killed in Toronto when struck by a car. He was 61. An associate of Louis Chesler, he was a member of the Variety Club and highly regarded. He leaves his widow, a son, three sisters, and two brothers.

Cowboy Award To "Alamo"

OKLAHOMA CITY—John Wayne's epic "The Alamo" scored twice in the first Western Heritage Awards presented by the National Cowboy Hall of Fame and Western Heritage Center, Colorado Governor Stephen L. R. McNichols, chairman of the awards committee, announced. Television programs "Rawhide" and "Death Valley Days" were among other award winners.

The Western Heritage Award trophies are to be presented Jan. 30 at a special dinner in Oklahoma City.

Alliance Joins TOA

NEW YORK—The Alliance Amusement Company, 70-theatre circuit of Indiana, Illinois, Wisconsin, and Washington, has enrolled in Theatre Owners of America, it was disclosed by Albert M. Pickus, president of TOA.

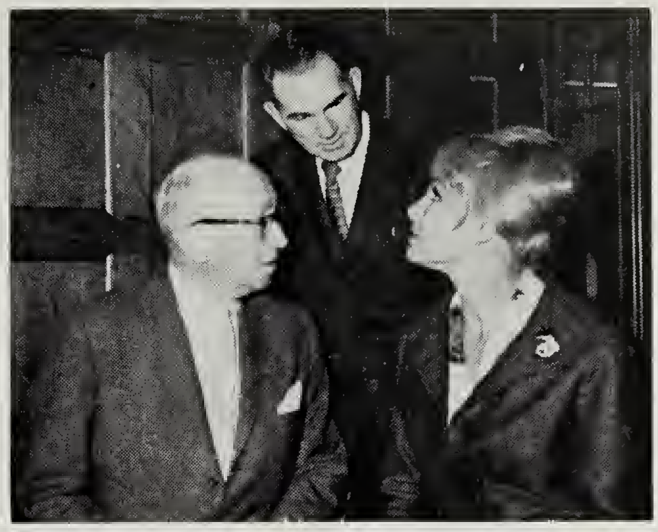
Alliance's membership follows by just two days the decision of the Louisiana Theatre Owners Association to affiliate with TOA, and provides a major climax to the national membership drive being staged by TOA.

ALBANY

A testimonial dinner will be given in the Sheraton Ten Eyck Hotel on Jan. 31 for Jack Hamilton, transferred last fall from Berlo Vending Company branch manager here to a similar post in Toledo, Ohio. Formerly associated with Walter Reade Theatres, Hamilton had served here for seven years; was a member of the Variety Club crew for two terms. The dinner committee consisted of George H. Schenck, Tri-State Theatre Concessions, Inc.; Elias Schlenger, Fabian division manager; George Lourinia, manager, Mohawk Drive-In. . . . B-43 IATSE reelected a slate of officers headed by Adam Mlinarik . . . Alan V. Iselin closed the Auto-Vision, East Greenbush, until spring; but continued winter operation of the Turnpike Drive-In, Westmere . . . The Strand closes Feb. 3 until Easter to permit full speed ahead on a $250,000 remodeling-refurbishing project . . . Charles Rossi, who leased the Capitol, Whitehall, from James Benton, Benton Theatres, Saratoga, continued Harold Loomis as manager. Loomis' association with the house dates back to 1923. Rossi, also operating the White Swan, Greenwich, added a second Benton theatre, the State in Mechanicville, on lease. Neil Hellman, owner, new Hellman, made the theatre available for a benefit showing under auspices of Catholic Communication Arts Guild. . . . Morris and Raphael Klein are operating the Hunter, Hunter, on week-end policy. . . . The recent snow-storm and low temperatures blitzed local business. . . . Charles Smith is now assistant to manager Dave Weinstein at the Hellman. . . . Herbert L. Gaines, Warners exchange manager, visited the Fabian Theatres office in New York City and the Schine Circuit headquarters in Gloversville. . . . Charles Rossi, Paramount, Schroon Lake; and the White Swan, Greenwich, N. Y. has acquired the State, Mechanicville and the Capitol, Whitehall, both in N. Y., from the estate of William E. Benton through special arrangement with Howard and Herbert Goldstein, who have been operating them for the past several years. Rossi plans to upgrade both situations and to refurbish them. The Mechanicville house may play legitimate stage shows at times.

ATLANTA

P. E. Tillery, 80, who built the Tillery, Knoxville, Tenn., and operated it for 12 years until it closed last year, died at his home there. Another death in Knoxville was that of Hugh G. Judkins, 60, manager, Capital, for more than 30 years. . . . Mrs. Henry (Hank) Hearn, widow of Hank Hearn, former sales representative for many major exchanges in the south, who died at the Will Rogers Hospital, Saranac Lake, N. Y., will stay there and become a member of the hospital staff. . . . Ray Edwards, former salesman with Howco, moved over to Kay Exchange in the same capacity. . . . Jack Frost, formerly with United Artists, who is receiving special therapy in a northern hospital, visited here and his friends were elated at the progress he is making . . . Roane Drive-In, Harriman, Tenn., closed until April 1 . . . Mrs. Cleo Shingler closed her theatre in Buena Vista, Ga., temporarily . . . John Grenade closed the Gray, Gray, Ga. . . . The Durid, Tuscaloosa, Ala., became a part of the R. M. Kennedy Circuit and Otto Miller who had been handling the buying and booking for Cecil Grimes, will become the manager . . . Mr. and Mrs. Fred Storey, he is president of Storey Theatre here, announced the engagement of their daughter, Winifred Bailey, to Frank Tradewell Davis, Jr. . . . Allen Rainwater, Exhibitors Service, is back at his desk following illness.



Julie Newmar, 20th-Fox star of "Marriage-Go-Round," visited Boston in connection with the film and is seen with Hy Fine, New England district manager, and Gerry Govan, head buyer-booker, New England Theatres.

BOSTON

Joe Mansfield, United Artists exploitation head in Boston, put on an exciting campaign for Clark Gable's last film, "The Misfits," with a New England premiere slated for Loew's Orpheum in Boston on Feb. 2, following with playdates in Worcester, Springfield, Mass., Providence, R. I., and Portland, Me. "Lookalike" contests are being held with Marilyn Monroe posters, and a saturation radio, television and newspaper campaign got underway. . . . Walter Reade, Jr., president, Walter Reade Theatres, is to be the main speaker in a discussion of "Drive-In Problems" at the annual meeting of the Drive-In Theatre Association of New England, to be held at Hotel Bradford in Boston on Feb. 7. Ed Lider, president, and Carl Goldman, executive secretary, and coordinator of the annual meeting, announced that talks will be on censorship, concessions, and off-beat pictures. . . . Brian Foy, producer of "Blueprint For Robbery," based on the Boston Brink's case, spent a week in the New England territory campaigning on the picture. . . . To publicize Columbia's "The Wackiest Ship in The Army," which has its New England premiere at the Keith Memorial Jan. 27, John Markle, Columbia exploitation chief here, had a Wallaby (baby kangaroo) and Dawn Wilkinson, 24-year-old native of Sydney, in Boston for a press luncheon and interviews. . . . Al Palladino, Universal-International exploitation field man, and Morris Steinman of St. Paul were in Boston and the New England territory for exploitation on "The Great Impostor." . . . While Harry Segal, branch manager of United Artists, is recuperating at home from a recent operation, Manny Youngerman, sales manager, is filling in for him. . . . W. Lester Hughes, owner, Nordica, Freeport, Me., is up for the Postmastership of Freeport.

BUFFALO

Edward L. Hyman, vice-president, American Broadcast-Paramount Theatres, visited Buffalo with Al Sicignano, head of the home office booking department, and Bernie Levy, assistant to Hyman. Hyman conferred with district manager Arthur Krolick, managers of the Paramount, Center, and Seneca, Buffalo, and Francis Anderson, city manager, Rochester. . . . Frank Arena, of Cleveland, a 20-year veteran in the Loew theatre department, has been appointed general manager of the Loew-Shea theatres in Buffalo and Niagara Falls. He succeeds Edward F. Meade, in the theatrical business in Buffalo for 32 years, who has resigned his long held Shea-Loew post to establish an ad and promotion agency of his own. . . . Max M. Yellen, well known theatre operator in western New York, sponsored a special benefit show in the Riviera, Tonawanda, for the Kafimah School, Buffalo community sponsored Jewish Day School. . . . Rochester is going to have a new motion picture theatre about Feb. 1. The West End, purchased a few weeks ago from the Schine circuit by Thurston Theatre, Inc., is undergoing the first stages of renovation-removal of the present equipment and seats. The theatre, dark for several years, will be reopened as a specialized, deluxe house, according to reports from reliable sources.

CHICAGO

U.S. Federal District Court granted approval to "Nature's Paradise" and the City was ordered to grant a permit for its local showing . . . Starlite Outdoor, Oaklawn, Ill., had its safe blown open and $3,200 stolen . . . The local American Legion of Perry, Ill., are the new owners of the Perry there. Steve Durbin will manage . . . The Odrey, Bluff, Ill., and the Palace, Johnson City, Ill., reopened . . . The Canna, Gillespie, Ill., also reopened after complete refurbishing . . . William Balaban, son of the late president of Balaban and Katz, was wed to Karin Mann, a German actress, in Las Vegas . . . The Ford, Giggsville, Ill., has been taken over by Robert Kopps . . . The Avon, Breeze, Ill., was reopened by Bernard Temborius . . . Variety Clubs held a regional meeting at the Pick Congress Hotel with chief barkers from nine central territory tents in attendance, including Nat Nathanson, newly elected Chicago chief barker . . . The Madison has been taken over by the City and remodeled to provide added space for city departments . . . Balaban and Katz's Northshore is almost torn down and the space is being considered for parking purposes by the Chicago Transit

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Authority . . . Helen LaPut joined National Confectioners Association as public relations director, succeeding Norma Tait, who resigned . . . Herb Elisburg was named general manager of Kohlbeg Enterprises . . . Recent closings were the Darb, Manteno, Ill.; Palace, De Pue, Ill.; Minonk, Minonk, Ill.; and Galava, Mt. Morris, Ill.

CINCINNATI

A second local house, the art Esquire, will screen German films on Sunday afternoons beginning in mid-February. The neighborhood Nordland, which began screening German films last October is reported doing excellent business. . . . Michael Chakeres, general manager, Chakeres Theatres, presided at a district managers' meeting in the circuit's home office in Springfield, O. . . . 20th-Fox has booked "The Little Shepherd of Kingdom Come" into more than 50 area houses for Jan. 27 openings. . . . The local Paramount staff is participating actively in the current "Sales Merchandising Drive" which ends July 1. . . . Thomas Farrell, former MGM salesman, is now managing the Shor Theatres Ramona and Valley drive-ins, Hamilton, O. . . . William Garner, Buena Vista booker, will be installed as chief barker, Tent 3, Variety Club, on Feb. 6 in the Hotel Metropole clubrooms, and Mrs. Sam Weiss will be installed as president, Ladies Auxiliary, at a Jan. 25 luncheon in the Colony Restaurant in suburban Swifton Village.

COLUMBUS, O. NEWS—Ed McGlone, city manager, RKO theatres, has returned to work after brief hospitalization. . . . Dave Cornwell, secretary-treasurer, Operators' Local 386, was elected president of the local. Other officers elected include Jerry Marple, secretary-treasurer; Fred R. Welch, business agent; Robert W. Greer, vice-president; Bill Weltz, recording secretary; Orland Frank, financial secretary; Don Mack, sergeant-at-arms; and Chester Warner, three-year trustee. . . . Hudson, North Side neighborhood operated by Jerry Knight, has closed temporarily. . . . William S. Cunningham, former theatre editor, Columbus Citizen (now Citizen-Journal), has joined the publicity staff of Metro-Goldwyn-Mayer studios.

DALLAS

Patrons of Interstate Theatres throughout Texas have participated in the first distribution of a new monthly publication called "Movie Digest." It is the intent of Interstate to make the Digest available each month to their patrons. Some 10,000 copies of the publication are being distributed in Dallas alone. More than 1,500,000 copies of the introductory issue have been printed, available only through the movie theatres throughout the nation. . . . The Oak Cliff Lions Club Auxiliary will sponsor the opening performance of "Windjammer" at the Wynnewood on Jan. 25 as a benefit premiere to aid the group's philanthropic activities. The regular engagement of "Windjammer" will be offered on a reserve seat, 10 performances a week basis. . . . Larry Buchanan, whose Dallas film firm has heretofore specialized in commercial work, documentaries and the like, will unveil his latest venture into the feature motion picture field before an invited audience at midnight Friday here at the Fine Arts. The film, titled "Swamp Rose," is almost exclusively a Texas product. . . . Etta Simms of the Warner Bros. staff became the bride of Arthur E. Shelton at Ardmore, Okla. . . . Texas exhibitors are being urged to contact their representatives in Congress to get motion picture theatre employes exempted from the anticipated minimum wage and hours law to be advanced by the new administration. . . . It was announced by Al Reynolds, convention chairman, that drive in theatre operators in all sections of the United States and Canada will be eligible to attend the annual convention of the Texas Drive-In Theatre Owners Association to be held here at the Sheraton Dallas Hotel Feb. 7-9. The theme of the convention will be "The Drive-In Theatre of the Future," and a new concept of drive-in design will be presented by Tom Paukin, local architect and designer.

DENVER

Breck Fagin, manager, Woodlawn, Littleton, Colo., a Denver suburb, was chairman of the Friday the 13th Spook Night show arrangements of his company for the theatres in the metropolitan area. . . . Atlas' Westwood, Denver, has just undergone extensive remodeling, adding a new loge section, recarpeting, and new tile in the lobby. Leonard Benson is resident manager. . . . Fred Huffsmith, manager, Fox Aladdin, Denver, is planning a smash blowout for the premiere of "Spartacus," a $25 a seat benefit performance for Boys Town of Italy.

DES MOINES

The Eldon, Eldon, Ia., has raised its prices for children under 12 to 25 cents, while children 12 through high school age will be charged 40 cents. Adult admissions remain at 50 cents. . . . The Marion, Marion, Ia., is being renovated at a cost of $25,000, according to manager Leo Heaton. The theatre, owned by Iowa United Theatres, will be closed until the remodeling is completed. . . . The Council Bluffs Outdoor theatre has expanded its capacity by 100 spaces, making it a 750 car theatre, the second largest in the Iowa-Nebraska area. . . . Val Gorham,

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Film Exchange and Dealer Listing for the

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BUENA VISTA (Disney), 230 Hyde St.—ORdway 3-1334
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COLUMBIA, 229 Golden Gate Ave.—UNderhill 1-4345
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Sls. Mgr.: Max Talmadge. Office Mgr.: B. G. Mannheimer. Sales: Joseph Clark. Emerg. Phone: PRospect 6-3200.

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20TH CENTURY-FOX, 245 Hyde St.—PRospect 5-1600
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UNITED ARTISTS, 201 Golden Gate Ave.—UNderhill 1-2751
Br. Mgr.: C. Frank Harris. Sls. Mgr.: Frank Harr. Office Mgr.: John P. McLucas. Sales: Ernie Gibson, Richard Stafford. Bookers: Max Ratner, Fred Smith. Cashier: Grace Heller. Field Exp.: Murry Lafayette. Emerg. Phone: JUniper 6-0741.

UNIVERSAL-INTERNATIONAL, 129 Hyde St.—PRospect 6-3660
Br. Mgr.: T. Reisch. Sls. Mgr.: Al Chairopotti. Office Mgr.: Edward Smyth. Sales: Tony Grabowy. Booker: Phillip Stanton. Cashier: Helen Roberti. Field Exp.: Amike Vogel. Emerg. Phone: None. *(Dist. Mgr. in residence: Barney Rose)*

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• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 255 Golden Gate Ave.—MArket 1-4171
WALTER G. PREDDEY THEA. EQUIP., 187 Golden Gate Ave.
B. F. SHEARER CO., 243 Golden Gate Ave.—UNderhill 1-1816
WESTERN THEATRICAL EQUIP., 168 Golden Gate Ave.—PRospect 6-1251, 6-3200

• *Screen Trailers*

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NATIONAL SCREEN SERVICE, 876 Harrison St.—YUkon 6-5227
Br. Mgr.: Fred Weimar. Office Mgr.: Frieda Fleishman. Service Mgr.: Emil Davis. Sales: Ray Richman. Emerg. Phone: SKyline 1-2752.

• *Signs, Advertising and Printing*

FARRELL ART SERVICE, 361 Golden Gate Ave.—UNderhill 3-3556
JACK GOODWIN, 309 Turk St.—ORdway 3-3048
NATIONAL SCREEN SERVICE, 876 Harrison St.—YUkon 6-5227
PISCHOFF SIGN CO., 870 Harrison St.—EXbrook 2-6377

• *Film Delivery Services*

OVERNIGHT MOTOR EXPRESS, 666 Ellis St.—ORdway 3-1272 Emerg. Phone: YOrkshire 7-6642.

• *Service Companies*

ALTEC SERVICE CO., 147 Hyde St.—ORdway 3-9151
RCA SERVICE CO.. 420 Taylor St.—ORdway 3-85[illegible] Emerg. Phone: ORdway 3-9335.

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Redfield, Ia., is the new owner, American, Corning, Ia. . . . The Grand, Sheffield, Ia., has resumed operations with two changes of pictures each week.

DETROIT

Variety Club of Detroit for the first time in many years will be a strong contender for the Heart Award. Tent 5 is now starting the unique growth and development center at the Children's Hospital of Michigan and is nearly two years ahead of schedule on fund raising. . . . The Butterfield circuit headquarters here reported a fire which did only smoke damage in the Capitol, Flint. . . . Under a two column banner, Detroit Free Press business and industry writer Tom Keene gave the movie industry nearly five column feet devoted to the changing pattern in the local picture. Interviewed were all of Detroit's prominent exhibitors. In addition to the one neighborhood house, the Mercury, which has been successfully on first-run policy for over a year, two other large circuits heads were quoted as stating they contemplated experimenting with first-runs during 1961 both at neighborhood indoor and outdoor establishments. Other circuits clung to the opinion that present policy of downtown first-runs made for larger grosses and helped neighborhood business.

How real the threat for an advance in movie advertising rates has become was indicated by the first Sunday editions of the two remaining papers following the purchase of the "Detroit Times" by the "Detroit News." The latter, with TV program booklet, comics, and special features, was delivered weighing nearly five pounds per copy, and consisting of a record-breaking 344 pages. What is more, there were 1,200,000 copies. The "Free Press," also expanded in size and circulation, did not reveal the latter, but asserted the two papers were now publishing more copies than the three did previously. . . . Joseph Baringhaus, former Warner Bros. Branch manager, who died several weeks ago, has been replaced by Harold J. Morrison. Morrison has been office manager for the past five years. Before that he served Universal for seven years in a like capacity. Previously he had been with the local now-defunct Selznick Releasing. . . . The Fox, with 5,200 seats to fill five times a day, has instituted an intensive merchandising program. Managing director Joe Lee is now offering the early birds, up to 1:00 p.m., a price of 75 cents. The same rate applies to teen agers at any time, and children under 12 pass the doorman at 35 cents. Another gimmick is the issuance of "Membership Cards" in the "Golden Age Club."

HOUSTON

A private showing of "The Tomboy and the Champ" was to be held for the Mayor, the City Councilmen, the Sheriff, members of the Commissioner's Court, and other city and county officials at Loew's State. The movie, which was filmed at the Houston Fat Stock Show and at Katy, Tex., will have its world premiere here Jan. 25 through 31. During the seven day showing, the Houston Farm and Ranch Club, 4-H Club members, the Future Farmers of America, the National Hi-Fi Clubs and the Houston Fat Stock Show will be honored.

JACKSONVILLE

Clayton Gillam has replaced Ludwig on the Center's staff. . . . A host of Florida friends of Leonard Allen, southeastern exploiteer for Paramount, were saddened by the news of his wife's death in an Atlanta hospital. . . . Mrs. Alice Mayberry returned to her desk as Ernie Pellegrin's secretary at Columbia following the recent birth of her child. . . . Mrs. Henry "Hank" Hearn, former local film worker whose husband died recently at the Will Rogers Memorial Hospital, has stayed on at Saranac Lake, N. Y., to become a member of the hospital staff. . . . Clayton Gillam and Iva Lowe subbed for Tom Carey in managing the downtown Empress when illness kept the latter away from his post. . . . Dave Harris is now managing both the Temple and Brooklyn, Perry. . . . Sam E. Newton has taken over the operation of the Florida, Groveland, which was formerly managed by Roy Bang. . . . The Martin, Wildwood, has been closed for an indefinite period. . . . It was announced that Bob Mullis will continue to operate the 150-seat Key on weekends for another year. It is located in the quaint fishing village of Cedar Key on Florida's west coast and is reputed to be Florida's smallest indoor theatre. . . . WOMPI members here scored their fourth straight win of $100 first-place prize money in the Community Club Awards contest conducted by WMBR among more than a score of women's organizations in the city. The $400 won by WOMPI has already been placed in the organization's charity fund. . . . Bob Daugherty, Tampa executive, General Drive-In Theatre Corp., will serve as general chairman of the Motion Picture Exhibitors of Florida convention to be held in Tampa sometime during March, 1961.

A model pins a rose on the lapel of the Hon. Rheinhold Carlson, Mayor of Des Moines, at the recent invitational premiere of MGM's "Cimarron" at the Ingersoll. Left is Don Enright, advertising manager, Tri-State Theatre Circuit, and right is W. A. Madden, MGM's midwest division manager.

MEMPHIS

Drive-in closings in Tennessee include Carroll, Huntingdon; Raco, Covington; Sky-Vue, Jackson; Laco, Lexington; Ellis, Millington; and Highland, Hohenwald. In Arkansas: Paris, Paris; Fiesta, Blytheville; Glenwood, Glenwood; Pines Movies, Pine Bluff; Ritz, Parkin; New, Caraway; 65, Conway; Skyvue, Arkadelphia; Lake, Sardis; Big 4, Benton; and White River, Batesville. In Mississippi: Varsity, Amory, and Lake, Sardis. In Kentucky: Starlite, Henderson; Hi-Y, Henderson; Fulton, Fulton; and Cardinal, Mayfield. In Alabama: Mary, Cherokee, has closed for the season. . . . Graco, Jacksonville, Ark., burned recently. . . . Mrs. Anna Lamberson has closed Juroy, North Little Rock, Ark. . . . Landers, Weona, Ark., has closed. . . . Strand, Hohenwald, Tenn., is open on Friday to Monday of each week. . . . Tutrovansum, Tutwiler, Miss., has resumed operation. . . . Memphis Variety Club has reelected all 11 members of its board. They are Howard Nicholson, chief barker; Eli (Slim) Arkin, Fordyce Kaiser, Richard Lightman, Robert

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Henry T. Murdock, drama critic, The Philadelphia Inquirer, also will become motion picture reviewer upon the retirement this month of Mildred Martin. The newspaper held a luncheon reception at the Hotel Warwick to re-introduce Murdock to exhibitors and the trade. He joined the Inquirer in 1949, and before that was theatre and motion picture critic on the Philadelphia Public and Evening Ledger. Murdock has been a newspaperman since 1922.

Bostick, Dan Coursey, Bailey Prichard, Nate Evans, Robert Carpenter, Joseph Kiefer, and Conrad Bach. Members of the board of the Variety Children's Heart Institute were also reelected: M. H. Brandon, Robert Bostick, W. W. Goodman, Ed Sapinsley, Ed Doherty, and Howard Nicholson, alternate. . . . J. U. Burton, Wynnburg, Tenn., closed Lake Drive-In. . . . Other closings are Dixie Drive-In, Hope, Ark., and Airvue Drive-In, West Helena, Ark. . . . W. C. Patterson, booker, Crescent Amusement Co., reports Crescent's interest in Capitol, Union City, Tenn., has been sold, and that the theatre closed after the Dec. 31 playdate.

NEW HAVEN

Arthur H. Lockwood, president of Lockwood and Gordon Theatres Circuit, operating 39 "hard-top" and drive-in theatres in Connecticut, Rhode Island, Massachusetts, Maine, and New Hampshire, has completed negotiations with the Park St. Investment Company and Community Theatres, Inc., of Hartford, whereby L&G assumes exclusive supervision, management, and film booking for the Central, West Hartford; Colonial, Lenox; and Lyric, Hartford. Financial terms were not disclosed. . . . Allen M. Widem, Hartford Times amusements editor, has been appointed by Mayor DeLucco to a two-year term on the Hartford Fine Arts Commission. . . . The 1200-seat Parsons, owned by Maurice J. Greenberg, is being demolished to make way for a multi-million dollar east-west highway, extending from East Hartford, across the Connecticut River, to West Hartford. . . . Doug Amos, general manager of Lockwood & Gordon Theatres, honeymooning in Mexico, sent notes from the Acapulco Film Festival to Allen M. Widem, Hartford Times amusements editor, latter using material for a special column.

NEW ORLEANS

Bob Saloy returned to Howco Pictures of Louisiana as general manager . . . J. M. Head closed the Strand, Sulphur, La. . . . Mary Gonzales returned to Allied Artists as branch manager Ben Jordan's secretary . . . Beverly Laiche, Paramount staffer, surprised with the news that since September she had been married to Moise Oubre and that they had decided to now have a church wedding in their home town of Pauline, La. . . . Evelyn Browning is a new secretary at United Theatres, succeeding Beverly Blocker, who left to await a visit from the "big bird" . . . Local F-57 exchange employees reelected all officers for 1961. Judith Hanmer, MGM, is president; and Joe Springler, Warners, business agent . . . Valerie Benson, Buena Vista staffer, is sporting a beautiful engagement ring . . . Gulf States Theatres closed the Pix, Collins, Miss., and the Lyric, McComb, Miss. . . . C & B Theatre Company closed the Madisonville, La., theatre indefinitely . . . Alvin and Fern Randall closed the Fern Drive-In, Woodville, Miss., until spring . . . Jack P. Serio closed the Century, Morganza, La., indefinitely . . . Ernest Drake reopened the Pic, Ponchatoula, La., dark for several years . . . Bill Chauvin, Paramount contract clerk, resigned to take a post outside of the industry . . . Alvis Dardis, new stenographer at Columbia announced her engagement . . . Shirley Folse, UA staffer, and Peter Bacques, Howco head shipper, are making arrangements for their marriage . . . W. A. Hodges, president, Hodges Theatre Supply Company, announced his semi-retirement.

PORTLAND

Annual cocktail party was held by Nancy Welch, Guild and Fine Arts manager, at her home on SW Cardinell Drive for the press. Martin Foster, Guild and Fine Arts owner, was up from San Francisco. . . . Earl Keate, United Artists, is working on saturation campaign in Oregon and southwestern Washington on "Exodus.". . . Mike Vogel, Universal-International, is handling promotion on "Spartacus," scheduled for J. J. Parker's Broadway on Feb. 2. . . . Next spectacle drama for the Music Box will be United Artists' "Exodus," opening Jan. 18. "Ben-Hur" ends its run Jan. 15, three days short of a solid year at the deluxe house. . . . Another headliner, "Spartacus," opens Feb. 2 at J. J. Parker's Broadway, reports Tom Walsh, executive assistant.

SEATTLE

John Danz, president, Sterling Theatre Corp., announced that Sterling has assumed management of the Neptune, popular University District House. Plans are in the mill for an early refurbishing. . . . Variety Week, set for Feb. 12 to 18, will be a full week of scheduled events, climaxed by a dinner-dance and inaugural ball in the Georgian Room of the Olympic. . . . Ed Creau, Seattle branch manager for Allied Artists, attended a regional sales meeting in San Francisco. . . . Paramount branch manager Henry Haustein was in Chicago for a sales meeting. . . . Bill Vose, Metro, is in his new sales position in Los Angeles, and Kenneth Snyder of the local office is now office manager-booker. Nick Nelson has been added as booker. . . . Allen Metropolit is a new employee in the booking department of Paramount. . . . Phyllis Smith, Paramount stenographer, who resigned her position recently, became the mother of a baby boy. . . . Dave Dunkle, from Spokane, has been named a new salesman for 20th-Fox. He was formerly associated with Paramount. . . . Paramount has reopened a booking office in Portland at 905—N.W. 20th, with Tom Sherlock in charge.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last Issue of each August will always contain a complete annual index to close the season.

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MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

SECTION TWO
VOL. 65, NO. 8
JANUARY 25, 1961

ALLIED ARTISTS

Look In Any Window

Drama
87m.

Allied Artists

Estimate: Satisfactory programmer has exploitable angles.

Cast: Paul Anka, Ruth Roman, Alex Nicol, Gigi Perreau, Carole Mathews, George Dolenz, Jack Cassidy, Robert Sampson, Dan Grayam. Produced by William Alland and Laurence E. Mascott; directed by Alland.

Story: Paul Anka, feeling unwanted and troubled by the obviously unhappy marriage of his parents, Ruth Roman and Alex Nicol, has become a masked prowler, finding pleasure only in watching others. Another unhappily married couple, Carole Mathews and Jack Cassidy, live next door, parents of Gigi Perreau. Cassidy and Roman are attracted to one another, adding to Anka's unhappiness. Police are sent to the neighborhood to apprehend the masked prowler. Anka and Perreau swim together and exchange a few kisses. He becomes violent, she resists, and falls through a glass-topped table. Roman suspects that Anka is the prowler, and he is caught during a neighborhood pool party. As understanding police lead the youth away, Roman and Nicol vow to rebuild their marriage and give the boy the love and understanding he needs.

X-Ray: Paul Anka is a top name in the teen-age record world and delivers an able performance here in the role of a troubled youngster. The rest of the cast is also quite capable, and the film shapes up as an exploitable entry for the program. Things move along fairly well, and the rendition of a title song by Anka will be a promotion aid as well. This new twist on the "Peeping Tom" theme should please the young audience, and the point stressed without undue violence or shock values is that youngsters need the understanding of their elders. Written by Mascott.

Ad Lines: "A Frightened Boy Grows Up Too Fast When He Looks In Any Window"; "Parents With No Time . . . Kids With No Love . . . Exploding Into A Violent And Shocking Dramatic Climax."

AMERICAN-INT.

Portrait Of A Sinner (507)

Drama
96m.

American International
(English-made)

Estimate: Adult love story should interest women in particular.

Cast: Nadja Tiller, Tony Britton, William Bendix, Natasha Parry, Norman Wooland, Donald Wolfit, Tony Wright, Adrienne Corri, Joyce Carey, John Welsh, Martin Miller, Michael Ward, Edward Chapman, Norman Pierce, Beatrice Varley, Myles Eason, Cyril Smith, Geoffrey Bayldon. Produced by George Minter; directed by Robert Siodmak.

Story: Tony Britton finds himself hemmed in by overbearing fiancee Natasha Parry, who not only publicly announces their engagement before he wishes, but also pushes him into a job with her publisher uncle Donald Wolfit. On the rebound, Britton meets and falls in love with mysterious but fascinating Nadja Tiller. In the midst of their affair, he learns that she shares a flat with her boss, William Bendix. Bendix explains he is impotent and the association with Tiller is strictly a business arrangement. The affair between Britton and Tiller continues, until the man who raped her in her home years before, Tony Wright, turns up from abroad and demands money to get him out of trouble. She asks both Bendix and Britton for the money, and is angered when she doesn't get it. She attacks both men and brazenly admits that only the man who had raped her can satisfy her desires. Britton comes to his senses, but Bendix commits suicide. Still trying to get the money for Wright, Tiller goes to Parry and tries to barter Britton for cash. Parry, however, tells Britton of Tiller's impudent offer, which is scorned. Tiller walks out into the night and picks up the first man who comes along. Parry and Britton are reunited.

X-Ray: This is a carefully produced and directed love story which affords several adult and different angles. It has been excellently enacted by the entire cast, particularly the leads, and, as with many English made pictures, contains a wealth of detail and interesting interiors as well as exteriors. The subject matter, despite some frank dialogue and rarely encountered situations, should have particular appeal to women. This is from a novel by Robin Maugham. It should not be limited to so-called art house playoff, but should do all right if labelled for adults and sold in regular houses as well.

Ad Lines: "A Decidedly Different Love Tangle"; "Emotion Packed—A Love Story That Will Thrill and Excite You."

COLUMBIA

Carthage In Flames

Melodrama
95m.

Columbia
(Technirama-Technicolor)
(Italian-made)
(Dubbed into English)

Estimate: Historical spectacle for the program.

Cast: Jose Suarez, Ilaria Occhini, Anne Heywood, Paolo Stoppa, Daniel Gelin, Pierre Brasseur. Produced by Guido Luzzato; directed by Carmine Gallone; English version prepared by De Lane Lea.

Story: When Romans march on the city of Carthage, Jose Suarez, young Carthaginian, who has been exiled on penalty of death, returns to see the girl he loved, Ilaria Occhini, daughter of the leader of the council. He notices that a young girl, Anne Heywood, who once saved his life, is about to be sacrificed, and he rescues her, putting her on board his boat which is to sail as soon as he persuades Occhini to come away with him. His worst enemy, Daniel Gelin, appears, and the vessels get into a battle before Occhini appears. Suarez is the winner, and he is determined to try and get his beloved once again. Heywood, in love with him, offers to help by keeping Gelin occupied. Suarez frees Occhini, but Heywood is a prisoner. When he tries to rescue her, he is captured. When the Romans attack, Suarez convinces the council that he can save the city, and they turn over command of the army to him. When the battle is over, the Romans have won. Suarez is among the wounded, and Heywood makes another sacrifice to send him and Occhini on their way. Heywood goes to her death with the enemy of Suarez as Carthage burns.

X-Ray: It takes some time for Carthage to go to oblivion via the flame route, and during that time, there's action, spectacle, colorful settings, fair performances, adequate direction, and lavish production values. The story is really too involved to follow with a multitude of names, accusations, and counterplots.

Ad Lines: "Thrilling Adventure And Romance"; "An Unusual Adventure Into History."

Cry For Happy

Comedy
110m.

(Columbia)
(CinemaScope)
(Eastman Color by Pathe)

Estimate: High rating, laugh-loaded comedy has names and angles.

Cast: Glenn Ford, Donald O'Connor, Miiko Taka, James Shigeta, Miyoshi Umeki, Michi Kobi, Howard St. John, Joe Flynn, Chet Douglas, Tsuruko Kobayashi, Harriet E. MacGibbon, Robert Kino. Produced by William Goetz; directed by George Marshall.

Story: Combat photography team of Glenn Ford, Donald O'Connor, James Shigeta, and Chet Douglas are quartered by the Navy in an old Kobe, Japan, bank vault due to a housing shortage. A Japanese friend of Ford's offers them his cousin's geisha house as temporary quarters while she is away with her girls on a holiday. She has returned, however, and the Navy foursome find themselves invited to stay anyway with Miiko Taka and her three lovely geishas. It seems the geisha business is bad, and Taka needs the money. The arrangement is perfect for all but O'Connor who can't get used to the fact that geishas are good girls trained to please men only in the most innocent of ways. To cover up their slightly illegal living arrangement, the boys invent a story that the place is an orphanage and they are assisting homeless waifs. The press insists on visiting, and the boys feverishly round up a flock of kids to make it look right. Romance blossoms seriously for O'Connor and Miyoshi Umeki and Shigeta and Michi Kobi. A torrent of money flows in from the U.S. to support the non-existent orphanage, and Ford decides to start one for real.

X-Ray: This is a happy, heartwarming comedy that features excellent performances by a name cast, lovely Japanese locales, and sparklingly funny lines and situations. The girls are lovely, the boys are funny, and director George Marshall has deftly created comedy highlights that should delight general audiences everywhere. A Japanese motion picture patterned on an American western is a hilarious show within a show. A very pretty title song should prove an added promotional plus, and good word of mouth should keep the boxoffice active. This one is real fun. Screenplay by Irving Brecher. This bears a Legion of Decency "B" rating.

Tip on Bidding: Better program rates.

Ad Lines: "The Happiest Solution To A Housing Shortage In Military History"; "You'll Cry For Happy With Tears Of Joy At The Merry Madness Of The Army On The Loose And In Love."

Sword Of Sherwood Forest

Melodrama
80m.

Columbia
(Eastman Color)
(MegaScope)
(English-made)

Estimate: Robin Hood rides again.

Cast: Richard Greene, Peter Cushing, Niall MacGinnis, Richard Pasco, Nigel Green, Sarah Branch, Jack Gwillim, Vanda Godsell. Produced by Sidney Cole and Richard Greene; directed by Terrence Fisher.

Story: A wounded traveler escapes from the Sheriff of Nottingham Peter Cushing, and he unwittingly rides into the camp of Robin Hood, portrayed by Richard Greene. Lady Marion, played by Sarah Branch, thinks that Greene and his men have shot the man and refuses to listen to his protestations of innocence. She does agree to a meeting with Greene later only to bring along Cushing, who promises Greene a pardon if he will turn over the man. Greene refuses, knowing that his promises are worth nothing. This is borne out when the sheriff's men try to trap Greene as he emerges from the meeting. The wounded man warns of danger in a nearby town before he dies, clutching a gold emblem. Branch and Greene meet again, fall in love, and she is anxious to help. Greene travels to the town to discover the meaning of the message and is offered a job by Earl Richard Pasco, who wears the same emblem. Meanwhile, the sheriff's plan to take over a deceased nobleman's castle is foiled by the appearance of the King's Chancellor and the Archbishop of Canterbury Jack Gwillim. Greene learns that Gwillim is in danger of being killed by Cushing and the men of Pasco and that Branch has joined him. They take refuge in a monastery where a battle ensues, and Greene and several of his men are successful in foiling the attack. All is well the next morning as Gwillim leaves escorted by Greene's men. Branch and Greene get together.

X-Ray: Once again, the legend of Robin Hood is revived, and though the entry is a bit too long, still it should provide moments of interest for the juveniles and for the family trade. The Robin Hood characterization has received wide exposure both in preceding films and on television, and there should be a pretty good-sized audience awaiting the latest adventure of the outlaw who robbed the rich to give to the poor. The acting is fair, as are direction, production, and story, and it looks as though it should do okay in the supporting slot of the program. The use of color is helpful. The screenplay is by Alan Hackney.

Ad Lines: "He Was A Champion Against Evil Wherever He Found It"; "Action-Packed Adventure With Robin Hood And His Band."

MGM

Go Naked In The World (109)

Drama
103m.

(MGM)
(CinemaScope)
(Metrocolor)

Estimate: Filmization of novel on life and love of a "prostitute" for adult audiences.

Cast: Gina Lollobrigida, Anthony Franciosa, Ernest Borgnine, Luana Patten, Will Kuluva, Philip Ober, John Kellogg, Tracey Roberts, Nancy R. Pollock, Yale Wexler, Rodney Bell. Produced by Aaron Rosenberg; directed by Ranald MacDougall.

Story: After a tour in the Army, Anthony Franciosa returns home to San Francisco to decide whether or not he should re-enlist, with the other alternative being to go to work for his father, Ernest Borgnine, in the construction business. He loves his father but has to battle against being suffocated by him for Borgnine would like nothing better than to direct his son's life. Before going home, Franciosa checks into a hotel for a fling and makes the acquaintance of Gina Lollobrigida, a beauty of easy virtue. They enjoy a number of happy days and nights together before he goes home where he is enthusiastically greeted by mother Nancy R. Pollack and sister Luana Patten. Borgnine fakes a heart attack to get Franciosa to promise to give his life a try, but eventually the son is forced to move out. He goes back to Lollobrigida despite her reluctance to resume, and they fall in love. He is prevailed upon to attend his parents' 30th anniversary and brings Lollobrigida along. She is surprised once there, as are Borgnine and a number of other prominent businessmen who have had affairs with her for money. It is then that Franciosa learns that he has the town's most expensive prostitute as a girl friend. He drops her, but when they meet again their love overcomes the bitterness. To escape Borgnine's efforts to break them up, they go to Mexico. Borgnine follows and secretly informs her that she should marry Franciosa, being convinced that he will never be able to forget her. She decides to give him up and pretends to go back to accepting the advances and payments of other men. With their relationship broken, she leaps to her death from her hotel balcony. Borgnine is at hand to comfort his son when the body is recovered.

X-Ray: Once again, a prostitute becomes the star of an on-screen story, and those who have been protesting this type of yarn are not going to be overly happy with the entry. It contains segments of interest and high drama, colorful settings, and good characterizations. There are several scenes which are downright unpleasant. The direction and production are in the better category. Once again, it should be stressed that the film is strictly suitable for adults and some of these could be attracted by a campaign which lays emphasis on the book on which the screenplay by Ranald MacDougall is based. Tom T. Chamales authored the book.

Tips: On Bidding: Depends on individual situation.

Ad Lines: "She Had A Way With Men . . . That Was Expensive"; "Her Love Was Available To The Successful."

Gorgo (105)

Melodrama
78m.

MGM
(Filmed in England)

Estimate: Science fiction entry has angles.

Cast: Bill Travers, William Sylvester, Vincent Winter, Bruce Seton, Joseph O'Conor, Martin Benson, Barry Keegan, Dervis Ward, Christopher Rhodes, Basil Dignam. Directed by Eugene Lourie; executive producers, Frank and Maurice King.

Story: An undersea explosion off the coast of Ireland brings forth flaming lava and a huge wave which almost sinks a small salvage boat owned by partners Bill Travers and William Sylvester. They put into a small island for repairs and are warned away by harbour master Christopher Rhodes, who fears interference with his retrieving gold treasures off of wrecks on the ocean floor. The diving ends when one diver is scared to death by what he sees and the other disappears. They dive down and get a brief glimpse of an unusual monster. The latter appears on the surface at night, invading the island, and is only driven off by fire brands thrown at him. Seeing money before them if they can capture the beast, they succeed in enmeshing him in a steel net and make a deal with a circus in London for his exhibition. Enroute, they find a boy off of the island, Vincent Winter, and take him along as he has no parents. The lad has remorse about the monster's capture and tries to free him. In London, Sylvester also begins to have misgivings about the captive. Meanwhile, scientists determine that the monster is an infant and there is a chance of a two hundred foot parent being around. This becomes a fact. The adult heads toward London, and no weapon can stop him. He destroys much of the city until he is reunited with his offspring, after which they both disappear into the sea.

X-Ray: Destruction on a grand scale by huge prehistoric monsters is seen here, and naturally much excitement is engendered, with action and suspense also present in generous quantities. Science fiction fans should go for the special effects which are well done, and it should make up well as part of the show. The acting is adequate, direction is fair, and production values are good. The story holds interest and a comprehensive campaign should put this across so that results at the boxoffice could be impressive. The screenplay is by John Loring and Daniel Hyatt, based on a story by Eugene Lourie and Hyatt.

Tips On Bidding: Higher program rates in many situations.

Ad Lines: "A Prehistoric Killer On The Loose In London"; "A Science Fiction Thriller Of Gigantic Proportions."

PARAMOUNT

Blueprint For Robbery

Melodrama
88m.

Paramount

Estimate: Crime meller for the program.

Cast: J. Pat O'Malley, Robert Wilkie, Robert Gist, Romo Vincent, Jay Barney, Henry Corden, Tom Duggan, Sherwood Price, Robert Carricart, Johnny Indrisano, Paul Salata, Joe Conley, Marion Ross, Barbara Mansell. Produced by Bryan Foy; directed by Jerry Hopper.

Story: Nightclub owner Robert Gist and his assistant, Romo Vincent, tell Jay Barney and Sherwood Price plans for a $2,000,000 robbery of an armored car service. Barney agrees only if he can get J. Pat O'Malley, his old mentor in crime, who is in jail, to go along. O'Malley, who wants to go back to Ireland, finally agrees and goes over the set-up with the others. After several "trial runs," they are ready. Wearing grotesque Halloween masks, the car service is stuck up. They make a clean getaway, but soon are arguing among themselves although they had agreed to let Gist keep all the money until the statute of limitations runs out. Barney and Price take a trip, pull a small robbery, for which they are jailed. Gist refuses to help them. Price dies in prison, and when Barney gets out, he demands his share of the money. Gist stalls, sends his boys to gun him down. Police try to get Barney to talk, revoke his parole, and put him in an ancient, country jail. After O'Malley visits Barney in disguise, he is also picked up for parole violation. Police tell Barney that O'Malley will be deported, but that he will be cleared of all charges and sent back to Ireland if Barney will turn state's evidence. As a result, Barney talks and the gang is rounded up. Not knowing that Barney did it for him, O'Malley berates Barney as a stool-pigeon.

X-Ray: This is a detailed story of how to commit a crime, and how, due to a slip up on their own part, the thieves and gangsters fall out among themselves and eventually are rounded up by patient police authorities. It is evidently based on the famous Brink's robbery in Boston. The cast, of types mostly, all turn in satisfactory performances, and the production and direction are both tight and suspenseful. The screenplay is by Irwin Winehouse and A. Sanford Wolf. This is a hard-hitting, forceful meller, and should do okay as part of the program.

Tip On Bidding: Program rates.

Ad Lines: "Exciting $2,000,000 Heist—Greatest Robbery Of All Time"; "You Are There —At One Of The World's Biggest Robberies."

MOTION PICTURE
EXHIBITOR
THE SHOWMEN'S TRADE REVIEW

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

JANUARY 25, 1961 SECTION THREE VOL. 65, NO. 8

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

D | MERCHANTS

NUMBER D-5

The Merchants Help Again

THEATRE: **Bar Harbour,**
ADDRESS: **Massapequa Park, N. Y.**
MANAGER: **C. Stokes**

Recently we pulled a three in one promotion with the cooperation of the Bar Harbour Shopping Center merchants for the price of $5, which was the cost of renting a clown suit for two weeks, plus the help of an usher who dressed up in it.

We, of course, also printed all throw-away heralds. First we ran a free Christmas Eve cartoon show from nine a.m. till six p.m. The W. T. Grant store in the shopping center donated $250 to cover expenses. Wallgreen's donated candy canes and Food Fair donated lollypops. The clown gave out fliers outside the stores and appeared at the cartoon show with Santa Claus, who was also supplied by Grant's. We cleaned up at our candy concession.

All the kids who attended the free show, passes for which were distributed at Grant's, received fliers plugging "The Greatest Show On Earth," an oldie, which we played three days. The clown gave these out at the shopping center.

The shopping center has parking facilities for 3,500 cars and the hard-working clown also distributed fliers on "The Entertainer" on about that many wind-shields. The Bar Harbour Beauty Salon donated $25 for their ad on the back of these heralds and this covered the cost of everything.

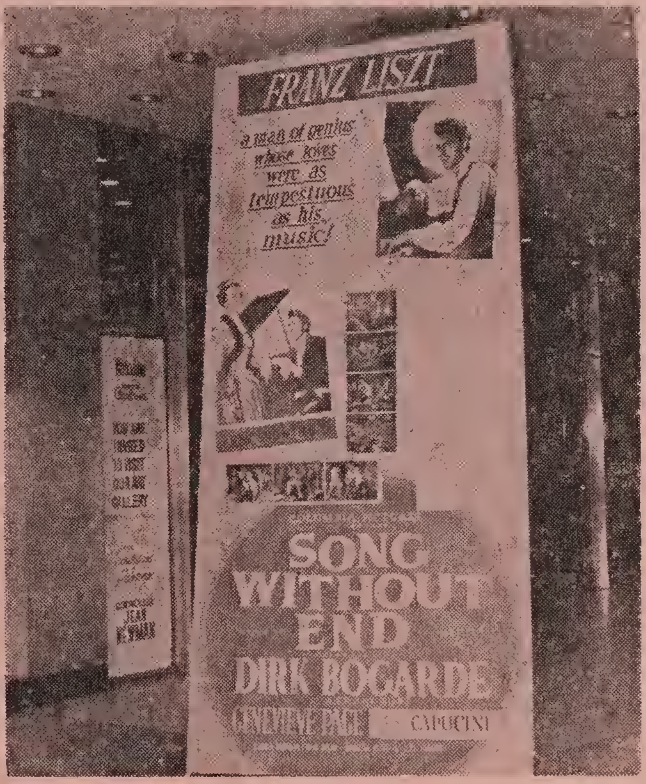
NUMBER D-6

Sells The Music In "Song Without End"

THEATRE: **Odeon-Carlton,**
ADDRESS: **Toronto, Ont., Canada**
MANAGER: **Victor Nowe**

We started off our campaign on Columbia's "Song Without End" by the showing of a teaser trailer almost two months in advance of our engagement, and for six weeks in advance we gave special emphasis to the coming attraction with the use of a large lobby standee, which during the run was used as a front of house standee.

On this display we featured a top billing of the name Franz Liszt and under it a 22 x 28 blow up of Dirk Bogarde. To the left we used another blow up featuring Capucine and Bogarde at the piano. To the side centre of the display we used a blow up announcing every selection which was performed in the film. At the bottom of this lobby display we gave the full credit to the title and stars of the film. Patrons in advance of our engagement and during the run studied the selections with great care, and the announcement of the various musical numbers played in the film was a big selling point for us at the box office. It also saved us much time in answering inquiries with regard to the music performed in the film as the entire listing was available for patrons to observe and note on this display.

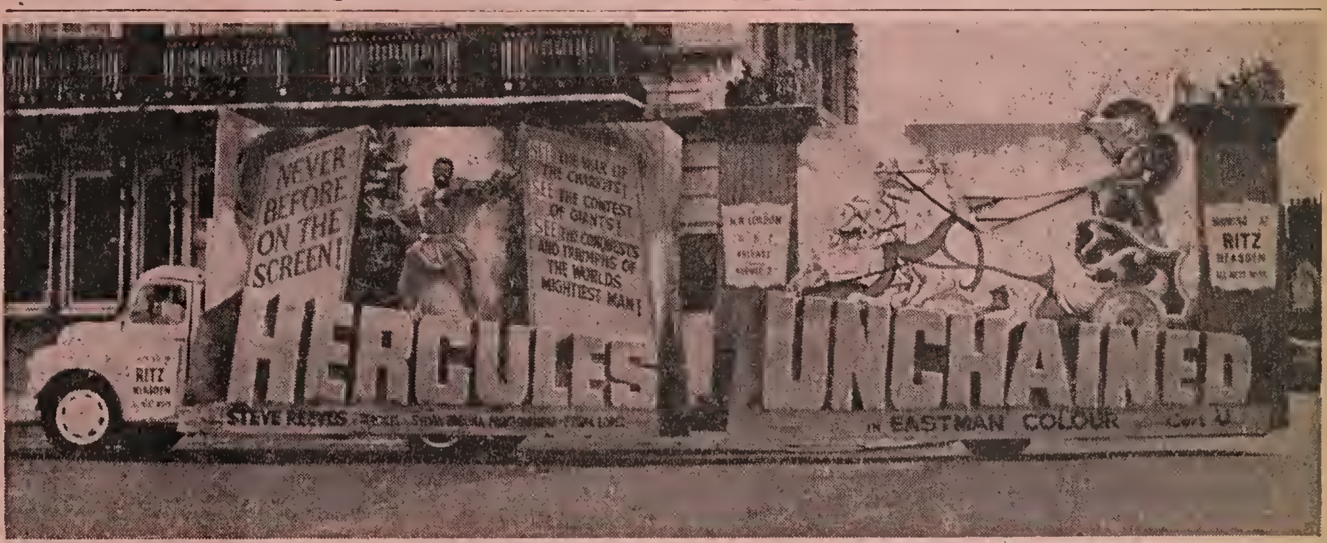

FRANZ LISZT
a man of genius whose loves were as tempestuous as his music!
SONG WITHOUT END
DIRK BOGARDE
GENEVIEVE PAGE
CAPUCINE

This large lobby standee at the Odeon Carlton, Toronto, Canada, listed all of the musical compositions heard in Columbia's "Song Without End" as part of the campaign worked out by manager Victor Nowe.

One month in advance of our showing we had a special Sunday evening screening of "Song Without End." We extended written invitations to record dealers, music store managers, radio disc jockeys, radio classical programme directors, music commentators, press reviewers, columnists, TV musical programme arrangers, voice and piano teachers, of the various Toronto Musical Colleges, including the University of Toronto and the Royal Conservatory of Music, Church Organists and Choir Directors, Musical Societies, Leaders of Glee Clubs and Symphony Orchestras, Concert Groups and High School Musical Associations. With such a large representation of the musical field in attendance at an advance screening we knew that word of mouth would be terrific and by the time our engagement opened, a wide majority of the city's musical population was acquainted with the film by the publicity received from the Sunday screening.

In music stores and department stores throughout the city we made tie ups on the Franz Liszt music through record displays featuring the Colpix long play recording, with Jorge Bolet, the featured pianist in the film. Colpix had an excellent record album cover for "Song Without End" and we used this record cover in the centre of all window and store displays surrounded by stills from the film, 22 x 28's and inserts. Colpix took radio time giving special credit to our playdate. On the opening day a free Colpix record was given to every hundredth person when they arrived at the box office to purchase a ticket. Colpix ran their special radio announcements one week in advance of our opening, and our opening day of the film was sensational. Other record companies with whom we arranged window and store displays were R.C.A. Victor, Columbia Records and Decca Records. Radio Stations gave excellent playing time to the Franz Liszt music in advance and during our opening week. On C.K.F.H. we ran a full week of paid radio advertising, and on the day before opening the film, C.K.F.H. gave us a full free day of Franz Liszt music when they proclaimed the day as "Franz Liszt Day" to all their listeners. This announcement was made for one full week in advance, and on the day proclaimed, every possible number by Franz Liszt which was available in the music library of the radio station, was played. Listeners were asked to send in their special requests of Franz Liszt music and their number was played for them. Free announcements on our picture and theatre play date were given at no cost to the theatre.

George Wilson of C.K.F.H., during our full first week ran a special radio contest called "Guess The Franz Liszt Selection." Wilson played a Liszt number on his programme and listeners were then asked to send in the correct name of the selection. Colpix Records cooperated and presented a long play record to the winners. This radio contest proved very popular—and during the week we kept


NEVER BEFORE ON THE SCREEN!
SEE THE CONTEST OF GIANTS! SEE THE CONQUESTS AND TRIUMPHS OF THE WORLD'S MIGHTIEST MAN!
HERCULES UNCHAINED
STEVE REEVES
IN EASTMAN COLOUR
RITZ

This is the largest float ever used in Britain by any film company. It is 50 feet long and was prepared by Warner-Pathe and ABC for display in London and the Home Counties during the recent release of Joseph E. Levine's "Hercules Unchained." Painted in vivid colors, it attracted the attention of onlookers wherever it went.

a 40 x 60 standee in our lobby advising patrons to dial C.K.F.H., and listen to the George Wilson Show and the "Franz Liszt Selection Contest."

In music stores we had special displays to tie up the sheet music written by Franz Liszt. In piano departments the many piano compositions by Liszt were all displayed on a special rack and beside this we placed a 30 x 40 credit card with stills and theatre play date.

We played up the new star Capucine on all our displays in and outside of the theatre, and on radio stations as well as in newspapers special mention was given to the new and lovely film star. In ladies stores we used a special still tied in with Capucine and Women's Evening Dress. In a dozen Fur Stores we had a blow up of Capucine in the centre of the main window, bearing the copy "See Capucine in 'Song Without End' now at the Odeon Carlton." In jewelry stores we featured another still of Capucine bearing picture and theatre credits, and these displays looked very attractive in the jewelry windows.

In mens' store windows we featured special stills and blow ups of Dirk Bogarde. In 15 stores we had a men's sweater window display, bearing theatre credits, while in 10 mens' stores we featured a blow up of Dirk Bogarde wearing the latest in men's suits. These windows were all centered with the Bogarde credit card and were done in good taste.

In book stores and libraries throughout the city we arranged displays of books and pictures of Franz Liszt, while in variety stores, newsstands and book shops we assembled layouts from such magazines as "Look." "Redbook," "Good Housekeeping," "McCalls," and "Cosmopolitan," featuring the excellent material which was published in these magazines on "Song Without End." These special displays attracted great attention in these particular stores. Personal contact was made with religious groups and school principals to have their students attend showings of "Song Without End" in a group at a reduced admission and this met with excellent success from many of the groups contacted.

Intermission music at the theatre for one month in advance featured selections from "Song Without End" on the Colpix recording —and on our theatre music system which covers the theatre lobby, art gallery, foyer and restaurant area, music of Liszt was played for one month in advance of our engagement.

The campaign which we conducted for many weeks in advance of our engagement resulted in great success. We played the film in this 2,318 seat house for five weeks of excellent business with comments of praise from patrons who rated the production with enthusiastic acclaim.

G | STUNTS-BALLY

NUMBER G-1

Giant Rock-Athon

THEATRE: **Colonial,**
ADDRESS: **Florence, S.C.**
MANAGER: **Floyd H. Gainous**

When planning this type of program I realized that we had strong football opposition so we had to pull extra hard. So, we set the date and went to work.

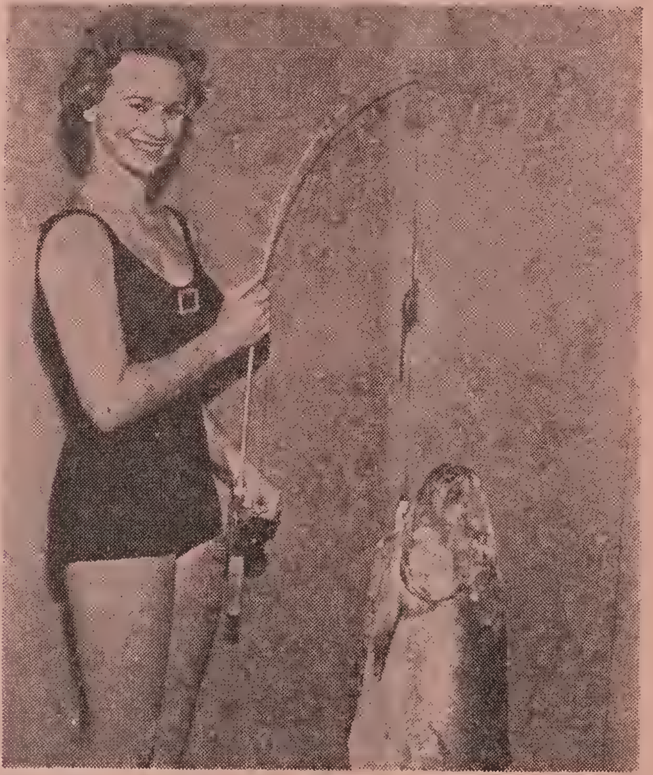
First we booked a couple of rock and roll features, "Shake, Rattle and Rock" and "Mr. Rock and Roll." This show alone would not draw beans without something extra to push it along. This we did by first getting four radio announcers to agree to act as masters of ceremonies for our "Rock-Athon." Our plan was to have a full hour of live entertainment on the stage and to conduct a Record Hop with dancing contestants from the audience. We had the sound arranged with mikes and all when we heard of a group that wanted to start playing for dances, etc., but did not know how to get their names known.

This bronze by the late Charles Russell has been selected as the symbol of the Western Heritage Awards. John Barney Weaver, curator of the Historical Society of Montana, has produced a six-inch replica of the bronze which will be transformed into trophies for the awards to be presented for outstanding achievement in western motion pictures, TV programs, magazine articles, and music to be recognized at a Western Heritage Awards Dinner in Oklahoma City this month.

Well, we had the answer for them. We gave them a name, The Ions, and featured them on our program. Not until opening night were their names made known. Everybody in town was asking "Who are the Ions?" Getting the radio announcers was a lucky break for they cut a two-minute spot plugging the Rockathon and Record Hop and telling the folks that they would be at the theatre in person. Over 200 free radio spots were used. Our cost for this radio plugging was—nothing.

We had 5,000 special heralds made up and used extra newspaper ad space. We had advanced prices and held this on a Friday night. Results: full house; and everyone enjoyed themselves so much, people are now calling us and asking when we will have another one.

We made a huge reproduction of a record out of card-board boxes some 15 feet tall and used this in the center of the stage. Several musical notes were cut out and placed along side of this giant "record." Also, we had a popular local girl to act as an assistant to the MC's and had a clown dressed up in hobo attire to run down the aisles when the MC asked for the first people to enter the record hop.



Fred McHam, manager, Strand, Wichita Falls, Texas, recently worked up a gag feud between Texas and Alaska to publicize 20th-Fox's "North To Alaska," and the Alaskans sent him via parcel post the above fish, which he photographed with a Texas girl, captioned "Who would look at that ugly fish with such a long stemmed Texas beauty on the other side of the hook," and sent it to the Fairbanks News Miner.

In general, this was one of the best promotions we ever pulled. The rock and roll dance band charged us nothing; the radio boys were glad to get the break themselves and their services were without charge. The only thing we paid for was the newspaper advertising and heralds. The promotion was a huge success and will be done again early this year.

NUMBER G-2

Gag War Started For "North To Alaska"

THEATRE: **Strand,**
ADDRESS: **Wichita Falls, Texas**
MANAGER: **Fred McHam**

We really started something with our campaign on 20th-Fox's "North To Alaska" by declaring a good-natured gag war with "our neighbor to the north."

Starting off with a "challenge" letter to the Fairbanks Chamber of Commerce and a "proclamation" by the Mayor of our city, this built into an avalanche of publicity, particularly in the local newspapers, and our cooperating in a free air trip to Alaska contest by the Fairbanks Visitors Bureau in the nature of a 50-word statement on "Why I'd Like To Visit Alaska."

The Mayor's "proclamation" read: "Whereas, the City of Wichita Falls is honored in being selected as the city for the premiere showing of North To Alaska, and, whereas, the City of Fairbanks, Alaska, has expressed a desire that that city be so selected, and whereas, the City of Wichita Falls desired to cooperate with all of its neighboring cities; now, therefore, I, Kenneth Johnson, by virtue of the authority vested in me as Mayor of the City of Wichita Falls, do hereby proclaim and declare that the City of Wichita Falls is now the capital of South Alaska."

The Alaskans came through with a 59 pound salmon sent by parcel post. This was promptly labelled an "Alaskan minnow" and placed in the lobby. Photographed along with a pretty Texas gal in bathing suit, this resulted in added local newspaper publicity; with copies of the photo sent along with gag captions to Fairbanks papers.

On radio we had saturation on two stations with our own spots made up for sound track with many news stories and interviews with our gift fish and the "war" with Alaska. Fifty records of "North To Alaska" given to us by Columbia Records were given away on radio by the use of two contests.

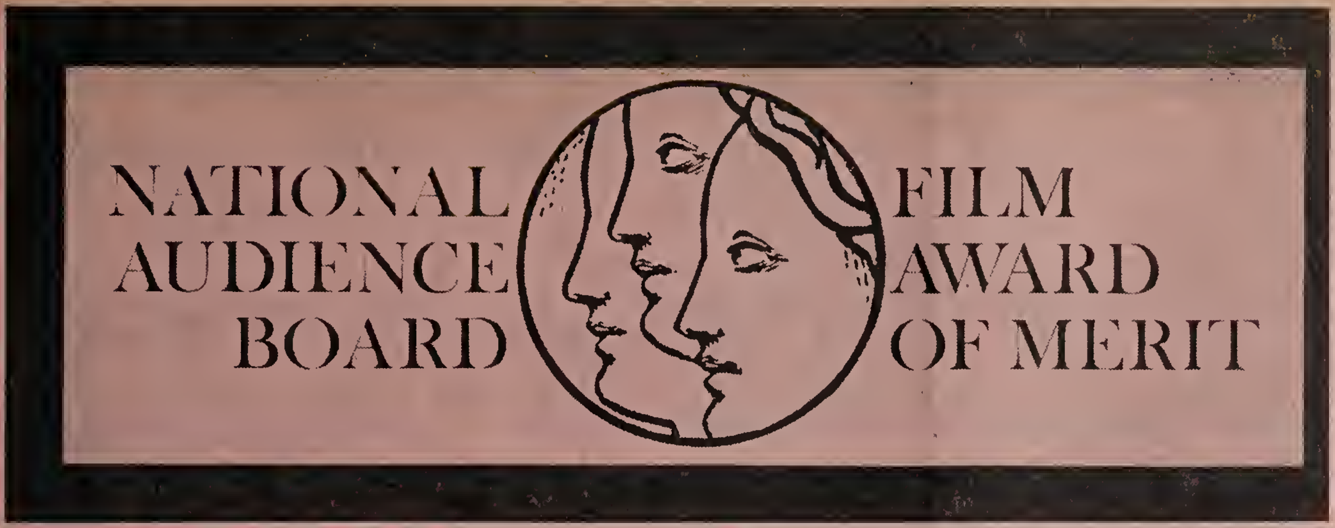
On television we had 12 one minute spots; also shots of our fish and the usual blurb about the feud with the big State of Alaska.

Believe us, the campaign caused more talk and excitement than anything we have done in years. People drove over to Wichita Falls from other outlying towns just to see the 59-pound "Alaskan Minnow."

We also had with the Wichita Falls Times a free plug on their classified section for one month, both advance and current. This was headed: "No need to go 'North To Alaska' to find gold. Just keep "panning" the classified ads . . . "That's Gold In Them Columns" . . . And, if you can find your name among the many bargains, you'll win two free tickets to the Strand. Just clip the ad and bring to the newspaper's classified counter, for your FREE tickets." Along with this, which ran at the top of the classified page of ads, was run a two-column by four and a half inches deep "coming" ad on the picture each day.

As a result of our "war" we broke all house records. We believe this thing could have taken the entire state if the film company would have gotten behind it. As it was it proved tremendous for us on a small scale in this part of the country.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.



This symbol has been established by the National Audience Board as its recognition for outstanding entertainment fare. Columbia's upcoming film, "Hand In Hand," has been announced as first recipient of the Award. Columbia will be permitted to use the symbol in film titles and in advertising and promotion, and exhibitors will be permitted to use it in their local advertising, etc. Winners of the Award of Merit are based on audience research studies conducted by the Board among community opinion leaders, executives and members of a wide variety of civic, cultural, professional, educational, and church organizations.

"Screwy Louie Show" Set Via Four Features At D-I

HARRISBURG, PA.—The Silver Spring Drive-In recently ran the following newspaper copy:

"Tonite. Screwy Louie Show! Our booker Louie has gone screwy. He booked these old favorites at $1.10 a carload: Liberace in 'Sincerely Yours,' 'Abbott and Costello Meet The Keystone Kops,' 'The Bowery Boys In Let's Go Navy,' and Roy Rogers in 'The Golden Stallion.' Free gifts to some lucky lady—We had to do something!"

Dept. Store Promotes "Where The Boys Are"

NEW YORK—A major department store promotion for "Where The Boys Are" has been created by MGM and Bamberger's of Newark, N.J., which will provide powerful impact throughout the entire New Jersey-Metropolitan area.

Keyed to a "New Faces" theme—things began with a large Bamberger's ad in the Newark Star-Ledger announcing the personal appearance of the stars of Joe Pasternak's film, Paula Prentiss and Jim Hutton.

The young stars were greeted at the store at Bamberger's Starlet Circle, which boasts a large membership of teen-agers from the New Jersey High Schools and Colleges. Activities included a Starlet Circle fashion shop, informal talks by Miss Prentiss and Hutton, distribution of autographed photos, and newspaper interviews.

In addition to the newspaper ads, Bamberger's decorated their huge Newark store with "Where The Boys Are" banners and displays at all key sections throughout the store, including the book and record shops, the junior fashion and sportswear departments, and all other heavily trafficked areas.

The promotion was part of the campaign launching the film at Radio City Music Hall, New York City.

H | LOBBY DISPLAYS

NUMBER H-1

A Front Display Natural

THEATRE: **Capitol,**
ADDRESS: **St. Catharines, Ontário, Canada**
MANAGER: **Les Mitchell**

It may sound unusual but we have four large mirrors on the front of our house so when we played U-I's "Crack In The Mirror" we pulled an attention-getting gimmick by having our sign man letter them "You Have Never Seen The Things You Will See in 'The Crack In The Mirror'" coming soon. Then, he used black paint and ran a "crack" across the mirrors similar to an ad layout I saw in the press-book.

This was very effective here and stopped a lot of people on the main street who actually thought the mirrors had been cracked.

NUMBER H-2

Motorcycle Escort And Lobby Displays

THEATRE: **Rex,**
ADDRESS: **Norbury, London, England**
MANAGER: **P. J. Cordier**

A good film deserves a good campaign so it was a case of no holds barred when I played "The Angry Silence." I contacted AJS Motor cycles whose machine is used in the film by one of the stars and, through the AJS Motorcycle Owners Club, arranged for them to give the film a motorcycle escort from the railway station to the theatre. The members then turned up in force and took up the entire circle for one performance.

No less than five national firms exhibited along with AJS Club in my main lounge. HP Sauce loaned a perfect scale model of the House of Parliament which is their trade mark, and is insured for nearly $3000. Even the "Big Ben" clock told the correct time and chimed the hours.

It was not possible to include actual AJS motorcycles, but I incorporated photos of their latest models along with the star riding the bike in with the Duckham Oils and hand cleanser display. The motor cycle club loaned photos of its leading members and Motor Cycle Mechanics provided free of charge to the theatre 3000 copies for distribution. A Robertsons Jam tieup featured their full range of goods complete with their dancing Gollywog trade mark dolls to round off a crowd stopping display.

P. J. Cordier, Rex, Norbury, London, England, recently arranged a tieup with the AJS Motorcycle Owners Club to escort delivery of the print of "The Angry Silence" to the theatre.

I | INSTITUTIONAL

NUMBER I-1

Plugging Gift Ticket Books

THEATRE: **Imperial,**
ADDRESS: **Toronto, Canada**
MANAGER: **Michael King**

This past Christmas season we went all out in plugging the sale of books of theatre tickets for gifts.

A large sign, measuring 40 feet by 12 feet, the center of which is a large map of Canada on which are marked the cities in which Famous Players operates theatres, marked by name and by flashing lights; and which was used by FP at its national convention, was used in the main lobby. Added were wings with copy to plug the gift tickets. This sign itself by its size and design is a sure attention getter and I am positive the identification with gift tickets helped our sale. This sign will undoubtedly remain up for more than a year—with the Santa Clauses removed, of course.

We also had a standee made up, which stood at the top of our stairs and received good attention. On this we marked the num-

(*Continued on page EX-292*)

SAVE . . . these EXPLOITATION sections!

Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

●

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

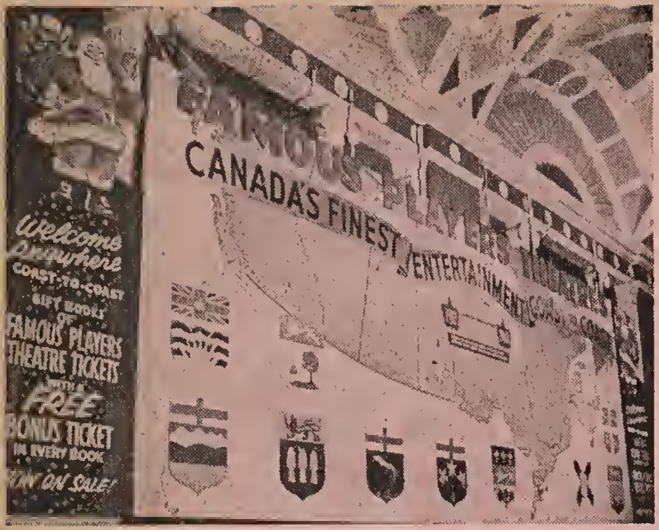
Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.


CANADA'S FINEST ENTERTAINMENT
Welcome Anywhere
Coast-to-Coast
Gift Books
Famous Players Theatre Tickets
Free Bonus Ticket in every book
Now on Sale!

Michael King, Imperial, Toronto, Canada, found that this huge lobby display helped considerably in pushing his sale of gift ticket booklets to a new high.

COMPANY ASSISTS

MGM has ordered 10,000 copies of their "Mutiny On The Bounty" facts booklet as part of a tie-up with South Pacific Airlines, which will place the brochure in every seat of every plane in the company's line. The booklet details background of the production, most of which is being filmed in and around Tahiti, one of the stops on the SPA route. In an earlier tie-up, South Pacific Airlines re-christened their flag-ship, "Bounty", in connection with the film.

WALT DISNEY's "101 Dalmatians" will be the cornerstone of an extensive merchandising tie-up with the Carnation Company's Friskies Dog Food division, featuring major TV and print advertising campaigns heralding the Buena Vista release in more than 50 million households. The Friskies promotion will include local television ad campaigns in 135 major markets with TV spots utilizing footage from the animated attraction. The dog food company will also run a full-page ad in Life prominently featuring the cartoon feature. More than 15,000 supermarkets will display posters plugging the picture, as well as millions of cans of Friskies, which will carry label identification with the picture. Theatremen will have the cooperation of more than 800 regional salesmen, who will be working with them to effect local promotions keyed to playdates.

MGM's "Ring Of Fire" will tie-in with the tree conservation campaign at homebuilder shows on the national and state level starting this month. The kickoff will be the National Association of Home Builders convention in Chicago. David Janssen and Joyce Taylor, stars of the film, posed for special photos emphasizing the reforestration program while at Camp Grisdale, Washington, where much of the picture was filmed. Photos and text material are being distributed by Simpson Timber Company, Seattle.

WARNERS has launched its international merchandising campaign on "Fanny" with a full page advertisement in The New York Times that is the first of its kind ever utilized for a motion picture. The impossible-to-miss back-page ad, featuring stars Leslie Caron, Maurice Chevalier, Charles Boyer and Horst Buzholz under the headline "Everybody wants to go with Fanny", was aimed both at the general movie-going public and at advertising agencies, manufacturers and retail businesses. To the latter group, the ad proposed discussing promotional tieups with Warners exploitation-promotion merchandising manager I. E. (Ernie) Grossman.

The 3 Worlds of Gulliver

George E. Sawyer, general manager, Armstrong Circuit, is seen presenting a MOTION PICTURE EXHIBITOR Achievement Citation for his Exploitation entry on an "Election Night Party" to Elmer L. Pigney, manager, Clinton, Port Clinton, Ohio, right, as Bud Stump, ad manager of the Daily News, which cooperated in the event, looks on.

The Sabra, new Israel-made car, is seen in front of the Warner, on Broadway, New York City, at the opening of Otto Preminger's United Artists release, "Exodus."

Starts Today Orpheum
Starts Today Orpheum

Talk about "Fast and Sexy" was created in Boston by these two fair damsels who toured the downtown section plugging Columbia's Gina Lollobrigida film, Loew's Orpheum. Girls, dressed in brief costumes, and bearing the above sandwich signs, visited department stores, restaurants, hotel lobbies, etc., drawing considerable attention.

1961 EXPLOITATION INDEX

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GIFT BOOKS

(Continued from page EX-291)

ber of tickets in each book and the price quite prominently.

Other signs were constructed around our front boxoffice. Our sales of these books of theatre tickets reached a new high for the theatre—$10,963.25. With slightly altered copy, we are continuing to sell the books of tickets all year 'round.

The schedule for these gift tickets is nine 35 cent tickets for $2.80; five 75 cent tickets for $3; five $1.00 tickets for $4; and five $1.25 tickets for $5.00; plus a free bonus ticket in every book.

In an unusual publicity tieup for Europe, Columbia's Swedish press chief Sven Tollin pulled a "first" in Stockholm by inducing the city's largest department store to give the above window display to mark the opening of "The 3 Worlds Of Gulliver." This was the first time the store ever cooperated.

Foxhole In Cairo

MELODRAMA
79M.

Paramount
(English-made)

ESTIMATE: Good war programmer.

CAST: James Robertson Justice, Adrian Hoven, Niall MacGinnis, Peter Van Eyck, Robert Urquhart, Neil McCallum, Fenella Fielding, Gloria Mestre, Albert Lieven. Produced by Steven Pallos and Donald Taylor; directed by John Moxey.

STORY: In 1942, German Field Marshal Rommel (Albert Lieven) halts his victorious Afrika Corps before the final push which was calculated to drive the British into destruction or the sea. He sends espionage agent Adrian Hoven and a radio operator to Cairo to find out where the final British line of defense will be. The information is relayed via radio outpost in the desert to the German general. The entry into Cairo has not gone unnoticed by British Intelligence, headed by Captain James Robertson Justice, but they lose them in the city. Cabaret dancer Gloria Mestre, in love with Hoven prior to the war, welcomes him back and agrees to assist him in the seeking of the combat plans. Headquarters officer Robert Urquhart is infatuated with Mestre, and Hoven plans to use him to get the information. Several members of the Jewish underground help Justice to ferret out Hoven. Meanwhile, Urquhart is given a set of vital plans to take up to the front and is sidetracked by Mestre, who drugs him so that Hoven and friend can steal and transmit the plans. Meanwhile, the outpost is captured and the code is cracked. Justice and his forces wait until Hoven gets a chance to send the details of the plans and then close in for the clean-up. To allay the fears of those around him during the climax. Justice reveals that Urquhart was always under suspicion, and the plans were fake ones with the attack to take place in an entirely different place. The resulting battle of El Alamein makes history, and the Germans are put on the run.

X-RAY: Rather exciting is this tale of espionage and counterespionage during the African campaign, and the story holds interest fairly well despite some inconsistencies. Performances are good as are direction and production, with newsreels and background scenes giving the release an air of authenticity. The screenplay is by Leonard Mosley and Donald Taylor, based on the true-story book by Mosley entitled "The Cat and The Mice." It should do okay as part of the program.

AD LINES: "A True Story About An Unusual Spy"; "The True Story of How The Battle For Africa Was Almost Lost Behind The Front Lines."

20th-FOX

Circle Of Deception

MELODRAMA
100M.

20th-Fox
(CinemaScope)

ESTIMATE: Good counter intelligence war meller for the program.

CAST: Bradford Dillman, Suzy Parker, Harry Andrews, Robert Stephens, Paul Rogers, John Welsh, A. J. Brown, Martin Boddey, Charles L. Pack, Ronald Allen, Jacques Cey, John Dearth, Norman Coburn Basil Beale, Jean Harvey, Mickey Wood, Andre Charise, Jean Briant, Frank Forsyth, Tony Quinn, Stephen Dartnell, Hennie Scott, Maurice Belfer, Richard Marner, Meier Tzelniker, Richard Shaw, Roland Brand, Duncan Lamont, Walter Gotell, George Midell, Tony Doonan, John Serret, Michael Shaw, Arthur Gross, Theodore Wilhelm, Michael Ripper, Brian Hankins. Produced by T. H. Morahan; directed by Jack Lee.

STORY: During World War II prior to the invasion of Normandy, British Intelligence Captain Harry Andrews comes up with the idea of sending a spy into the area with false information, allowing him to be captured and "broken" by the Germans, so he will reveal lies. The person sent must not know that his data is false. Therefore, he must be the sort who will crack under pressure, but not too easily. After psychological testing, Bradford Dillman is chosen. Lieutenant Suzy Parker is assigned to date him to confirm the tests on a more personal basis. She reluctantly agrees that he is the right choice, but she feels strongly opposed to such an inhuman maneuver and falls in love with him. Dillman is given a pellet of poison placed in a false tooth so if he feels he will give way and can no longer stand the punishment, he can swallow the poison. However, Andrews, taking no chances, substitutes a harmless pellet for the poisonous one, making sure Dillman will not die before he can reveal the false information. Dillman is parachuted into Normandy and is captured by the Nazis .Nazi captain Robert Stephens is his chief interrogator. He stands the torture as long as he can, bites the pellet, and when nothing happens, he gives the "information." He is bitter and disillusioned, although the French underground storms the prison and frees him. He is unaware of his contribution to the war. After the war, Parker learns he is a drunkard living in Martinique. She goes there, finds him, tells him the true story, and they are reunited.

X-RAY: This is a carefully made, suspenseful, and interesting spy meller containing a wealth of detail and told with clarity at all times. Distinguished performances are given by Dillman, Andrews, and Stephens as well as many others. The story is by Nigel Balchin and Robert Musel and is told in flash-back. The film, however, bogs down in the Nazi atrocities sequence, and the tortures endured by the hero seem unending. There is action in plenty and this should prove, despite lack of name draw, okay for the program.

TIP ON BIDDING: Fair program rates.

AD LINES: "The Most Amazing Spy Story Ever Tracked On Film"; "What Was It They Did That Was So Shocking—So Soul Destroying?"

The Millionairess

COMEDY
90M

20th-Fox
(CinemaScope) (DeLuxe Color)
(Made in England)

ESTIMATE: Success depends on name power.

CAST: Sophia Loren, Peter Sellers, Alastair Sim, Vittorio de Sica, Dennis Price, Gary Raymond, Alfie Bass, Miriam Karlin, Noel Purcell, Virginia Vernon, Basil Hoskins, Diana Coupland, Willoughby Goddard, Pauline Jameson, Graham Stark, Wally Patch. Produced by Pierre Rouve; directed by Anthony Asquith.

STORY: Millionairess Sophia Loren lives according to her own rather strange code. She has gone through several husbands, turning them into nervous wrecks, but really desires true love. According to her father's will, she must marry a man who can prove himself a businessman. She meets doctor Peter Sellers and is attracted by his indifference to both her charms and her money. He tells her the woman for him must also prove her value in business. To his dismay, she accepts the challenge. He fails the test dismally while Loren turns the broken down bakery of Vittorio de Sica into a fabulously successful operation. A broken hearted Loren, over-dramatizing as usual, decides to enter a convent. Her wily attorney, Alastair Sim, convinces Sellers to reconsider, and the pair are together at last.

X-RAY: The works of George Bernard Shaw either turn into magnificent motion pictures (Pygmalion and Major Barbara) or lose more than a little in the switch from stage to screen. Unfortunately, this colorful, star-studded production misses the funny-bone as often as it hits. Loren is beautiful and Sellers has his moments, but the humor is at times forced, and the screenplay shifts too often from believable satire to confusing fantasy. The star names are there, however, and class spots should be able to generate more than a little interest among discriminating theatregoers. The production values are magnificent, and the setting appropriate to the title. Screenplay is by Wolf Markowitz.

TIP ON BIDDING: Better rates, depending on situation.

AD LINES: "From Naughty, Notorious George Bernard Shaw . . . The Sultry Story Of The Beautiful Babe In The Balmain Gowns Who Pants For Romance"; "The Racy Revelations Of The Richest Girl In The World Who Rides A Rolls Royce In Her Quest For Experience."

Squad Car (044)

MELODRAMA
61M.

20th-Fox

ESTIMATE: For the lower half.

CAST: Vici Raaf, Paul Bryar, Don Marlowe, Jack Harris, Lynn Moore, James Dale, Bloyce Wright, Norman MacDonald. Produced and directed by Ed Leftwich.

STORY: Norman MacDonald, mechanic for an outfit smuggling counterfeit money into the U.S. from Mexico by plane, lifts some of the money and is killed. Investigating the shooting, lieutenant Paul Bryar questions plane outfit owner Don Marlowe at his ranch home. Marlowe later meets Jack Harris, who is both the counterfeit ring boss and a minor treasury official. Bryar next confronts Vici Raaf, night club singer on whom the murdered man had been lavishing money. At the club, sergeant James Dale and T-man Bloyce Wright recognize Harris, who tries to shoot Raaf because she knows too much. She now demands Marlowe fly south and get the last load of counterfeit. Harris goes to the ranch to await Marlowe's return, waits until Marlowe drops the money, and gets it. He tries to make a deal with Raaf, offering her all of the money if she will go away with him. Marlowe is stopped by Bryar and Dale as he lands. He breaks away, however, and again takes off in his plane. Harris' speeding car is stopped by Marlowe's low flying dusting plane, and he is blinded by poison chemical. His car crashes and he is killed.

X-RAY: This economically made action meller not only lacks names of any consequence, but lacks practically everything else. Paul Bryar turns in the best performance as the matter-of-fact, unexcitable detective, while Vici Raaf makes a shapely and sultry bad girl, who sings several undistinguished songs. 20th-Fox did not make this, but is releasing it world-wide. Story and screenplay are by E. M. Parsons and Scott Flohr.

AD LINES: "Counterfeit Ring In The Skies Smashed"; "Roaring Acting As The 'Squad Car' Goes Into Action Against Plane-Flying Counterfeiters."

WARNERS

A Fever In The Blood (008)

DRAMA
117M.

Warners

ESTIMATE: Interesting dramatic fare on world of politics.

CAST: Efrem Zimbalist, Jr., Angie Dickinson, Jack Kelly, Don Ameche, Ray Danton, Herbert Marshall, Andra Martin, Jesse White, Rhodes Reason, Robert Colbert, Carroll O'Connor, Parley Baer, June Blair. Produced by Roy Huggins; directed by Vincent Sherman.

STORY: June Blair is murdered in her bedroom by gardener Robert Colbert when she resists his advances. He is seen briefly from quite a distance by a neighbor, whose headlights pick him up. Her estranged husband is Rhodes Reason, nephew of crippled governor Herbert Marshall, and politically ambitious district attorney Jack Kelly seizes the opportunity to railroad a charge of murder against Reason, hoping it will carry him into the governor's chair. Judge Efrem Zimbalist, Jr., presiding judge at the trial, also wants to be governor but on a more honest basis. Still another candidate is Senator Don

(Continued on page 4788)

ALPHABETICAL GUIDE TO 145 Features Reviewed

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A FEVER IN THE BLOOD

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Ameche, who still has four years in the Senate but who believes that by becoming governor he can swing the nomination for the presidency. Ameche's wife is Angie Dickinson, who was once in love with Zimbalist. The latter had an ailing wife and Dickinson married Ameche when he proposed. Zimbalist's wife then died. At the trial, Jesse White, an investigator for Kelly, gives some evidence which is cause for a mistrial, but since Zimbalist was offered a Federal Court judgeship by Ameche for just such a move, he turns down the request. The trial continues and Reason is found guilty. When an appeal is denied, Zimbalist realizes he must make the offer public so that a new trial can be granted even though it means hurting himself. Ameche belittles the charge until he gets a bad heart attack whereupon he admits it was true, exonerating Zimbalist, after which he dies. Zimbalist gets evidence against Kelly's tactics but refuses to use it and retires from the race. Meanwhile, Colbert is frightened into running away. When caught, he confesses. Marshall has never ceased plugging Zimbalist for the governor's job, and Dickinson seeks him out at his mountain retreat to bring him to the convention. It is stalemated in its selection of a candidate. His appearance electrifies the audience, and he is nominated by acclamation.

X-RAY: Someone once said politics makes strange bedfellows. This is more than borne out in this entry that devotes itself to the realm of politics both clean and dirty, as well as to what goes on behind the scenes in getting candidates named for certain positions. Of course, much melodramatics have been thrown into the film to make it more acceptable, and it does add up to some spice. Some of the characters and situations seem a bit artificial, and interest lags a bit here and there as the talk gets real wordy. On the whole, however, it's interesting, contains good performances, and features okay direction and production. It should do well as part of the show. The screenplay is by Roy Huggins and Harry Kleiner, based on the novel by William Pearson.

TIPS ON BIDDING: Higher program rates.

AD LINES: "A Primer In Political Maneuvering"; "He Wanted To Be Governor And He Let No One Stand In His Way."

MISCELLANEOUS

One Hundred And One Dalmatians

CARTOON
80M.

Buena Vista
(Technicolor)

ESTIMATE: Highly entertaining cartoon feature.

CREDITS: A Walt Disney Production. Art direction and production design by Ken Anderson. Directors are Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. The story is by Bill Peet, based on the book of the same name by Dodie Smith.

STORY: Roger is a bachelor and a song writer, who goes along his merry way with his dog Pongo, a Dalmatian, until the latter gets bored and decides to act as matchmaker when he spies a good looking female and a good looking she-Dalmatian. A double wedding is in order, and soon Pongo is awaiting a family of pups. Also waiting is evil Cruella De Vil, who has a passion for a fur coat made out of Dalmatian fur. The litter finally arrives containing 15 puppies. When De Vil can't buy the pups, she hires two underworld characters to steal the pups when the owners are away. All attempts by the police to find them fail, and the parent Dalmatians turn to the dogs of London, whose twilight bark method of communication soon sets them on the track of the dognappers. A daring rescue is effected not only of their own pups but of 84 other pups, while De Vil and the crooks get their just punishment. After a harrowing trip back, they are welcomed by their master and mistress who agree to keep all the dogs at their country place.

X-RAY: Cute, charming, and thoroughly entertaining is this latest all cartoon treat from the talented people in Walt Disneyland. Viewers of all ages should get a bang and a bark out of the colorful on-screen proceedings. It's well done in all departments, with interest being held on high throughout. It's been some time since Disney came through with an all-cartoon feature, and this is an added plus for the presentation. Sell it and the people will come. What's more they'll like it.

AD LINES: "Fun For All The Family"; "It's Comedy, It's Mystery, It's A Thriller, It's New, It's Different and It's Fun."

DO SAVE . . . pink REVIEWS

They provide a permanent evaluation of all features and shorts, as caught by our skilled reviewers, all cumulatively numbered and indexed, and punched for standard ring binder. Establish your seasonal set!

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Fifteen cents per word (include name or initiols, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

BINGO, MORE ACTION! $3.50 M cards. Other games available, on off screen. NOVELTY GAMES CO., 106 Rogers Ave., Brooklyn, N. Y.

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PRESHOW AND MUSIC TAPES for indoor theatres. Intermission and Preshow Recordings that sell your concession items. Write for free trial tapes. ALLIANCE THEATRE RECORDING SERVICE, Room 319, 3706 Broadway, Kansas City 11, Missouri.

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Theatre in OKLAHOMA. Nice Profits. Bovilsky, Theatre Agent, 34 Batson Street, Glasgow.

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YEAR END SALE—Super, E7 Simplex mechanisms $195.00; Regular Simplex mechanisms $99.50; SA RCA 35mm Arc Sound Projectors with pedestals $195.00; Hi-Intensity arcs and rectifiers, Brenkert, Simplex, Strong, Forest, from $49.50. Complete booth outfits, projection and sound, from $895.00. Everything excellent condition. S.O.S., 602 W. 52nd Street, New York 19.

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WEEKLY THEATRE and DRIVE-IN CARDS. 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

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Now ONLY $4.00

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Order your copy, NOW, while they last!

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other Industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

WANTED: First class Drive-In man thoroughly experienced in all phases. Capable handling group of Drive-Ins. Best business and character references required. Forward complete information and snapshot with first letter. This is an opportunity for the right man. **BOX A111, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

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PROJECTIONIST, 20 years experience, can handle other important matters for theatre, etc. Can prove that 100%. Live in Brooklyn, would relocate in Florida or California if necessary, with right party only. **BOX C118, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

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To The EXHIBITOR
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So that we can give you the excellent service you deserve on TRAILERS and ACCESSORIES . . . we ask you to PLEASE . . .

RETURN TRAILERS AND ACCESSORIES Immediately After Use!

For more than FORTY YEARS National Screen Service has saved Exhibitors large sums of money, through a *low-cost* RENTAL PLAN on *Trailers* and *Accessories* . . . made possible only through the *multiple-use* of each item. The *outright purchase* of these Trailers and Accessories would have been prohibitive.

The RENTAL PLAN has been successful, simply because EXHIBITORS have been *cooperative* in returning these items IMMEDIATELY after using them . . . thereby permitting an orderly rotation of Trailers and Accessories, with fellow-exhibitors who similarly benefit from this plan.

Sometimes, an operator fails to return a Trailer on time . . . *Sometimes,* an usher is remiss in sending back Accessories! Just a little *forgetfulness* . . . multiplied by *hundreds* . . . that strips the gears in National Screen's smoothly-operating Service System!

Just as *the patron who stays for two shows* REDUCES YOUR SEATING CAPACITY . . . the "little oversights" of operators and ushers REDUCE OUR CAPACITY TO RENDER SERVICE!

It's SERVICE we *Sell* you! . . . and it's SERVICE our huge service staff tries to *Give* you.

We know that if you call it to their attention, your people will want to cooperate by

RETURNING TRAILERS AND ACCESSORIES On Time!

Thanks for your cooperation!

THE N.S.S. PRIZE BABY

REC'D FEB 2 1961

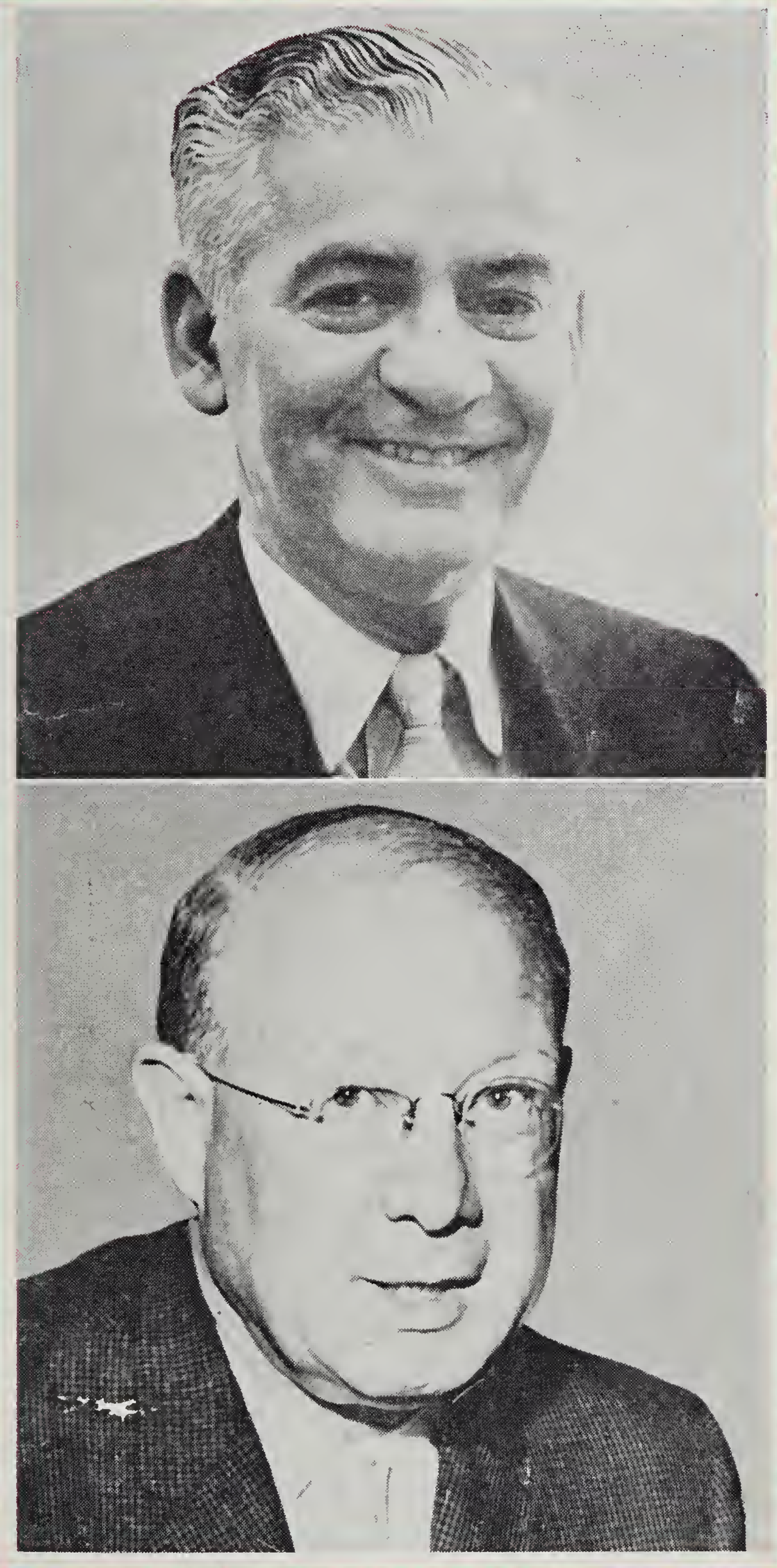
MOTION PICTURE EXHIBITOR

Plus... SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 1, 1961 Volume 65 Number 9

IN TWO SECTIONS • THIS IS SECTION ONE



Court Upholds Chicago Censors

(See Page 6)

Indiana Unit Quits National Allied

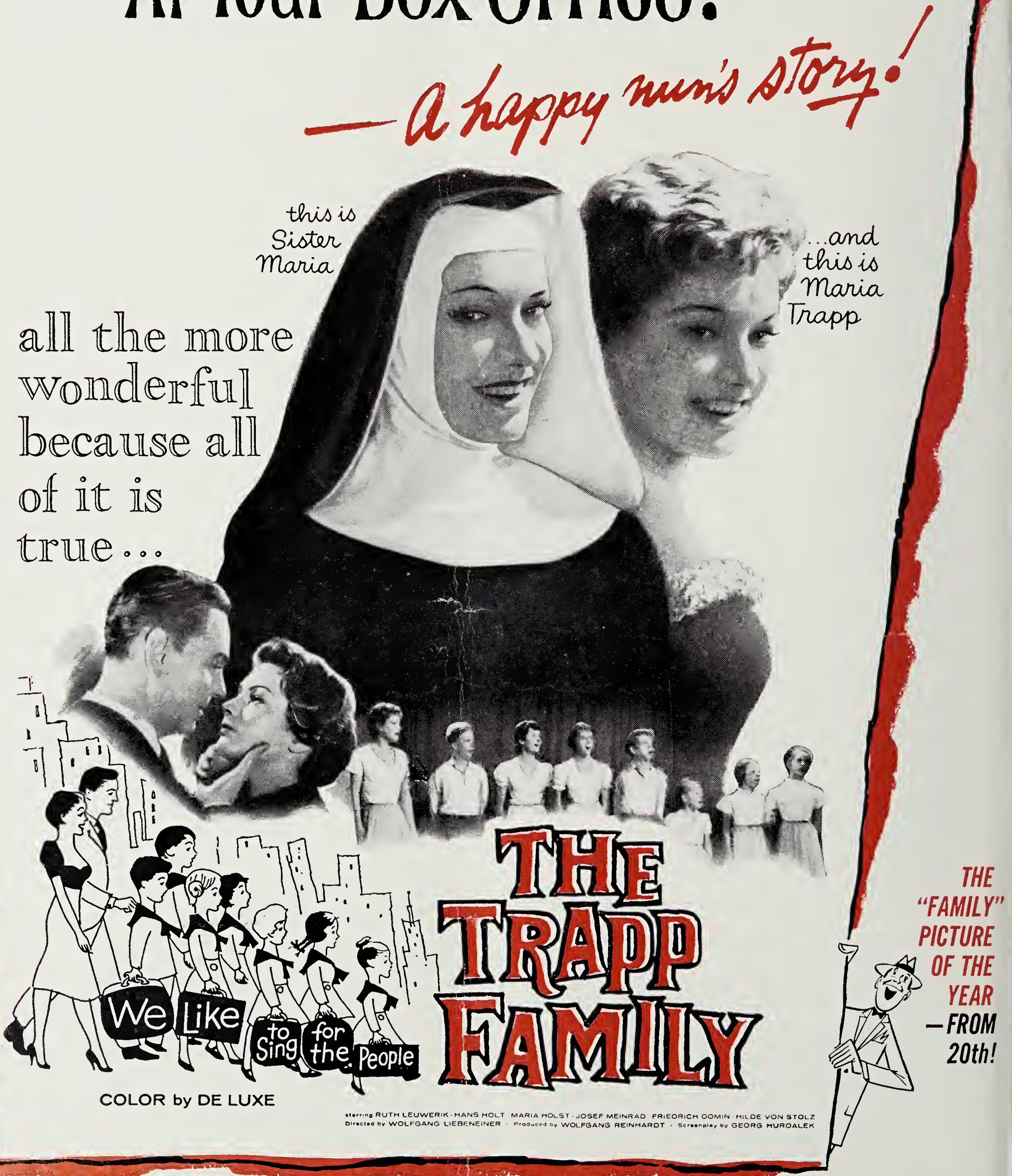
(See Page 7)

Sol Schwartz, top, recently resigned as president, RKO Theatres, to take a post as Columbia Pictures vice-president. He was replaced at the RKO circuit's helm by Harry Mandel, bottom.

What If There Were No Trade Press? . . .

see editorial—page 3

For The Happiest Easter Show In Town-Play The Trapp Family And Hear The Music At Your Box Office!


— a happy nun's story!
this is Sister Maria
...and this is Maria Trapp
all the more wonderful because all of it is true...
We Like to Sing for the People
THE TRAPP FAMILY
THE "FAMILY" PICTURE OF THE YEAR —FROM 20th!

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43 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 454 S. Rexford Drive, Beverly Hills, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Joy Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

Member Audit Bureau of Circulations

Volume 65 • No. 9

FEBRUARY 1, 1961

WHAT IF THERE WERE NO TRADE PRESS?

What if there were no trade press? Just looking at such a situation from the theatreman's point of view, we would find thousands of exhibitors far removed from the 32 Film Rows in this country booking, buying, and operating their theatres in ignorance of many things they must and should know.

The bridge of information whereby production and distribution deliver their messages to exhibition would be destroyed, and direct mailing costs, salesmen costs, etc., would be of necessity infinitely greater.

Yes, the trade press provides a forum of industry opinion and information designed to keep the guy in a small town as well informed on his industry's news and gossip as his big-town brother.

For more years than one cares to remember, if you will notice, only the bigger and better pictures have been sold through trade paper advertising. Ask why, and you are answered with the argument, "What's the use of trying to sell the smaller films?"

However, when the salesman calls, he finds that the exhibitor just isn't interested in buying an unknown picture. Let's face it, the sales price for just about any feature is figured in percentage terms or a fairly high flat rate. The exhibitor may not say it in so many words, but often he is thinking, "I subscribe to the trade press, and I've never heard of this picture. What kind of pig-in-a-poke are they trying to sell me?"

Looking at 1960, the year we recently bade farewell with very few tears, we find that the top film companies, with few exceptions, used a total of 314 pages LESS than in the previous year across the ENTIRE trade press. This may seem like economy to the ivory-tower dwellers in charge of saving pennies and spending unnecessary dollars, but is it really?

What do the trade papers accomplish for this complex, always changing industry? Trade papers carry the advance listing of features and shorts, based on honest reviews used by theatremen to project the grossing potential of a particular film in his own particular situation. It's a handy, carefully maintained reference (in the case of MOTION PICTURE EXHIBITOR, it is the yellow CHECK-UP with capsule information expanded upon in the pink REVIEWS section). Trade papers comment editorially on news events and the sometimes perplexing affairs between industryite and industryite or the industry and the public. Trade papers report on changes of management and personnel, advertising, censorship, and other news of special interest to the film world. MOTION PICTURE EXHIBITOR devotes three pages in each issue to the popular and valuable "How I Would Sell . . ." SHOWMANALYSIS, wherein exploitation and promotion ideas on specific films are offered by able, knowledgeable showmen from all over the country and beyond. Another exclusive feature of MOTION PICTURE EXHIBITOR is our EXCHANGE LISTING, kept up to date for each exchange area and listing addresses and phone numbers that are quite welcome in an emergency. Trade papers provide information on new equipment, theatre design, concession operations, new products, listings of foreign films, and a host of other services obtainable in no other medium. MOTION PICTURE EXHIBITOR is also proud of its "A-MAN CORNER," a free service designed to bring the right man and the right job together, and of the fact that during the past two years, we have published signed letters from *more than 900 theatremen* who thought enough of our services or our opinion that they wanted to share their thoughts with us.

MOTION PICTURE EXHIBITOR and some of its contemporaries submit to an audit by the Audit Bureau of Circulation. This way, the advertiser knows exactly what he is buying and whom he is reaching when he contracts for space. Also not to be ignored is the fact that since Nov. 1, 1957, when MOTION PICTURE EXHIBITOR merged with SHOWMEN'S TRADE REVIEW, distributors have been able to save up to 40 per cent of their previous trade press advertising dollars.

This then is the story of the trade press. Just a word of caution to those who are blinded by illusions of false economy —take care in cutting away the fat in your budgets lest you injure or remove altogether the heart and loins as well.

It is worth thinking about!

SAGA OF THE HEADLINE HUNTERS

The motion picture industry is beset by more than its share of problems. It also has more than its share of spokesmen, all of whom carry with them pet solutions to these problems. Some distributors, directors, or producers will tell you that our troubles begin and end with the exhibitor. He doesn't sell films hard enough! He has not kept his theatre physically up-to-date with the result that his customers have stopped going to the movies! He doesn't give his theatre the personal attention it deserves! In short, let the evil exhibitors reform, and the business would again be a happy and prosperous one.

So he blasts the theatremen in a speech that is dutifully reported in the trade press and settles back satisfied that he truly knows how to "give 'em Hell."

May we respectfully suggest that such spokesmen concentrate on giving 'em pictures, instead. Too often, the most violently anti-exhibition spokesmen know absolutely nothing of the day-to-day operation of a theatre.

They are completely unaware of the economic and physical problems that confront theatremen everywhere.

We are all part of the same industry, and we have no shortage of outside enemies. Let's keep our internal squabbling to a minimum. It won't make as many headlines, but it will make a lot more sense.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

IT WAS A GOOD FIGHT

We are proud to reprint a column on our departed co-worker, PAUL J. GREENHALGH, by John Fitzgerald in "Our Sunday Visitor."

It was a small notice, but it fairly leapt from the page.

Services Thursday for Paul Greenhalgh said the column head in a motion picture trade paper.

It struck me because he was a friend of mine and his death was suddenly something almost unreal.

I sat stunned, and thought awhile, for there is no greater stimulus to thought than the death of a friend.

I thought in the past year of all the "big names" who had died and were eulogized throughout the press of the country. Yet some of these were merely astute businessmen who sold their talents to the highest bidder and made themselves a boodle; there was little one could honestly say about the example of their personal lives or their contribution to the good of their industry as a whole.

In a way it's funny; and in a way it's sad.

I don't think many people realize it in the industry—although some of its more intelligent leaders will know it. I don't think many people outside the industry realize it either.

But the death of this 57-year-old general manager of a trade magazine (MOTION PICTURE EXHIBITOR) is actually a greater loss to the movie industry than that of several recently deceased stars.

Perhaps Helen, his wife, and their four sons realize how great a personal loss they face; but, even in their grief, there is still the lack of knowledge of what his presence meant to his fellow workers.

I don't mean to or intend to get sloppy. This applies not only to Paul Greenhalgh but to all men. Let me explain.

A woman's world centers on her husband and family. A man's does, too, but with a difference. There is an aspect of his life that takes up a great deal of his time and interest: his work. Perhaps this is how God made us, that we'd find a natural interest in the things necessary to us—that the woman's love of her husband and home would give her strength to do the dull daily chores that would be sheer drudgery without love; and that the husband's need to provide for his family would give him an interest in accomplishment in his chosen field of work.

A family knows what the man as father and husband means to them. They know better than anyone. Yet there is another aspect: the man's reputation within his occupational field.

There are those who are successful businessmen but failures as fathers and husbands. And there are those who are successes in the home, yet far from recognized as outstanding leaders in their industries.

Paul Greenhalgh was a quiet success in both fields.

He was one of a handful of honest, hard-hitting trade paper editors who deeply loved his field and his family. He was a big burly man with a deep voice and a roaring impatience with injustices. He loved good entertainment and he loved good morals. The editorials he wrote proved that. He was active in any movement that meant a better deal for the movie exhibitors who read his writings religiously. He was not afraid to sound off against some of the larger companies when there was some sort of financial injustice in relation to getting films or any sort of unfairness. He took pot shots at any group that veered off the straight and narrow, and although one couldn't always agree with him, everyone, even those in the group itself, knew that he spoke from the heart; a heart both large and fair.

"Morality is everybody's business" ran an editorial heading a few weeks before his death. Paul Greenhalgh was someone who deeply believed this. He knew that good film art was automatically moral and was one of the first to denounce the quick-buck boys who gave production, distribution, or exhibition a black eye with the public. He loved movies of beauty and movies of good moral calibre.

Men of character and talent are scarce in any industry and he'll be missed by those who know the need of having men with the courage to speak up publicly against injustices as they see them.

Paul Greenhalgh saw the movie exhibitor as something more than a popcorn merchant—as a positive influential force in his community. He tried constantly to raise the level of the trade and to promote good films and discourage bad ones.

He did not merely take from his industry but gave to it in abundance.

As an editor and show business leader he fought for truth in dealings, advertising, etc.; he fought for beauty to replace the shoddiness that tarnishes the silver screens of the country; and he fought for goodness in his writings and personal campaigns to get people to attend films of high moral purpose.

Right now he's finished the fight, and he's attained his, and our, ultimate goal: God, Who is all truth for our minds, all beauty for our feelings and all goodness for our will.

It was a good fight.

From TULSA, OKLA.

Your editorial "THE CRITIC SPEAKS," Dec. 14 issue, was very good. But you have missed a point.

Of the 10 best pictures listed by the critic in the Philadelphia Bulletin, only one was rated A-1 by the Legion of Decency: MASTERS OF THE CONGO JUNGLE; and only one A-2: SUNRISE AT CAMPOBELLO. A full 80 per cent of the "best" pictures of the year would therefore be restricted to adult patronage only. Classified A-3 by the Legion were I'M ALL RIGHT JACK, THE THIRD VOICE, THE 400 BLOWS, and INHERIT THE WIND. SONS AND LOVERS and HIROSHIMA, MON AMOUR were classified B; while NEVER ON SUNDAY and EXPRESSO BONGO were listed in the C category. By this estimate fully 40 per cent of the "best" pictures were morally objectionable in part, even for adults, or were condemned on moral grounds.

How long has it been since the Bulletin published editorial material condemning the moral tone of current motion pictures? And how can it justify its position in view of the fact that its own critic endorses and recommends movies of low moral character?

But Hollywood continues its attempt to appeal to these "culture vultures." These critics hold their positions by convincing themselves, and apparently a certain number of other people, that they are in some mysterious way superior to the common herd. They enhance their status by praising the obscure and the bizarre. Devotees of these super-beings achieve a form of satellite, pseudo-superiority by fervently endorsing the master's obscure critical estimates.

Producers in turn bolster egos by catering to this weird group—at least their approbation appears in print and tearsheets for the scrapbook are tangible proof of victory. But it is a hollow victory if the vast majority of the paying audience refuses to play the silly game. Bankruptcy for all of us is a high price to pay for some sort of esoteric status symbol. Particularly is this true if the critic who leads the way acts as a Judas goat and by his false praise leads us all to the slaughter of editorial condemnation in his own paper.

BILL DONALDSON, Manager
Brook Theatre

EDITOR'S NOTE: It would appear that the newspapers, which enjoy castigating the film industry in headlines, won't let their left hand know what their right hand is doing. Mr. Donaldson makes an interesting and valid point. Newspaper morality apparently is a case of "Do as I say, not as I do!"

From MADISON, N. J.

Continue publishing the letters from exhibitors in MOTION PICTURE EXHIBITOR. It is one of the most interesting features.

JOSEPH M. GILLIS
Exhibitor

EDITOR'S NOTE: More than 900 theatremen shared their thoughts and their gripes with us over the past two years. We are proud of that record.

From DAVENPORT, IOWA

No complaints. Keep up your vigorous and constructive approach to distribution problems confronting small exhibitors.

JAMES C. STOPULOS, Owner & Mgr.
Coronet Theatre

EDITOR'S NOTE: You have our promise that we will continue to call our shots as we see them.

NEWS CAPSULES

FILM FAMILY ALBUM

Arrivals

Mr. and Mrs. Milton Mortiz became the parents of a boy, Steven Wayne, seven pounds, 14 ounces, born at Cedars of Lebanon Hospital in Hollywood. Father is American-International's national director of advertising and publicity.

Obituaries

Mrs. Anna Blaustein, widow of Louis Blaustein, former salesman for National Screen Service in Philadelphia, who died two months ago, died. She is survived by her brother, and six sisters.

Clyde W. Eckhardt, 77, retired former manager of 20th Century-Fox's Chicago branch, died in Los Angeles. He was with the Chicago 20th-Fox office from 1927 until 1941, when he left to manage the firm's Los Angeles office until his retirement in 1951. Surviving are his widow, two sons.

Benjamin Freedman, president, Allied Theatres, Ltd., died in a Toronto, Canada, hospital. One of the founders of Toronto Variety Club, and a member of the Canadian Motion Picture Pioneers Association, he had been in the industry since 1919. He is survived by his son, Bernard, who is well-known in the entertainment field.

Mary C. Hastings, 70mm make-up editor, Albany Times-Union, for years and that paper's highly efficient handler of servicing on theatre advertising, died in a local hospital after a brief illness. She was a friend of theatremen and always ready to help them.

Gerald W. Movius, 53, an assistant to Eric Johnston, president, Motion Picture Association of America, died in Suburban Hospital, Bethesda, Md. after a short illness. A former newspaperman, he had been with Johnston since 1945. He is survived by his wife; two sisters; and a brother.

Alex Stiefel, 56, veteran theatre official and attorney, died in Woman's Hospital of cancer. Along with his brother, the late Samuel Stiefel, he had owned and conducted many Philadelphia motion picture houses and was treasurer of the Henry Amusement Corporation, operators of the Uptown. He is survived by his wife; a son; a daughter and two sisters.

William J. Zimmerman, 59, for the past seven years manager of the Cherokee Drive-In, Dalton, Ga., and associated with the Martin Circuit for some time, collapsed and died of a heart attack. He is survived by his widow, two daughters and five sons.

CORRECTION

A printer's Gremlin climbed into our overset copy last week and resurrected an old photo of a Warner Brothers sales meeting of some time ago, handling it as though it were current news on page 6.

We would like to assure all Warners' branches that the home office is not conducting a special sales drive at the moment and withholding the news from you. As history, the photo was a fine example of a top sales force in action. As current events, however, it left much to be desired.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 30

Rackmil Optimistic At Sales Conference

NEW YORK—During 1961, Universal-International will have for release a greater percentage of top box-office pictures in relation to its entire program than at any other previous time in the history of the company, Milton R. Rackmil, president, reported at the opening sessions of the company's week-long executives sales conference which started here yesterday.

Rackmil pointed out that the results of U's long-range planning during the past two years have now been fully realized since the company has already completed all of the pictures it intends to release during 1961 and has completed and has before the cameras a number of films it intends to release during 1962.

He noted that the company will be releasing a greater percentage of potentially big box-office productions embodying a wider variety of subject matter than during 1960.

Reviewing the Universal product coming up and projecting the future program of pictures, Rackmil noted that they star many of the top box-office names of the industry as confirmed by all the recent trade press polls of the top box-office personalities of the past year including Doris Day, Rock Hudson, Gary Grant, Tony Curtis, Sandra Dee, Kirk Douglas Marlon Brando, Gregory Peck, Richard Widmark Susan Hayward Jean Simmons, Deborah Kerr, Gina Lollobrigida and Robert Mitchum.

Rackmil announced that Universal will have at least 10 important pictures in production during the 1961 calendar year. This will insure a continuous flow of product not only during 1961 but through 1962. He pointed out that the 1961 releases and the pictures being produced during 1961 for release during 1962 and thereafter, have more box-office ingredients, stars, stories and production values, than at any other previous time in the 49-year history of Universal; and that the schedule calls for the "greatest production investment in terms of dollars and talents."

Adolph Zukor, chairman of the board and founder, Paramount Pictures, recently celebrated his 88th birthday in Hollywood, surrounded by, left to right, Y. Frank Freeman, Paramount vice-president; Jack Karp, vice-president and studio head; actresses Pat Stanley and Geraldine Page; and Martin Rackin, executive in charge of production.

BROADWAY GROSSES

Reserved Seats Okay on B'wy

NEW YORK—The houses on hard ticket policy were doing well despite the weather. The others were winding up long runs, with the exception of Radio City Music Hall, which gave signs of picking up.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR the break-down was as follows:

"MARRIAGE-GO-ROUND" (20th-Fox). Paramount claimed $20,000 for the fourth week.

"WHERE THE BOYS ARE" (MGM). Radio City Music Hall, did $94,000 for Thursday through Sunday, with the second session sure of $140,000. Stage show.

"BUTTERFIELD 8" (MGM). Capitol reported $17,000 for the 11th and last week.

"BEN-HUR" (MGM). Loew's State on reserved seat policy did $30,000 on the 63rd week.

"EXODUS" (UA). Warner reported $59,000 for the seventh week of hard ticket policy.

"SPARTACUS" (U-I). DeMille totaled $23,000 on the 17th week.

"THE YOUNG ONE" (Valiant). The Victoria claimed $13,000 for the second week.

"THE GRASS IS GREENER" (U-I). Astor reported $19,000 for the sixth session.

"3 WORLDS OF GULLIVER" (Col.). Forum reported the seventh and last week was $14,500.

"PEPE" (Col.). Criterion announced the sixth week of road show engagement at $35,000.

"THE ALAMO" (UA). Rivoli claimed the 14th week of road show engagement as $16,000.

Mankiewicz To "Cleopatra"

NEW YORK—Spyros P. Skouras, president, 20th Century-Fox, stated that he has prevailed upon Joseph L. Mankiewicz, four-time Academy Award winner, to interrupt his writing of "Justine," Lawrence Durrell's Alexandria quartet, to undertake the direction of "Cleopatra."

Mankiewicz is flying to England to take charge of direction of the Elizabeth Taylor-Walter Wanger production.

Art House in Carnegie Hall

NEW YORK—Carnegie Hall will soon have an art film theatre in its basement. The Carnegie Hall Cinema will be opened in late March as a 300-seat house leased from Carnegie Hall Corporation by Becor Theatre, Inc., headed by Eve Schlosser, Robert Firman and Meyer Ackerman, who operate theatres in the Bronx, Scarsdale, and Syracuse.

Friars Name Briskin

NEW YORK—Irving Briskin, Columbia Pictures vice-president, and one of the original founders of the Friars Club of California, has been elected chairman of the board of directors of the Friars.

High Court Won't Abolish Censorship

Times' Challenge Of Chi Statute Fails By 5-4 Vote As Warren, Douglas Back Industry Position

WASHINGTON—The U.S. Supreme Court in a sharply split decision rejected a move to abolish outright all state and local censorship of motion pictures.

The vote in the important constitutional free speech case was five to four. The question was a sweeping challenge to motion picture censorship laws still in force in four states and 15 cities.

Two of the minority, led by Chief Justice Earl Warren, carried their objections into separate dissenting opinions.

A Chicago city statute which makes it unlawful to show a film without a permit from the police commissioner was the specific issue. A permit can be granted only after the film has been submitted for censorship.

The ordinance was tested by Times Film Corporation, which in 1957 refused to submit the picture "Don Juan" for approval of Police Commissioner Timothy J. O'Connor.

The film company, joined by the Motion Picture Association of America, argued that any censorship of movies was unconstitutional because it violated the free speech guarantee in the Bill of Rights.

The company said it has a right to show any film regardless of content. The city's only legal remedy, the movie-makers said, is criminal prosecution of an exhibitor under the state's anti-obscenity law.

On behalf of the majority, Justice Tom C. Clark said that the challenge was being rejected because it was too much "a broadside attack."

Clark, often associated with the so-called "conservative" wing of the court, said it "is not for this court to limit the state in its selection of the remedy it deems most effective to cope with such a problem," presuming there is no "unreasonable strictures or individual liberty."

He carefully noted also that the majority opinion was not deciding what might be the result if specific sections of the Chicago law were presented. The Court has thrown out some movie censorship laws in the past, ruling on the statutes themselves.

Clark commented: "At this time we say no more than this, that we are dealing only with motion pictures, and, even as to them, only in the context of the broadside attack presented on this record."

However, the four minority Justices dissented vigorously in two separate opinions. They were the members of the court's so-called liberal bloc, Warren and Justices Hugo L. Black, William O. Douglas, and William J. Brennan, Jr.

Warren wrote: "The decision presents a real danger of eventual censorship for every form of communication be it newspapers, journals, books, magazines, television, radio or public speeches."

He said the case clearly presents "The question of our approval of unlimited censorship of motion pictures before exhibition through a system of administrative licensing."

"The court purports to leave these questions for another day," Warren said, "but I am aware of no constitutional principle which permits us to hold the communication of ideas through one medium may be censored while other media are immune."

He pointed out that the ordinance does not "except newsreels, documentaries, instructional, and educational films or the like."

"All must undergo the censor's inquisition," he said.

Douglas, in a dissent endorsed by Warren and Black, said in a further opinion that the first amendment to the Constitution was designed "to unlock all ideas for argument, debate and dissemination."

"No more potent force in defeat of that

(Continued on page 18)

Mandel Succeeds Schwartz As RKO Theatres Prexy

NEW YORK—Harry Mandel was named president of RKO Theatres, Inc., effective March 3, succeeding Sol Schwartz, who has resigned.

Mandel's appointment, as well as that of Matthew Polon as vice-president, was announced by Albert A. List, president and chairman of Glen Alden Corporation, parent company of the theatre chain. List also announced that Mandel would become a member of the board of directors of Glen Alden.

Mandel, who has been with RKO for many years, became national director of publicity and advertising for the firm in 1938. In 1952 he was named assistant to the vice-president, and in 1957 was designated as vice-president in charge of theatre operations and executive assistant to the president.

Polen, chief booker and buyer of films for the RKO circuit since 1957, has also been with the organization for many years. He was previously booker and buyer for the chain's out-of-town theatres from 1950-1957. His appointment will also take effect on March 3.

Eugene Picker Exits As Loew's President

NEW YORK—Following a special meeting of the board of directors of Loew's Theatres, Inc., Eugene Picker, president, and Laurence A. Tisch, chairman of the board and chief executive officer, announced that Picker's services for the corporation had been amicably terminated. Picker, who has been president since March, 1959, has resigned as president and as a director.

"The termination has been friendly," stated Tisch, "and mutually satisfactory financial arrangements have been worked out. We have not seen eye-to-eye as to corporate policies. Mr. Picker feels that it is in his own best interests and those of the corporation to discontinue a relationship in which conflicts of policy exist between me, as chief executive, and himself, as operating officer. In terminating our relationship, we both sincerely wish each other successful futures in our respective fields."

At the same meeting, Laurence A. Tisch was elected acting president. Preston Robert Tisch will continue in his capacity as chairman of the executive committee of Loew's Theatres, Inc., and as president of Loew's Hotels, Inc. John F. Murphy, executive vice-president, and other officers of the company remain unchanged.

Sol Schwartz Joins Col. Management Team

NEW YORK—A. Schneider, president of Columbia Pictures Corporation, announced that Sol Schwartz, president of RKO Theatres, will join Columbia in early March as a vice-president and member of its top management team.

Schneider stated that the veteran exhibitor and showman had agreed to come to the company to lend his knowledge and experience to help it meet the changing needs of the industry and of exhibition.

"We consider ourselves fortunate," said Schneider, "to have secured the services of one of the nation's most successful and dynamic showmen. His many years in exhibition have made him especially sensitive to public tastes in entertainment. His long experience in organizing stage presentations involving world-famous artists will make him invaluable in our company's endeavors to attract the best creative talent to our banner."

Schneider stated, further, that Schwartz will spend some time at the home office in New York, where, with other Columbia executives, he will participate in long-range programming. He will also spend time in Hollywood working with Samuel J. Briskin, vice-president in charge of west coast activities, and in London with M. J. Frankovich, vice-president in charge of European production, in the development of this program.

Schwartz said it had long been his wish to participate in the activities of a major film company and it was for this reason that he was accepting the Columbia offer. "I consider myself fortunate," said Schwartz "in being able to join such a progressive organization as Columbia. I am glad to be on their team."

Perspecta Suit Filed

NEW YORK—The trial of a $90 million damage action involving Perspecta sound and filed by C. Robert Fein, its developer, against Arthur M. Loew, Jr., MGM International, Paramount Pictures Corporation, and Warner Brothers will most likely take place in New York Supreme Court within the next several weeks.

Fein claims that he is the inventor of Perspecta Sound, a directional sound system, and asserts that MGM International, whose president was Loew at the time, made use of and exploited Perspecta Sound without recompensating him for the use of his invention. The suit against Paramount and Warners is based on the alleged use of the same sound system with the permission of MGM International.

"Saturday" Tops Fete

NEW YORK—"Saturday Night and Sunday Morning," Continental Distributing's new British film starring Albert Finney, recently swept the jury at the Argentine International Film Festival against strong competition, taking four major awards, for best film; for Finney as best actor; for author Alan Sillitoe for best script; plus special critics award.

The picture was made by Bryanston-Woodfall, produced by Tony Richardson, and directed by Karel Reisz.

New National Allied Leaders Plan Meetings With Distribution Chiefs

DETROIT—Last week, National Allied president Marshall H. Fine of Cleveland, and chairman of the board Ben Marcus flew here to inspect the newly-established administrative offices and to confer with Milton H. London, recently appointed executive director.

The discussion at the meeting centered on the program outlined at the Allied meeting held in Milwaukee Jan. 14-15.

Means of implementing the ambitious program to assist independent exhibitors and general service to the industry were on the agenda.

To facilitate rapid exchange of information among exhibitors, a network of communication is being organized, it was revealed.

Confirming rumors, in a statement released by London after the meeting, it was announced that there will be a National Allied Bulletin published regularly.

Coordinating committees will be set up along with administrative machinery ". . . to cooperate in working toward a more harmonious, more prosperous motion picture industry."

Indicating that he will be an active and energetic leader, Fine disclosed he plans a series of conferences in New York with each of the distribution chiefs. At these meetings he will offer Allied's fullest cooperation, seeking in return that of the distributors to "work out mutually beneficial solutions to common industry problems."

Marcus said he was gratified by developments and impressed by both the manner and speed of the reorganization that had taken place in the short period of nine days following the Milwaukee session.

Marcus concluded his comments with "The optimism, enthusiasm, and determined purpose of the new Allied administration makes me even more confident that a bright prosperous future awaits the motion picture industry."

This was in sharp contrast and apparently Allied's answer to former president Al Myrick's recent wire to the trade press suggesting the dissolution of National Allied, albeit there was no comment on the subject from the meeting.

Indiana Allied Unit Quits National Group

INDIANAPOLIS—At the board of directors meeting of Allied Theatre Owners of Indiana, Inc., the directors voted unanimously to terminate its long association with Allied States Association of Motion Picture Exhibitors by withdrawing from the national organization.

For the past two years, board members have expressed themselves quite strongly on the subject of the basic differences in the philosophies and principles of the two existing factions in National Allied. It was unanimously agreed that both groups could accomplish more for their individual units by working with a smaller, compatible group for common goals instead of dissipating their time, money, and energies in fighting each other in the larger group.

A.T.O.I. president Richard T. Lochry, in announcing his unit's withdrawel from national Allied, also submitted his own resignation as National Allied secretary, and turned over the hotel accommodation file on the 1961 National Allied convention, scheduled for Las Vegas.

MPI Co-Financing Pix Under Pathe Banner

HOLLYWOOD—It was announced by Walter Reade, Jr., president, Motion Picture Investors, Inc.; Gordon K. Greenfield, president, The America Corporation; and Budd Rogers, president, Pathe-America, that the MPI, formed in 1958 as an exhibitors' investment trust to finance film production, is co-financing the Pathe-America feature, "The Deadly Companions."

This first feature of the new company rolled Jan. 17 on location in Arizona and features Maureen O'Hara, Brian Keith, Steve Cochran, and Chill Wills.

Pathe-America was launched in 1960 on a plan designed by James S. Burkett, Pathe Laboratories vice-president, and has announced a 12-feature production schedule.

Telemeter Readies Little Rock Setup

NEW YORK—Louis A. Novins, president, International Telemeter Company, announced that the company was "now ready to move ahead" in the development of wired pay television in selected representative United States communities.

The company, a division of Paramount Pictures, has signed an agreement with Midwest Video Corporation, which operates a number of community TV systems in the middle west and southwest, for Telemeter rights for Little Rock, Ark.

Novins' disclosure came following the announcement in Washington of the Federal Communications Commission's decision to grant a conditional license to the Hartford Phonevision Company "to conduct trial subscription TV operations over its station WHCT, Hartford, Conn."

Midwest has filed a proceeding with the Arkansas Public Service Commission to obtain certain services from Southwestern Bell Telephone Company; with Novins saying this represented "the first of a series of actions that will be undertaken at the local level to clear the road for closed-circuit pay TV in the U.S."

Telemeter was launched in February of last year in Toronto, Canada, where, according to Novins, "we are now beginning the second phase of the planned development of "Theatre In The Home television, primarily, the expansion of programming."

Novins asserted "the development of Telemeter in our country will be on a grass roots basis," with rights being licensed in each area to "a group that includes important local interests with high standing in the community."

V. C. Honors Judge Blanc

PHILADELPHIA—Vic Blanc, former Philadelphia district attorney recently named Judge of Common Pleas Court Number Six, was honored by Tent 13, Variety Club, at a luncheon in the Bellevue-Stratford Hotel.

Blanc is a former chief barker of the Tent and was honored for his civic activities in the charitable field.

SW Sees Better '61 Despite Economy Lag

WILMINGTON, DEL.—"I do not want anyone to jump to the conclusion that in each succeeding quarter we will report new record earnings," Si H. Fabian, president, Stanley Warner Corp., told stockholders at the annual meeting in the Corporation Trust Co. offices here.

"I firmly believe, however," he added, "that the net profit for the 1961 year will be materially better than the profit for 1960." Fabian said he held this view although "general business conditions are not of the best throughout the country."

For the first quarter of fiscal 1961, which ended Nov. 26, 1960, Fabian reported Stanley Warner's net profit was $1,470,600, up 21 per cent from the net profit of $1,210,400 in the corresponding quarter of the prior year. Per common share this was 73 cents compared with 60.

Because "all divisions are in very highly competitive fields," Fabian declined stockholder William W. Turner's request for a breakdown of theatre admissions from merchandise sales. Turner, of Swarthmore, Pa., voiced his view that stockholders were entitled to the information, but Fabian said such disclosure might put the company at a "competitive disadvantage" harmful to shareholders.

Fabian declared "we still feel the effects" of the strike of writers and actors, but "I am encouraged by the product to be released during the balance of the year."

He said product schedules include "some pictures of real merit that may stimulate our boxoffice extensively."

Stanley Warner is "enthusiastic" about ACE's plan for exhibitor sponsored production, Fabian said in answer to a question by H. E. Cobb of Audubon, N.J. "By no means has the plan been dropped," Fabian said. "We're in it and we're going to stay in it."

Fabian indicated that a management team is being assembled for the ACE production project and that money for it is in escrow.

Three directors were reelected for two year terms. They are Fabian, Samuel Rosen, executive-vice-president, and Nathaniel Lapkin, first vice-president.

Va. Convention Set

RICHMOND, VA.—The Virginia Motion Picture Theatre Association will hold its annual convention at the Ingleside, president Roy Richardson announced. The convention will be July 17-19.

A committee composed of William Dalke, Jr., V.M.P.T.A. treasurer, Denver Aleshire; and Carlton Duffus, executive secretary, visited the Ingleside to inspect the newly built motel accommodations, the two swimming pools, and the golf course.

Weston Joins Embassy

NEW YORK—Robert R. Weston has been appointed advertising manager for Embassy Pictures, it was announced by Eddie Solomon, executive vice-president of the film company. Weston has resigned as assistant advertising manager at United Artists to accept the new assignment.

Magna Net Up

NEW YORK—A. E. Bollengier, vice-president and treasurer, Magna Pictures, reported that the corporation had net income of $975,660, before income taxes, in the nine months ended Oct. 31. In the same period the previous year the net was $479,087, before taxes.

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(Left to right) William Brunner, Anne Weisenfeld, Mark Dohrman, Blanche Dohrman, Gloria Schneider, Maxwell Schneider, Ela
Joan Finn, Walter W. Modarelli, Jr., Mickey Haber, Cynthia Hopkins, Patricia O'Connell, Mary Jane Goth, Mary Kirkwood, San
Mrs. D. Bruno, Harold McCrystal, Jr., Dominic Fueges, Mrs. Rose Fueges, Michael A. Fiore

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nson, Arlene Foligno, Hazel Williams, Benjamin A. Toro, Rosanna Heckman, J. V. Serafin, August W. Heckman, Florence Serafin,
brose, Linda Lombard, Arlene B. Kosiakowski, Martha Lombard, Vincent M. Spina, Carole Silverman, Mrs. H. McCrystal, Jr.,

Show-A-Rama K.C. Convention Sets Agenda For Biggest Meeting Ever

KANSAS CITY—"Woody" Barritt, president of the United Theatre Owners of the Heart of America, unveiled the full plan for "SHOW-A-RAMA IV." Much preliminary work has been accomplished to date on the general agenda and the sale of floor space to concessionaires and theatre equipment interests. The executive committee of the annual show met this past week for a final polishing of the general program. Richard H. Orear, president of Commonwealth Theatres, and Fred Souttar, president of Fox Midwest Theatres, are co-chairmen of the regional meeting this year.

Norris B. Cresswell, general manager and executive secretary of the show, said reservations and the sale of booths have already proven that this will be the largest show ever sponsored by the group. Barritt asked the executive committee for the largest budget ever expended in the history of this show, about $25,000 and the budget was granted.

The show will occur on March 7-8-9 in the Hotel Continental here, taking over the majority of space on two floors of that hotel.

Barritt said, "The convention will open with a 'business getters session,' and it will adjourn with a huge luncheon. The convention will explore the major problems of our industry in many varied forms and forums. We have tried to be particularly practical about scheduling events and subjects which will be of interest to the smallest exhibitors, in addition to those subjects which are important to larger situations and the circuit operators. I think we've done the best job ever on this approach this year."

Reservations for the show have exceeded that of any previous show to date, and the convention committee is now estimating that between 500 and 600 exhibitors will be present from a nine state territory. The peculiar thing about this mid-west show is that many exhibitors from the eastern and western seaboards are growing in attendance each year. The program being set up for this year's show is loaded with subjects which are important to all exhibitors such as the exploitation of radio, promotion, small town situations, distributor cooperation, toll-TV, censorship and the problem of over-pricing. A session on the second day will be devoted to "HOW I WOULD SELL . . . ," introduced to the industry by MOTION PICTURE EXHIBITOR, and will present some eight of the major pictures being released between convention time and Easter.

Kolinski Heads WB Branch

BUFFALO—The promotion of Anthony Kolinski to branch manager of the Warner Bros. branch here from the post of office manager-salesman in the Milwaukee branch has been announced by Charles Boasberg, the company's general sales manager. He succeeds Nat Marcus, who has retired.

Kolinski joined Warner Bros. in 1953 as a booker in the Milwaukee exchange. He will celebrate his 27th birthday in March.

Para. Sets Dividend

NEW YORK—The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock payable March 10 to holders of record Feb. 23.

Directors Honor Beckley As Critic Of The Year

HOLLYWOOD—Paul V. Beckley, film critic, New York Herald-Tribune, will receive the eighth annual Critic's Award of the Directors Guild of America for 1960, it was announced by DGA president Frank Capra.

The presentation will be made at the Guild's annual awards dinner at the Beverly Hilton Hotel on Feb. 4.

Columbus Exhib Hit With Obscenity Charge

COLUMBUS, O.—LeRoy Griffith, manager Parsons Follies stage-and-screen theatre here, was free on $3000 bond on charges of exhibiting obscene pictures and giving immoral exhibitions. The latter charge is a felony.

Police vice squadmen arrested Griffith moments after the Parsons staged its first live show. Police said the stage show was not objectionable but that the feature film was "objectionable and suggestive." Police confiscated some 41 stills and lobby display posters as evidence. A jungle movie was substituted for the film, "B-Girl Rhapsody."

City building inspectors also attempted to stop the Parsons' stage show when they found previously-existing building code violations had not been corrected. Chief Building Inspector Raymond Goller gave Griffith a cease-and-desist order but the stage show went on as planned.

Griffith said he was "happy to be arrested" because it would give him a chance to go into court and "demand the same rights as any other American."

Municipal Judge Charles Petree was to hear the case.

Jury Awards Exhibs Trust Suit Damages

CHARLOTTE—A federal court jury here has awarded owners of a Rock Hill, S. C., theatre $12,000 in their $2,250,000 damage suit against major Hollywood studios and their subsidiaries whom they accused of violating the Sherman anti-trust laws.

The plaintiffs, Maurice Segal and Abraham Soritz, who operate the Carver, a Negro house, at Rock Hill, alleged they had to wait as much as two years before getting films already shown in other houses in the area, that they were required to pay "exorbitant film rental charges" for those which were supplied and that the defendant firms conspired to deny them current pictures. The jury verdict came after a trial which lasted more than a week.

The suit originally was filed in New York in 1953 but was transferred to U.S. District Court here in 1954 for trial.

Defendants to the action were Paramount Pictures, Paramount Pictures Film Distributing Corporation, 20th Century-Fox, Loew's, Inc., Warner Brothers, Warner Brothers Distributing Corporation, Columbia Pictures, Republic Pictures, United Artists, Universal Pictures, Universal Film Exchanges, Inc., and Monogram Southern Exchanges, Inc. They denied that there was any illegal conspiracy.

AIP Eyes Best Year

NEW YORK—Leon Blender, American International Picture's vice-president in charge of sales and distribution, concluded sales meetings and screenings in Chicago and here recently.

Blender told the sales meets that he expected 1961 to be AIP's most prosperous year. He said that the public wants to be "entertained"—and American International has the product to do the job.

He emphasized the importance of merchandising each and every production as though it was the big one of the year, and stressed the importance of closer coordination between distributor and exhibitor to produce the maximum showmanship-effect.

Fun In The Sun For '61 Highlights Variety Club Convention In Miami

MIAMI BEACH—It will be Fun in the Sun in '61 at Variety Clubs International Convention to be held at the Fontainebleau Hotel, Miami Beach, on April 25-29. William A. (Bill) Scully is general chairman of the convention.

Headquarters will be at the fabulous Fontainebleau Hotel which Tent 33 has taken over for the full week. Tent 33 will have club rooms which will be open on Saturday, April 22, for those barkers arriving early. On Sunday, April 23, registration will be officially open together with information on many of the attractions to be seen in the Greater Miami area.

On Monday, it will be Variety Day at Gulfstream Park with a Variety Clubs International Handicap. Barkers and their ladies will be guests of James Donn, Sr., one of Tent 33's charter members.

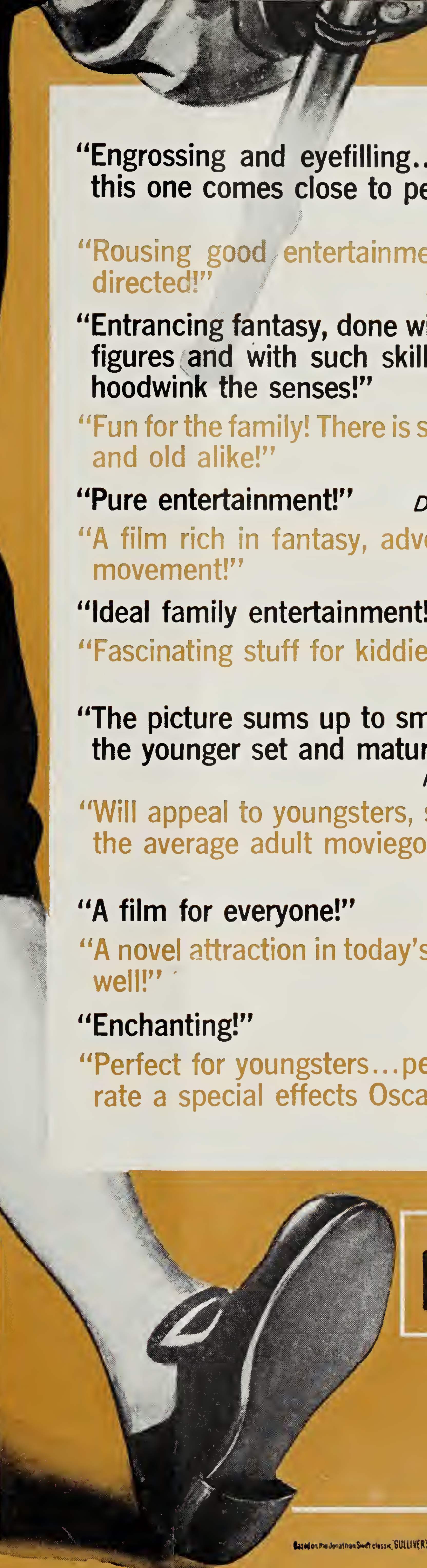
Tuesday will be the opening day of convention. Business sessions will start with an 8:30 breakfast where the international chief barker, Edward Emanuel, of Philadelphia, will meet with his newly elected chief barkers of the local tents.

Entertainment for the barkers and their ladies on Tuesday evening will be at the hotel with a buffet dinner. Dick Pope of famed Cypress Gardens is bringing his water show down for that evening.

Wednesday night the Pepsi-Cola Company will put on a huge party at the Fontainebleau. Acts will be brought in from the Caribbean Islands featuring native entertainment from each of the different islands, with a band for dancing after the show.

Thursday after the business meetings, busses will leave from the Fontainebleau, transporting the barkers and ladies for a tour of Variety Children's Hospital and Research Center. Following the tour, Tent 33 will stage a barbecue on the grounds at the hospital.

Friday, the Coca-Cola Company plays host for the Heart Award banquet. Many outstanding personalities will be on hand for the show following the dinner and dance.



GULLIVER'S STEPPING OUT... DOING GIANT BUSINESS!

"Engrossing and eyefilling...As family pictures go, this one comes close to perfection!" *Los Angeles Examiner*

"Rousing good entertainment, brightly acted and directed!" *Minneapolis Morning Tribune*

"Entrancing fantasy, done with human, not cartoon, figures and with such skillful camera work as to hoodwink the senses!" *Pittsburgh Press*

"Fun for the family! There is something in it for young and old alike!" *Washington Daily News*

"Pure entertainment!" *Denver Rocky Mountain News*

"A film rich in fantasy, adventure, excitement and movement!" *St. Paul Dispatch*

"Ideal family entertainment!" *Cleveland Plain Dealer*

"Fascinating stuff for kiddies—and adults too!" *Los Angeles Times*

"The picture sums up to smooth entertainment for the younger set and maturer movie goers." *New Orleans Times-Picayune*

"Will appeal to youngsters, science-fiction fans and the average adult moviegoer!" *Cincinnati Post & Times-Star*

"A film for everyone!" *New York Daily Mirror*

"A novel attraction in today's market! Should do very well!" *Variety*

"Enchanting!" *Detroit News*

"Perfect for youngsters...perfect for adults! Should rate a special effects Oscar!" *Detroit Free Press*

BACKED BY RAVE REVIEWS EVERYWHERE!

COLUMBIA PICTURES presents
THE 3 WORLDS OF
GULLIVER
in the miracle of
SUPERDYNAMATION
IN EASTMAN
COLOR
starring
KERWIN MATHEWS
JO MORROW · JUNE THORBURN
Screenplay by ARTHUR ROSS and JACK SHER · Visual Effects by RAY HARRYHAUSEN
Based on the Jonathan Swift classic "GULLIVER'S TRAVELS" Directed by JACK SHER produced by CHARLES H. SCHNEER A MORNINGSIDE PRODUCTION

The NEW YORK Scene

By Mel Konecoff

JOE LEVINE BOUGHT lunch again last week and decided it was about time he got around to discussing pictures and promotions again.

For instance, he's all excited about his forthcoming "The Last Days of Sodom and Gomorrah," which will be his most expensive film costing about three million dollars and which will be his Christmas attraction. He figures on opening the film in 50 top cities abroad simultaneously and to spend a million on advertising and promoting these openings. Domestically he'll open in another 50 to 100 top cities and spend another million on these dates in U.S. and Canada.

His co-producers in the venture will put up some of the money, with one, Consortium Pathe, signing to handle distribution in France, Belgium, and North Africa, and the other, Titanus, to handle the picture in Italy and Spain. No distribution has been set for the U.S. and Canada. It will be the first time that Levine will undertake a world-wide promotion. The film will not be road shown nor will it run three hours, said Levine.

Other Levine films to be released during the year are "Morgan The Pirate," which MGM will release in July, "The Thief of Bagdad," which MGM will release in August; "The Wonders of Aladdin," which MGM will release in the fall; "Two Women," which Embassy will release in March, mainly in art theatres.

Two other new films will also be released as will a pair of unidentified reissues. Levine estimated that about seven million dollars will be spent on promoting the program for the year.

ENTERTAINMENT BY FOY: Producer Bryan Foy, once termed "Keeper of the B's" because of the large number of pictures he could turn out in a short time for little money—and most of these made money, was in town last week to plug his latest, "Blueprint For Robbery," which Paramount is releasing.

About nine or 10 years ago, he used to turn out 30 of the 60 films made at Warners per year, but since then he's making one or two a year, concentrating on the exploitation or gimmick film. Why? Because he can't afford the really big stars; he doesn't think the "fringe pseudo stars" are worth much either in talent or at the boxoffice; and because gimmicks bring people into the theatre.

He's been doing pretty good with the films, generally retaining a piece of each he's made for the last decade or so. Foy is the type of guy who doesn't make 'em and forget 'em. He likes to hit the road and talk to theatremen, the press, and the public about films and their making, and he doesn't stick to the big cities alone but wanders onto the side roads which reach the smaller towns. The results are reflected in better boxoffice results. Naturally, he does this with pictures he thinks have a chance.

Foy likes to work with unknowns because they are easier to handle; they often fit the parts better and are less expensive. He thinks these "pseudo stars" and their agents jack up the cost of films with producers oft-times having to take them if they want the bigger stars from these agents. Exhibitors told him that these "alleged stars" aren't worth a nickel at the boxoffice.

Foy likes making his films at the major studios despite the overhead charges because they have everything needed to make a film. . . . Anyone who makes a western today for theatres is crazy because TV is loaded with them. . . . "Blueprint" cost $800,000 while "House of Wax" cost $750,000 and grossed seven millions. . . . His next will be "Ladies of the Big House," also for Paramount, which will complete his two picture contract with the company.

ALL ROADS LEAD TO MATOFSKY: That camel fancier and press agent known as Abdul Harvey Matofsky keeps sending all kinds of weird dispatches from Tunisia. The more weird they are, we think, the better Joe Levine likes them.

For instance, one had filming on Levine's "The Wonders of Aladdin" stopped because some Grand Mufti objected to a mosque being used as a movie set. He was arrested and riots and bloodshed followed; martial law was declared and Matofsky was ordered out of the city because he reported the riots to the news agencies in Rome.

Another dispatch to us told of Matofsky, director Henry Levin, and star Donald O'Connor being arrested by Algerian border troops because they "accidentally" crossed the border minus their passports. They were released three hours later when these were produced.

Y'know, Matofsky had a pretty good imagination when he was working in the UA publicity department. More adventures from Matofsky will undoubtedly follow.

PROCESS NOTE: The other day we went over to the Rivoli to see 20th Century-Fox's "The King And I" in the newly-developed projection process known as Grandeur 70. We thought it compared favorably to the other large screen pictures such as "The Alamo" and "Spartacus." The stereophonic sound was also impressive.

"David" Campaign Set

NEW YORK—In an unprecedented move for an independent motion picture company, James A. Mulvey, president of Beaver-Champion Attractions, Inc., has authorized an unlimited budget for the advertising, publicity and exploitation campaigns for "David and Goliath," the company's initial production, it was announced by Meyer M. Hutner, vice-president and advertising and publicity director of the company.

Hutner announced that the unlimited budget will be spent locally, on a city-by-city basis.

Full page, full color and full page black-and-white newspaper advertisements, saturation television campaigns, and saturation radio campaigns plus especially designed lobby display pieces will be used to reach every segment of the population.

Special advertisements, appealing to the so-called Bible Belt theatre patrons also will be used in the campaign for this multi-million dollar spectacle, giving the exhibitors a choice of advertising material.

Doris Day, acclaimed by the TOA as the world's Number One boxoffice attraction, gets an assist from Roy Evans, Los Angeles first-run district manager, Fox West Coast Theatres, in placing her hand prints in the famous forecourt of Grauman's Chinese Theatre, Hollywood.

N.Y. Protestant Unit Backs Classification

ALBANY—The New York State Council of Protestant Churches, in its annual "Statement of Legislative Principles"—drafted by a 15-member Commission and mailed to every member of the Senate and Assembly, voiced "concern with the influence of moving pictures, television, radio, newspapers, comics, magazines, and books where these media are used to excite prurient interest and to offend decency, are obscene, or portray brutality and crime as desirable or acceptable."

"We support legislation," declared the Commission, "to achieve more adequate protection against the distribution of such materials for such purposes, particularly where the distribution is directed to children and youth."

However, the Commission (of clergymen and laymen), qualified its support by saying, "We believe that legislation to control these media, though well intentioned, may be seriously detrimental if it violates or impairs civil rights; inhibits or restricts the free flow of ideas, however unpopular or unaccepted they may be with any segment of the community, including our own; tends to superimpose the moral, ethical, or aesthetic principles and rationale or critique of any particular segment of the community as a conclusive and definitive test covering that to which the public shall have free access."

The Legislative Commission concluded its lengthy statement on "Mass Communications" with the declaration, "We oppose legislation which, while purporting to prevent the misuse of liberty, tends toward indiscriminate censorship."

MGM Ups Heymann

NEW YORK—Mel Heymann has been given new responsibilities in the Metro-Goldwyn-Mayer home office advertising and publicity department, handling cooperative campaigns on the local level in conjunction with MGM's field force across the country.

Heymann, who has been office manager since 1950, already has assumed his new position.

Wallerstein Heads Council

CHICAGO—David B. Wallerstein, president of Balaban & Katz Corporation, was named new chairman of the State Street Council. It marked the first time since 1936 that a non-retailer has headed up the association, one of the oldest and largest of its kind in the country.

#58 of a regular every-week EDITORIAL FEATURE *found only in this trade paper*

"How I Would Sell . . .

THE GREAT IMPOSTOR

U-I True-Life Story Of Lives and Loves Of A Fabulous Fraud

Should you ever doubt that truth is, indeed, stranger than fiction, then I strongly advise that you see the thoroughly entertaining Universal-International release, "THE GREAT IMPOSTOR," and any doubts you may have would be immediately dispelled.

Based on the strange and varied career of Ferdinand Waldo Demara, Jr., whose exploits ran the gamut from Trappist monk to world-famous surgeon, the film, starring Tony Curtis, has been adapted from the best-selling biography of the same title by Robert Crichton.

Demara's deeds appear to be of a most incredible nature and altogether spin a fantastic tale, but they are fully documented and factual, and therein lies an angle which should be stressed prominently in selling this delightful and almost inconceivable true-life Walter Mitty. Catch lines as *"The True-Life Story of His Escapades Make Fiction Seem Tame"* . . . .*"Share the Lives and Loves of This Incredible Impostor"* . . . . *"Based on the FACTS of the Sensational Best-Seller"* . . . . lend themselves naturally to this film and can be slanted to this end as easily and amusingly as Tony Curtis handles the title role. Incorporating the woman's angle is, by the same token, a theme which is easily brought in with lines as *"Each Time He Dared Impersonate Another Man, He Fell in Love with Another Woman"* . . . . *"The Exciting True Story of the World's Most Fabulous Impostor and His Amazing Escapades with Love . . . As Six Different People."*

Press books or bulletins are not as yet available at this writing; therefore I would like to set forth publicity and exploration promotions which are being successfully utilized in the Boston campaign.

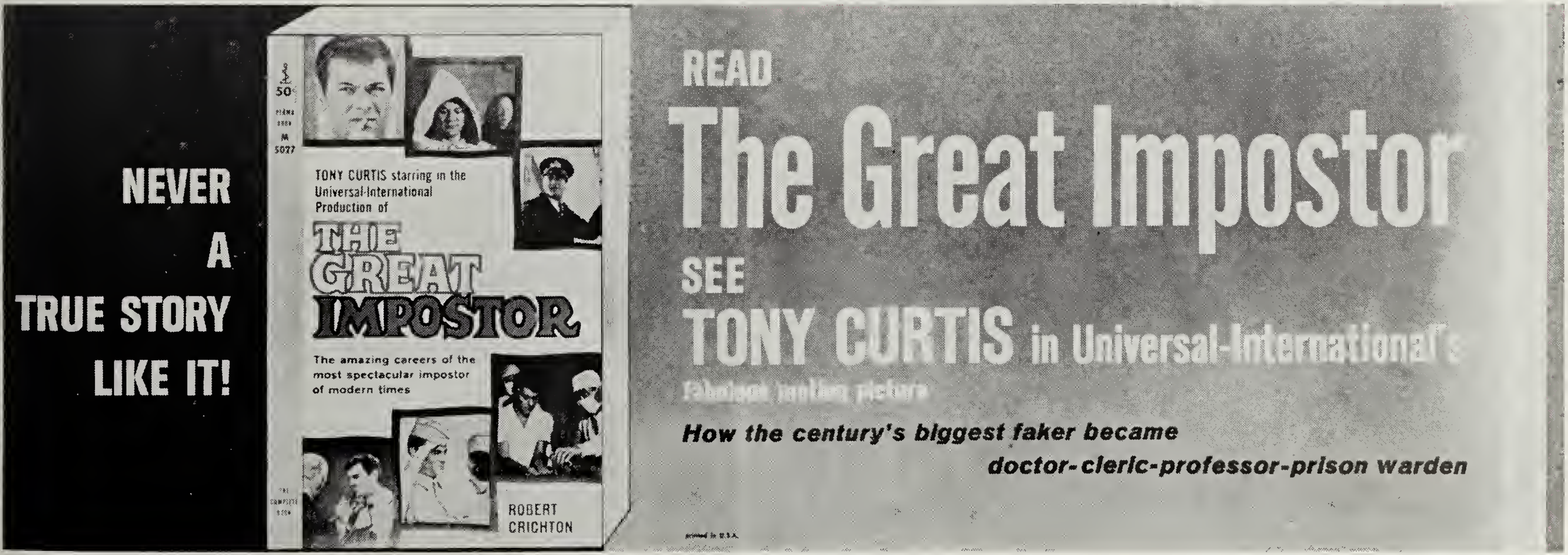
An Exclusive **SHOWMANALYSIS** *Prepared by—*

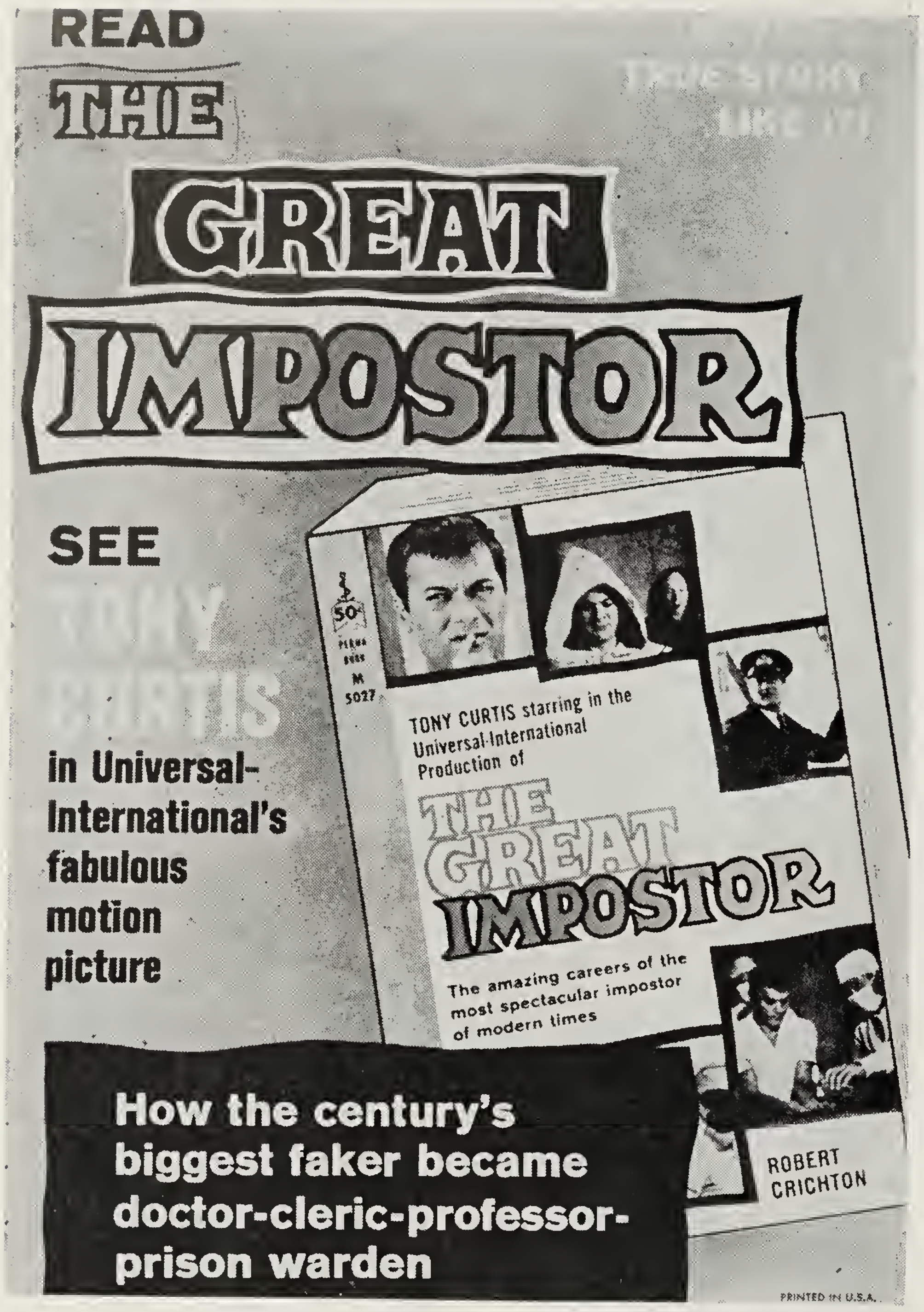
BEN DOMINGO, City Manager
RKO Theatres, Boston, Mass.

DOMINGO

ABOUT THE AUTHOR • Ben Domingo has been employed by RKO Theatres in various capacities for over 30 years. He started as an usher at the Keith Memorial Theatre in Boston when that theatre opened in 1928. After a few months he became an assistant in the publicity department at that theatre. At the age of 17, he became the youngest manager on the RKO circuit when he was promoted to manager of the RKO Bijou Theatre in that city. His next post was as manager of the RKO Boston Theatre where he supervised the big name stage show policy for many years. Practically every top name star and orchestra in show business played this theatre during that period. His present capacity is city manager for RKO Theatres in Boston.

THE BOOK on which "THE GREAT IMPOSTOR" was based became a runaway best-seller as the adventures of this fabulous fraud captured the public's fancy and was reported in great detail in national magazines, on TV, etc. This natural tieup can be promoted via posters such as this one, which plays up the "Read the Book . . . See the Movie" theme to great effect for maximum penetration.


NEVER A TRUE STORY LIKE IT!
50¢
M 5027
TONY CURTIS starring in the Universal-International Production of
THE GREAT IMPOSTOR
The amazing careers of the most spectacular impostor of modern times
ROBERT CRICHTON
READ
The Great Impostor
SEE
TONY CURTIS in Universal-International's
Fabulous motion picture
How the century's biggest faker became doctor-cleric-professor-prison warden


READ
THE
GREAT
IMPOSTOR
SEE
TONY
CURTIS
in Universal-International's fabulous motion picture
50¢
PERMA BOOK
M 5027
TONY CURTIS starring in the Universal-International Production of
THE GREAT IMPOSTOR
The amazing careers of the most spectacular impostor of modern times
ROBERT CRICHTON
How the century's biggest faker became doctor-cleric-professor-prison warden
PRINTED IN U.S.A.

THIS POSTER can be displayed in retail outlets handling the book or in the theatre lobby prior to the playdate on the film.

1. Robert Crichton, author of the best-selling biography, "The Great Impostor," is now on tour in the New England area doing advance publicity for the world premiere to be held here in mid-February. A morning screening for the Boston newspaper critics and executives and a press luncheon was held in his honor, which resulted in a considerable amount of newspaper coverage. Mr. Crichton held forth on his views of both the picture and the man, Demara, who has captured the imagination and curiosity of the public. To fully realize this particular viewpoint of the film, radio and TV interviews were taped for use when the picture premieres in Boston.

2. Screenings have been planned for various groups here, including school editors (for which a contest has been arranged . . . . the best review will receive passes as an award), prison wardens and penologists, beauticians, taxi drivers, and a cross section of department store and office employees. These latter groups are being employed for "grass roots" type publicity. There will also be a special screening for those newspaper men who actually covered the Demara story when it broke some years ago, which will result in some good "comparative" newspaper stories.

3. The Boston Better Business Bureau and the Retail Board of Trade readily gave their endorsement for a bulletin to be sent to all their members urging large displays along the following lines . . . . *"Beware of the Man Who Comes to Your Door . . . Shop at a Reliable Store . . . See 'The Great Impostor' with Tony Curtis now at the Keith Memorial Theatre, etc., etc."* Another tack which can be followed is *"Beware of Impostors . . . Be Sure of Your Dealer . . . . See, etc. etc. etc."* This bulletin, reaching the major portion of stores and shops in the Greater Boston Area, has a great deal of promotional value as may be easily seen.

4. Ferdinand Waldo Demara, Jr., has been featured at three different times in Life Magazine during the past eight years. A special feature was planted with all the Boston newspapers to this effect with the following proposition: *"The Great Impostor Offers Prizes. Free admission to see Tony Curtis in 'The Great Impostor' opening at the Keith Memorial next month, will be given to the first 100 persons who present a copy of the Life Magazine issues of January 28, 1952, April 4, 1957 or June 6, 1959, at the boxoffice."* These issues carried the stories on Demara which made him a national figure and stimulated the Robert Crichton book of his experiences.

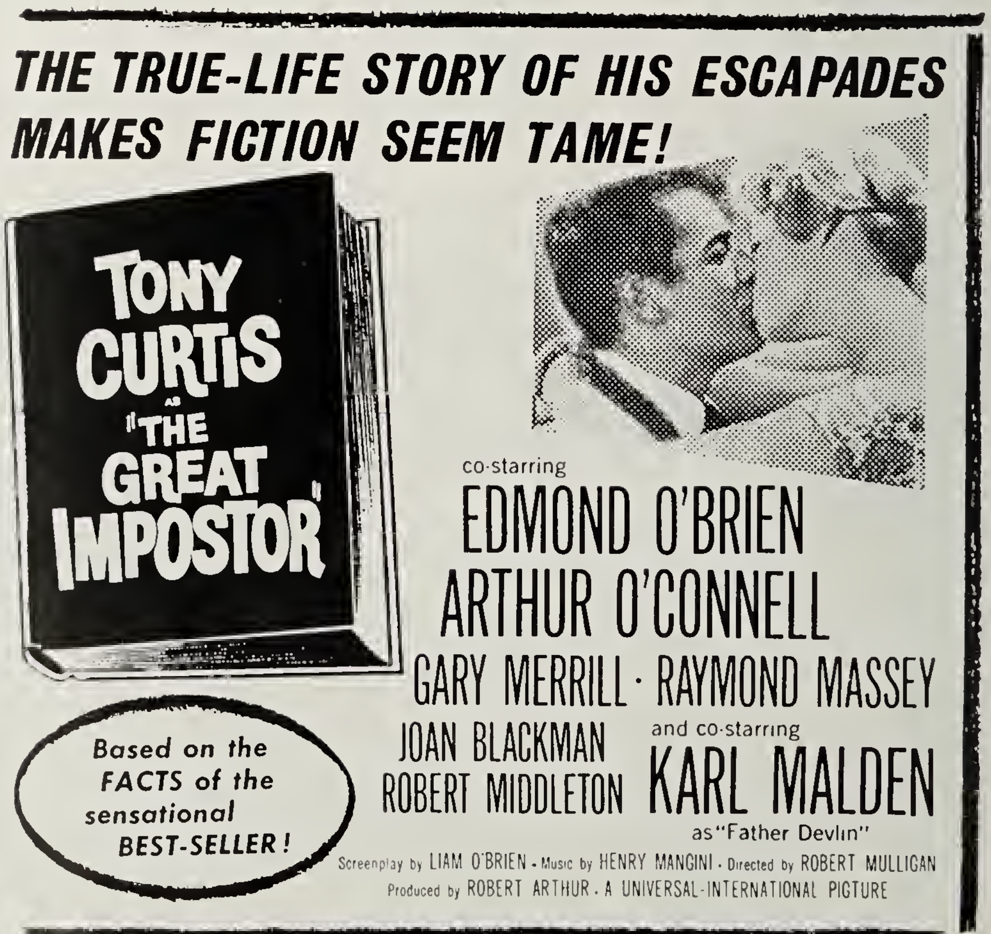
5. A special tie-in with the Boston American has been arranged in which a "Great Impostor" will wander around Boston with a copy of the paper in his possession. If identified with the sentence, *"You are the Great Impostor,"* a prize of passes to the film will be awarded. The American will print clues indicating the vicinity in which this "Impostor" will be found at various hours of the day.

6. A soft cover edition of "The Great Impostor" is available and a tie-in with the distributor has been set up. Truck panels bearing appropriate dual advertising copy will be posted. Similar streamers of a smaller size will also be displayed in each store in which the book is sold. This particular tie-in is quite far-reaching in its scope as supermarket chains and several 5¢ and 10¢ chains are included in this distributor's territory, as well as book stores throughout the Greater Boston area.

7. The Boston Public Library has agreed to set up a large display in their main lobby of the book and other promotional material with the theme, "Great Impostors of All Time."

8. Radio contests with choice prizes are to be set up with the various radio stations in the area. Some of the themes of these contests are: *"How I was taken in by an Impostor,"* to be answered in 50 words or less; *"Name the last 5 films in which Tony Curtis appeared"*; a *"Who Am I?"* contest, in which one of the voices included will be that of Curtis; and a contest asking for a list of the world famous impostors of

ONE OF the ads on the fun-filled, stranger-than-fiction feature which plays up the fact that the story, while unbelievable, is true. The Curtis name insures youth attention.


THE TRUE-LIFE STORY OF HIS ESCAPADES MAKES FICTION SEEM TAME!
TONY CURTIS AS "THE GREAT IMPOSTOR"
co-starring
EDMOND O'BRIEN
ARTHUR O'CONNELL
GARY MERRILL · RAYMOND MASSEY
JOAN BLACKMAN
ROBERT MIDDLETON
and co-starring
KARL MALDEN
as "Father Devlin"
Based on the FACTS of the sensational BEST-SELLER!
Screenplay by LIAM O'BRIEN · Music by HENRY MANCINI · Directed by ROBERT MULLIGAN
Produced by ROBERT ARTHUR · A UNIVERSAL-INTERNATIONAL PICTURE

Tony Curtis

HERE IS the star of this film and one of the more popular young men making movies. Tony Curtis photos make excellent giveaways.

all time down through history. Of the many prizes being offered are a complete library of 500 soft cover books, over 1,000 autographed pictures of Tony Curtis, and theatre passes.

9. Henry Mancini, the popular composer of many best-selling songs and background music, created the musical score of "THE GREAT IMPOSTOR," This has been recorded by Coral and Imperial records. Both the current popularity of Mancini tunes and the theme of the film itself allow innumerable opportunities for music store tie-ups.

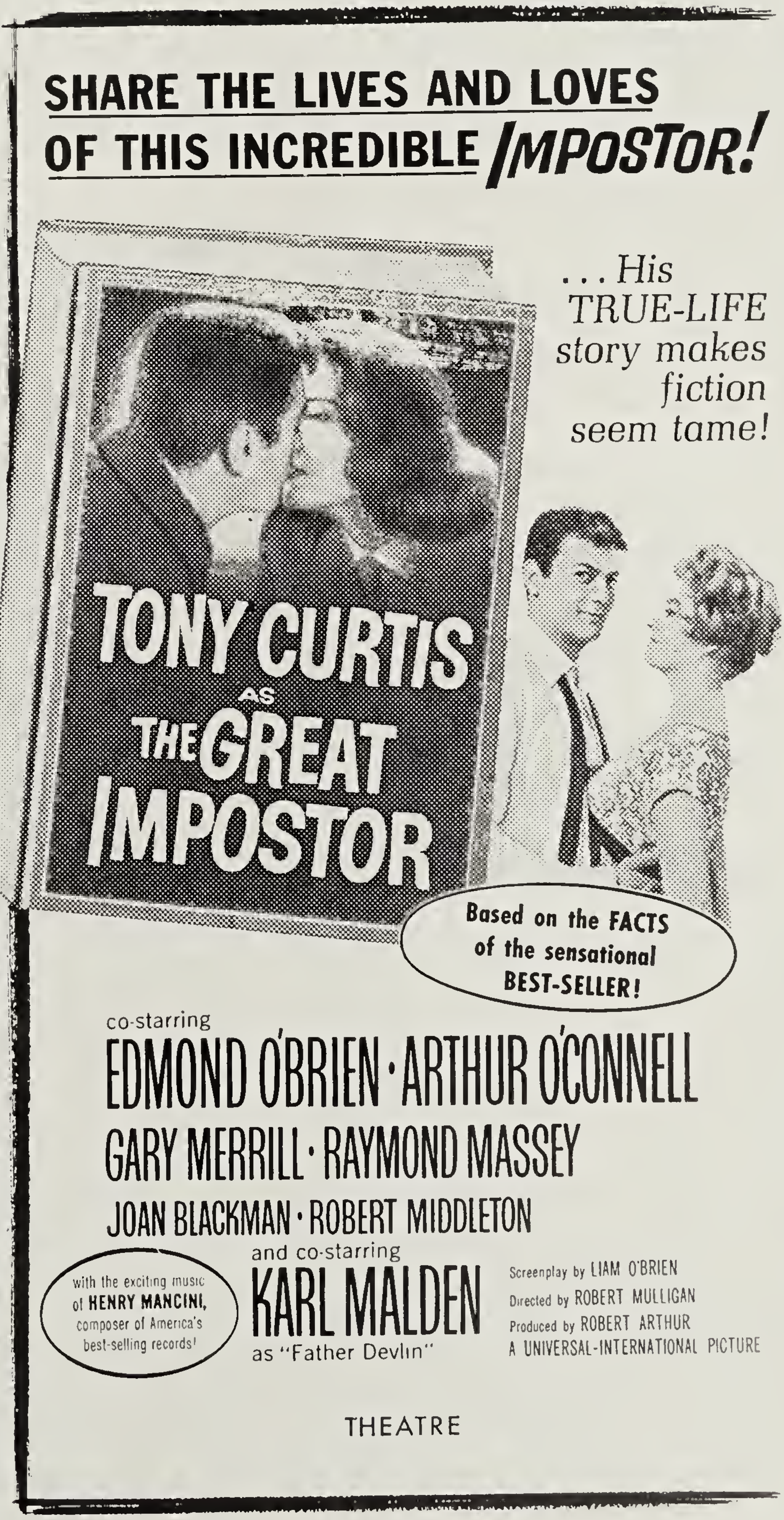
10. Raymond's Department Store plans to take a cooperative newspaper ad, in addition to devoting window space to "THE GREAT IMPOSTOR." Their approach entails the invitation of the public to find "The Great Impostor" inside their store. Explicit details have not been completely worked out at this writing.

11. A telephone "gimmick" which has proven immeasurably successful in the past, will be utilized. Front page newspaper ads will be run to the effect, *"Tony Curtis Would Like to Talk to You. Call HAncock 6-2720."* A telephone answering service will be employed with a tape of Curtis' voice plugging the picture whenever the telephone number given is called.

12. Previous newspaper coverage when Demara's life of other lives was first uncovered leads to a natural tie-in. By consulting the various newspaper morgues, pictures can be obtained, such as the uncovering of his school-teaching stint in Maine, to create a photo "comparison" story—running the Demara version and the film version of the same episode.

As you can readily see, this film has innumerable possibilities for publicity and exploitation. The man, himself, and his deeds create opportunities of saleability. I have touched briefly on the myriad possibilities inherent in this picture. Above all, the film has no limit of age, for as Demara, himself, became a nationally known figure of curiosity, intriguing persons of all ages, so will the film. If sold solidly, "THE GREAT IMPOSTOR" will more than bear out this quote from the MOTION PICTURE EXHIBITOR review: *"U-I Has Another Winner."*

ANOTHER AD from the pressbook which plays up the sheer fun and outrageous nerve of the protagonist of this true story.


SHARE THE LIVES AND LOVES OF THIS INCREDIBLE *IMPOSTOR!*

...His TRUE-LIFE story makes fiction seem tame!

TONY CURTIS AS THE GREAT IMPOSTOR

Based on the FACTS of the sensational BEST-SELLER!

co-starring
EDMOND O'BRIEN · ARTHUR O'CONNELL
GARY MERRILL · RAYMOND MASSEY
JOAN BLACKMAN · ROBERT MIDDLETON
and co-starring
KARL MALDEN
as "Father Devlin"

with the exciting music of HENRY MANCINI, composer of America's best-selling records!

Screenplay by LIAM O'BRIEN
Directed by ROBERT MULLIGAN
Produced by ROBERT ARTHUR
A UNIVERSAL-INTERNATIONAL PICTURE

THEATRE

COMING . . . in the issue of Feb. 8
WILLIAM JOHNSON, Saskatchewan Supervisor,
Rothstein Theatres, Ltd., Winnipeg, Manitoba
tells how he would sell . . .
Columbia's
"CRY FOR HAPPY"

LONDON Observations

by Jock MacGregor

HATS OFF to David Jones and his merry band of Associated British publicists in bringing off a scoop which not only paid a magnificent tribute to the corporation but spotlighted the industry in a most favorable light. On Sunday afternoon, BBC TV devoted no less than a hour to presenting "The Elstree Story," and a highly viewable program it proved.

Introduced by contract artists Paul Massie and Sylvia Syms, viewers were taken behind the scenes of the corporation's Elstree studios, and shown the many sections at work. Sequences from important pictures which have been made since the studios were taken over in 1927 and shots of celebrated stars were skilfully incorporated.

Viewers met Michael Anderson on the set of "The Naked Edge" and watched him direct a scene with Gary Cooper. They saw Richard Todd producing a scene for his first production, "Don't Bother To Knock," and heard heads of departments describing their functions. The program ended with extracts from the three most recent productions to be completed at the studios, "The Sundowners" with Deborah Kerr, Robert Mitchum, and Michael Anderson, Jr., "The Rebel," with Tony Hancock and "The Long and The Short and The Tall," with Richard Todd and Laurence Harvey, and each whetted the appetite for the completed picture.

It was the most comprehensive peep behind the scenes by TV that I can recall. BBC technicians, headed by Alan Sleath, spent a long time at the studios collecting material and searching the vaults for historical shots. The feature reminded one of what a little Hollywood Elstree really is with its five groups of studios. But one secret must be broken. Only the Danziger's studios happen to be Elstree. The rest are in Borehamwood and years ago some bright spark realized that that was not an ideal name for a centre of film production! Fortunately, the studios are served by the telephone exchange at the nearby village of Elstree. The pioneers grabbed that name and it has stuck.

The Elstree Studios now come very much under the guidance of C. J. Latta and Jack Goodlatte, who are theatremen through and through and who give studio chief Jimmy Wallis great support, and are buzzing with activity.

HIGH HOPES have colored the industry scene. Sir Philip Warter in announcing an interim dividend for the Associated British Picture Corporation reports that the trading profits for the group for the six months ending Sept. 30 are approaching the 1958 peak for the same period. They are $6,763,335 against $4,344,782 for the 1959 period. The net profit after taxation stands at $2,666,146 against $1,539,614 (1959). This has given a big fillip to film company prestige in financial circles.

NAT COHEN returned from America bursting with enthusiasm over the money which "Carry On Nurse" is doing and the deals for future product which he has concluded. Despite tempting bigger guarantees, he has given the distribution of "Carry On Constable" and "Carry On Teacher" to Governor Films. He feels that this is only fair as this distributor went along with "Nurse" and has paved the way so the series has really registered. He freely admits that in the first place, very advantageous terms had to be offered to persuade exhibitors to play the picture. Now he believes other British films are now being sought and sold because of its success.

Magna Corporation has taken his "Watch Your Stern" and ARC "No Kidding." Nat is not so sure of American exhibitors. Though they are shouting for product, he does not consider they are giving the British pictures the fair chance they rightly deserve. He believes his pictures should be doing five or six times what they are. In Canada, which is normally accepted as representing six per cent of the American gross, his offerings are doing much better than Hollywood's. In turn, he feels that the British industry should promote machinery in America to make the man in the street more conscious of the product and the artists.

Nat once told me that he sold out of exhibition to go into production as he was a gambler and there was not enough excitement about theatre operations. He is also a racehorse owner of no mean standing, and as we left his press conference, he tipped his latest acquisition to win that afternoon. It romped home at four to one and what do you think it's called? Why "Carry On," of course!

Hyman Plugs Orderly Release

BOSTON—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., and his associate, Bernard Levy, were in on another stop of a nation wide tour Hyman intends to make for the purpose of sparking the forthcoming 14-week April-May-June drive which was kicked off at a meeting of AB-PT affiliates.

Robert M. Sternburg, president and general manager of New England Theatres, Inc., has already arranged to spearhead the drive in New England with the cooperation of all managers of New England Theatres, Inc., and expects, through Allied Theatres of New England, of which association he is also president, to enlist the aid of exhibition throughout the New England area.

Hyman continues to be extremely optimistic about the prospects for April, May and June releases this year.

Pickman Aids Fund Drive

NEW YORK—Jerome Pickman, vice-president of Paramount Pictures Corporation, has been named distributor chairman of the Brotherhood Campaign sponsored by the amusement industry for the benefit of the National Conference of Christians and Jews, it was announced by Max E. Youngstein, vice-president of United Artists, who is serving as national chairman of the drive.

Bob Hope, America's entertainment ambassador of good will, is national chairman of Brotherhood Week.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock payable Feb. 24 to stockholders of record Feb. 8.

"Dolce Vita" U. S. Rights Purchased By Astor

NEW YORK—Astor Pictures Inc. announced that Astor Pictures International has purchased the U.S. and Canadian rights to "La Dolce Vita" ("The Sweet Life") and will release it here in the spring.

The Giuseppe Amata Italian-made production, directed by Frederico Fellini, won the 1960 Cannes Festival Award; and has been claimed by a number of U.S. distributors on the basis of verbal understandings. Astor International, however, is said to have come up with a contract signed in Rome.

IA Asks Members To Fight Censorship

NEW YORK—The I.A.T.S.E. called upon its locals and members to oppose the enactment of new motion pictures censorship or classification laws by state legislatures this year.

An editorial published in the winter issue of the organization's official bulletin quotes I.A. president Richard F. Walsh as agreeing with the Motion Picture Association in its position of strongly opposing obscene films but holding that they should be dealt with through penal statutes rather than censorship.

"A censor board, reviewing a picture in advance of its public showing," the article declares, "tends to lose sight of the basic question of obscenity and to try to take on functions of education and uplift which belong to the home, the school and the church. The motion picture, to survive as a medium of art and dramatic entertainment, must be free to give honest portrayals of life as it exists today—and as it has always existed—rather than to sugar-coat it.

"The idea of having a censor board classify certain films 'For Adults Only' is very impractical in our opinion. Many teen-agers have a quite adult viewpoint; many others of mature years are slow to attain intellectual and emotional maturity, and some never do. Moreover, the 'Adults Only' tag is an old and disreputable one in show business—often used deliberately to lure the prurient-minded. And, finally, the classification technique becomes ridiculous when we consider the large number of parents who see movies these days at drive-in theatres with children asleep in the back seats of their cars.

"We feel that censorship and classification are unjustified, and we naturally fear them as a threat to our already-hard-hit business.

"Indications are that censorship bills will be introduced this year in more than 25 states—including New York, Ohio, Maryland, Florida, California, Indiana, Illinois, New Jersey, Kansas, Texas, South Carolina, West Virginia and Wisconsin. We urge I.A. locals to be on the alert for them and to rally the forces of organized labor against them."

UA Promotes Carnow

NEW YORK—Howard "Hy" Carnow has been promoted to assistant advertising manager of United Artists, it was announced by Roger H. Lewis, the company's vice-president in charge of advertising, publicity, and exploitation. Carnow, who had been pressbook editor for UA since 1948, assumes his new post immediately. David Chasman is advertising manager of United Artists.

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

ALAMO (UA)

Rivoli, New York (*$21,100)	11 wk.	103%
Alexandria, San Francisco (No Ave.)	11 ”	91%
Palace, Chicago (*21,000)	11 ”	93%
Midtown, Philadelphia (*$13,700)	11 ”	89%
Gary, Boston ($10,300)	3 ”	147%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	57 ”	131%
Loew's State, New York (**$43,175)	59 ”	121%
Boyd, Philadelphia (**$12,300)	58 ”	173%
Todd, Chicago (No Ave.)	55	Ave. $26,800
Coronet, San Francisco ($13,200)	55 ”	151%
Blue Mouse, Seattle ($6,100)	49 ”	159%
United Artists, Detroit ($9,500)	47 ”	211%
Cooper, Omaha ($4,500)	47 ”	152%
Brown, Louisville ($5,700)	23 ”	221%
Loew's Midcity, St. Louis (No. Ave.)	28	Ave. $13,400
Capri, Boston ($8,100)	3 ”	154%
Pageant, St. Louis ($4,100)	3 ”	100%

BREATH OF SCANDAL (PAR.)

Fox, St. Louis ($14,300)	1 ”	105%
Viking, Philadelphia ($7,000)	1 ”	85%
Esquire, Chicago ($13,500)	5 ”	71%
Mary Anderson, Louisville ($6,100)	1 ”	84%
Metropolitan, Boston ($11,600)	2 ”	62%
Golden Gate, San Francisco ($19,700)	1 ”	53%
Omaha, Omaha ($7,700)	1 ”	73%
Michigan, Detroit ($20,300)	1 ”	79%

BUTTERFIELD 8 (MGM)

Capitol, New York ($45,900)	8 ”	104%
Warfield, San Francisco ($10,000)	5 ”	127%
Orpheum, Boston ($12,400)	8 ”	121%
United Artists, Louisville ($9,000)	4 ”	122%
Chicago, Chicago ($28,100)	8 ”	132%
Randolph, Philadelphia ($13,000)	9 ”	119%
Adams, Detroit ($9,800)	10 ”	118%
Loew's, St. Louis ($13,000)	6 ”	113%
State, Omaha ($5,200)	5 ”	108%
Music Box, Seattle ($5,700)	4 ”	123%
Music Hall, Seattle ($7,100)	1 ”	86%

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	32 ”	222%
Gary, Boston ($9,000)	18 ”	176%
Palace, Chicago ($21,000)	26 ”	109%
Midtown, Philadelphia ($10,600)	26 ”	114%
Ambassador, St. Louis ($8,500)	9 ”	127%
Alexandria, San Francisco (No Ave.)	19	Ave. $13,500
Madison, Detroit (*$16,600)	20 ”	118%
Paramount, Seattle (*$8,000)	8 ”	104%
Pageant, St. Louis (*$2,800)	5 ”	187%
Capri, Boston (*$9,000)	5 ”	70%
Brown, Louisville (*$5,200)	11 ”	172%
Omaha, Omaha ($7,700)	1 ”	84%
Palace, New York ($22,500)	3 ”	161%

CIMARRON (MGM)

Stanton, Philadelphia ($13,400)	2 ”	105%

CINDERFELLA (PAR.)

Woods, Chicago ($25,100)	4 ”	99%
Victoria, New York ($19,000)	4 ”	128%
Metropolitan, Boston ($11,600)	2 ”	108%
Viking, Philadelphia ($7,000)	2 ”	129%
St. Louis, St. Louis ($12,500)	3 ”	101%
Paramount, San Francisco ($15,200)	2 ”	100%
Michigan, Detroit ($20,300)	3 ”	88%
Paramount, Seattle ($12,300)	2 ”	72%
Omaha, Omaha ($7,700)	2 ”	71%

DESIRE IN THE DUST (20TH-FOX)

Coliseum, Seattle ($6,700)	1 ”	75%
Fox, San Francisco (*$13,700)	1 ”	73%
Metropolitan, Boston (*$13,600)	2 ”	61%
Ambassador, St. Louis (*$14,000)	1 ”	62%
Rialto, Louisville ($8,300)	1 ”	64%
Viking, Philadelphia (*$7,000)	2 ”	107%
Fox, Detroit ($12,600)	1 ”	84%
Orpheum, Omaha ($8,700)	1 ”	61%

ESTHER AND THE KING (20TH-FOX)

Mercury, Detroit ($14,300)	2 ”	74%
Viking, Philadelphia ($7,000)	4 ”	77%
Oriental, Chicago ($27,000)	3 ”	76%
Gary, Boston ($10,300)	1 ”	100%
St. Francis, San Francisco ($13,200)	2 ”	71%
Palace, New York ($22,500)	5 ”	92%
Ambassador, St. Louis ($10,700)	2 ”	88%
Paramount, Seattle ($12,300)	2 ”	51%
Orpheum, Omaha ($8,700)	1 ”	92%

EXODUS (UA)

Warner, New York ($21,900)	4 ”	244%
Saxon, Boston ($18,400)	3 ”	191%
Cine Stage, Chicago (No. Ave.)	4”	Ave. $31,400

FACTS OF LIFE (UA)

Orpheum, Boston ($12,400)	1 ”	197%
Stanley, Philadelphia ($18,700)	3 ”	100%
Loew's Midcity, St. Louis ($11,300)	2 ”	115%
Michigan, Detroit ($20.300)	1 ”	123%
United Artists, Louisville ($9,000)	2 ”	172%
Chicago, Chicago ($28,100)	2 ”	161%
Music Hall, Seattle ($7,100)	2 ”	89%

FLAMING STAR (20TH-FOX)

Paramount, New York ($32,700)	3 ”	70%
Fox, San Francisco ($12,300)	1 ”	90%
Pilgrim, Boston ($9,500)	2 ”	90%
St. Louis, St. Louis ($12,500)	1 ”	100%
Fox, Detroit ($12,600)	2 ”	91%
Rialto, Louisville ($8,300)	2 ”	103%
Coliseum, Seattle ($8,600)	1 ”	104%

G. I. BLUES (PAR.)

Omaha, Omaha ($7,700)	2 ”	136%
St. Louis, St. Louis ($12,500)	3 ”	112%
Palms, Detroit ($24,800)	2 ”	81%
Metropolitan, Boston ($11,600)	2 ”	162%
Paramount, San Francisco (15,200)	2 ”	115%
Victoria, New York ($19,000)	6 ”	88%
Coliseum, Seattle ($8,600)	4 ”	96%
Stanton, Philadelphia ($13,400)	2 ”	84%

GIRL OF THE NIGHT (WB)

Fox, Detroit (*$15,400)	2 ”	118%
Mary Anderson, Louisville (*$6,300)	2 ”	115%
Paramount, San Francisco (*$12,700)	2 ”	91%
Stanton, Philadelphia (*$9,200)	2 ”	103%
Omaha, Omaha ($7,700)	2 ”	73%
State-Lake, Chicago ($25,000)	2 ”	68%
Criterion, New York ($27,300)	3 ”	93%
Paramount, Boston ($16,800)	1 ”	86%
Orpheum, Seattle (No. Ave.)	1”	Ave. $5,500
Ambassador, St. Louis ($10,700)	1 ”	84%

GRASS IS GREENER (U-I)

Astor, New York ($25,900)	3 ”	173%
Memorial, Boston ($17,900)	3 ”	108%
Fox, Philadelphia ($14,800)	3 ”	157%
Ambassador, St. Louis ($10,700)	2 ”	154%
Mercury, Detroit ($14,300)	2 ”	128%
Orpheum, Omaha ($8,700)	2 ”	97%
Kentucky, Louisville ($7,600)	3 ”	91%
United Artists, Chicago ($20,800)	3 ”	137%

INHERIT THE WIND (UA)

Astor, New York (*$27,100)	10 ”	77%
United Artists, San Francisco ($13,500)	2 ”	71%
Fox, Philadelphia ($14,800)	3 ”	86%
Paramount, Seattle ($12,300)	2 ”	58%
Capri, Boston ($8,100)	7 ”	86%
Esquire, St. Louis ($12,500)	6 ”	86%
Roosevelt, Chicago ($21,000)	3 ”	70%
T-L Krim, Detroit ($5,200)	3 ”	127%

LET NO MAN WRITE MY EPITAPH (COL.)

State-Lake, Chicago (*$23,500)	4 ”	98%
Palms, Detroit (*$20,400)	2 ”	89%
Orpheum, Boston (*$17,700)	3 ”	91%
Orpheum, Omaha ($8,700)	1 ”	77%
Forum, New York ($19,700)	5 ”	81%
Mary Anderson, Louisville ($6,100)	1 ”	101%
Stanton, Philadelphia ($13,400)	4 ”	89%
Coliseum, Seattle ($8,600)	2 ”	92%
St. Francis, San Francisco ($13,200)	3 ”	86%
Loew's Midcity, St. Louis ($11,300)	2 ”	61%

MAGNIFICENT SEVEN (UA)

Roosevelt, Chicago (*$17,300)	3 ”	110%
Loew's, St. Louis (*$12,800)	2 ”	81%
Music Hall, Seattle (*$8,700)	2 ”	72%
United Artists, SanFrancisco (*$15,200)	3 ”	78%
Fox, Philadelphia ($14,800)	3 ”	102%
Pilgrim, Boston ($9,500)	1 ”	129%
Palms, Detroit ($24,800)	2 ”	68%

MARRIAGE GO-ROUND (20TH-FOX)

Paramount, New York ($32.700)	1 ”	136%
Fox, San Francisco ($12,300)	1 ”	84%
Viking, Philadelphia ($7,000)	2 ”	135%
Fox, Detroit ($12,600)	1 ”	97%
Rialto, Louisville ($8,300)	1 ”	100%
Fifth Avenue, Seattle ($7,900)	3 ”	91%

MIDNIGHT LACE (U-I)

Radio City, New York (*$134,200)	4 ”	112%
United Artists, Chicago (*$22,800)	8 ”	94%
Arcadia, Philadelphia (*$8,600)	8 ”	139%
Michigan, Detroit ($20,300)	3 ”	93%
Memorial, Boston ($17,900)	5 ”	101%
Kentucky, Louisville ($7,600)	3 ”	106%
Orpheum, Omaha ($8,700)	2 ”	116%
Golden Gate, San Francisco ($9,700)	4 ”	72%
Ambassador, St. Louis ($10,700)	3 ”	132%

NORTH TO ALASKA (20TH-FOX)

Fox, St. Louis ($14.300)	1 ”	154%
Fox, Detroit ($12.600)	4 ”	126%
Stanley, Philadelphia ($18,700)	4 ”	62%
Roosevelt, Chicago ($21 000)	4 ”	97%
Rialto, Louisville ($8,300)	2 ”	101%
Paramount, Boston (16,800)	2 ”	87%
Fox, San Francisco ($12.300)	2 ”	123%
Paramount, New York ($32.700)	5 ”	85%
Fifth Avenue, Seattle ($7,900)	5 ”	86%
Orpheum, Omaha ($8,700)	2 ”	98%

PEPE (COL.)

Criterion, New York (27,300)	3 ”	173%

PLEASE TURN OVER (COL.)

Esquire, Chicago (*$9,800)	4 ”	98%
Beacon Hill, Boston ($8,300)	7 ”	98%

PSYCHO (PAR.)

Paramount, Boston (*$13,400)	12 ”	146%
DeMille, New York (*$13.700)	15 ”	211%
Woods, Chicago (*$23,200)	5 ”	135%
Arcadia, Philadelphia (*$8,600)	16 ”	152%
Orpheum, Omaha (*$9.200)	4 ”	118%
Kentucky, Louisville (*$6,100)	7 ”	150%
Palms, Detroit (*$20,400)	10 ”	138%
Paramount, Seattle (*$8.000)	11 ”	166%
Golden Gate, San Francisco ($14,700)	11 ”	134%
St. Louis, St. Louis (*$9.200)	7 ”	164%

SEPTEMBER STORM (20th FOX)

Oriental, Chicago (*$25.300)	2 ”	91%
Paramount, Boston (*$13,400)	1 ”	88%
Fox, Detroit (*$15.400)	1 ”	118%
Fox, San Francisco (*$13.700)	1 ”	60%
Paramount, New York (*$35.100)	2 ”	68%
Mary Anderson, Louisville ($6,100)	1 ”	114%

SONG WITHOUT END (COL.)

Radio City, New York (*$134,200)	6 ”	124%
Kenmore, Boston (*$10,700)	13 ”	107%
United Artists, Chicago (*22,800)	4 ”	81%
Esquire, St. Louis (*$11,800)	4 ”	115%
Stage Door, San Francisco (*$5,800)	13 ”	135%
Randolph, Philadelphia (*12,000)	3 ”	122%
Mercury, Detroit (*$13,600)	5 ”	96%
Orpheum, Omaha (*9,200)	1 ”	71%
Fifth Avenue, Seattle (*$9,000)	2 ”	66%
United Artists, Louisville ($9,000)	1 ”	78%

SONS AND LOVERS (20th FOX)

Todd Cinestage, Chicago (*$14,900)	4 ”	72%
Gary, Boston (*$15,400)	2 ”	62%
Victoria, New York (*$10,700)	4 ”	179%
Omaha, Omaha (*$6,300)	1 ”	55%
Trans-Lux, Philadelphia (*$7,300)	4 ”	73%
T-L Krim, Detroit (*$5,000)	5 ”	128%
Beacon Hill, Boston (*$5,800)	2 ”	104%
Pageant, St. Louis (*$2,800)	3 ”	125%

SPARTACUS (U-I)

DeMille, New York (*$13,700)	14 ”	244%
McVickers, Chicago (*$16,200)	13 ”	124%
Astor, Boston (*$8,700)	11 ”	197%
Goldman, Philadelphia ($12,800)	10 ”	122%
Madison, Detroit ($16,000)	10 ”	145%
Music Box, Seattle ($5,700)	3 ”	204%
Esquire, St. Louis ($12,500)	3 ”	176%
United Artists, San Francisco ($13,500)	3 ”	168%

SUNDOWNERS (W.B.)

Radio City, New York ($163,100)	5 ”	105%
Paramount, San Francisco ($15,200)	2 ”	125%
Metropolitan, Boston ($11,600)	2 ”	133%
Palms, Detroit ($24.800)	1 ”	91%
Omaha, Omaha ($7,700)	2 ”	85%
Mary Anderson, Louisville ($6,100)	3 ”	105%
Roosevelt, Chicago ($21,000)	3 ”	99%
Music Hall, Seattle ($7,100)	2 ”	100%

SWISS FAMILY ROBINSON (BV)

Normandie, New York ($8,000)	3 ”	175%
State, Omaha ($5,200)	3 ”	211%
State-Lake, Chicago ($25,000)	3 ”	152%

3 WORLDS OF GULLIVER (COL.)

Forum, New York ($19,700)	4 ”	136%
St. Francis, San Francisco ($13,200)	2 ”	82%
Pilgrim, Boston ($9,500)	2 ”	90%
Loew's Midcity, St. Louis ($11.300)	2 ”	72%
Palms, Detroit ($24,800)	2 ”	70%
United Artists, Louisville ($9.000)	2 ”	62%
Loop, Chicago ($5,000)	4 ”	250%
Fifth Avenue, Seattle ($7,900)	1 ”	79%

WACKIEST SHIP IN THE ARMY (COL.)

St. Francis, San Francisco ($13.200)	2 ”	165%
Fox, St. Louis ($14,300)	3 ”	106%
Oriental, Chicago ($27,300)	3 ”	115%
Coliseum, Seattle ($8,600)	2 ”	166%

WHERE THE BOYS ARE (MGM)

Warfield, San Francisco ($10,000)	2 ”	110%
Loew's, St. Louis ($13,000)	2 ”	93%
Music Hall, Seattle ($7,100)	1 ”	78%

WIZARD OF BAGHDAD (20TH-FOX)

Fox, San Francisco ($12,300)	1 ”	65%
Fox, Detroit ($12,600)	1 ”	67%
Rialto, Louisville ($8,300)	1 ”	60%
Oriental, Chicago ($27,000)	2 ”	60%

WORLD OF SUZIE WONG (PAR.)

Radio City, New York ($163,100)	4 ”	103%
Paramount, Seattle ($12,300)	2 ”	130%
Grand Circus, Detroit ($13,000)	2 ”	202%
Paramount, Boston ($16,800)	3 ”	131%
Golden Gate, San Francisco ($19,700)	3 ”	124%
Arcadia, Philadelphia ($13,200)	3 ”	158%
Woods, Chicago ($25,100)	3 ”	144%

CENSORSHIP *(Continued from page 6)*

freedom could be designed than censorship," he said. "It is a weapon that no minority or majority group, acting through government, should be allowed to wield over any of us."

Clark declared in the majority decision that the history of Supreme Court cases refutes the notion that the Constitution's guarantee of free speech is unlimited. As recently as 1957, he said, the court ruled that "obsenity is not within the area of constitutionally-protected speech or press."

Corporation Counsel John Melaniphy announced that as a result of the U.S. Supreme Court's decision upholding censorship, Chicago will proceed with a long contemplated revision of its censor system, removing the five-man censor board from the supervision of the Police Department and placing it under the city's Executive Department.

The change will not mean a change in censor fees which range about $40 to $50 for the average feature. The new board will also consist of five persons.

Johnston Vows Continued Fight On Censorship

WASHINGTON—Eric Johnston, president, Motion Picture Association of America, made the following statement:

"The Supreme Court decision on censorship should be a trumpet call to all believers in freedom of expression.

"It calls on us all to step up the fight to prevent any encroachments on this freedom through government, through the courts, or through pressures of any kind.

"This now becomes the fight not of the motion picture alone. For as Chief Justice Warren pointed out the decision 'presents a real danger of eventual censorship for every form of communication be it newspapers, journals, books, magazines, television, radio or public speeches.'

"In motion pictures we do not regard this as the end but rather as the beginning.

"Wherever bills are introduced to impose censorship, we shall fight them.

"Wherever courts shall uphold government censorship, we shall fight them.

"Wherever pressure shall be applied to censor motion pictures, we shall fight them.

"The decision today teaches us again that the roots of freedom need to be constantly tended and it teaches us, too, that no medium will be safe unless it joins in an unceasing crusade to reinforce freedom.

"Can there be any doubt that these efforts will have the encouragement and support of the people of this country? On every test they have shown that they deeply believe in and cherish the right to make their own free choices as to what they read, hear and see."

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CANADIAN Highlights

By Harry Allen, Jr.

THE MATTER of Sunday movies is finally under study by the Province of Ontario. Thus far 14 communities, including Canada's second largest city, Toronto, have voted in favor of the program. The attorney general announced that all sides of the question were under study. The matter was first introduced by the Toronto projectionists' union in appeal to the Toronto City Council. The question was put to the vote of the people by the council. Following Toronto's action, the industry began a push to have the question placed on the ballot in other communities. The industry actively promoted the question. Opposition came from church groups which argue that Sunday films would extend the work week. The latest community to add its weight to the Sunday film issue was St. Catharines where a resounding vote was registered. There were 13,453 in favor and 8,825 against in 147 of 156 polls. The community has a population of 84,000. Thus far, only four communities voted against the question.

MORE TV OPPOSITION for the theatres is promised with the opening of second TV stations in four key markets across the country. During the last month, Winnipeg's station has opened, as well as Vancouver, Toronto, and Halifax. Toronto's new station, owned by Baton Aldred Rogers Broadcasting Ltd., of which John Bassett, publisher of The Telegram, is chairman of the board, and Joel W. Aldred, president, includes Paul Nathanson, prominent motion picture distributor as a shareholder. Ralph Dale, film buyer, was formerly in the motion picture industry, both with Famous Players Canadian Corp. and Odeon Theatres. . . . A dinner-dance marked the installation of the new crew and chief barker of Toronto's Tent 28. Devvie Green, president of the women's committee, was installed at the same time. The club is planning a $25,000 addition to the present workshop of Variety Village. Progress in techniques and an increase in types of machines for sheet metal work, along with the popularity of the course, forces the matter to a head. Variety Village is a vocational guidance and residence school for handicapped boys in Toronto. A goodly number of Variety Village graduates are making their living at sheet metal and welding work. A Variety Week is planned by the Club for the week of Feb. 14 to draw the public's attention to Variety. Bob Hall was appointed chairman of a committee which expects to receive considerable radio, TV, and newspaper coverage. It will be highlighted by a luncheon at which Toronto's Mayor Phillips will be honored with a plaque presented by Metro chairman Fred Gardiner as a token of thanks for the support the public has given to Variety and its work with Variety Village. Also attending will be 11 out-of-city mayors, and 40 entertainers who have made a major contribution to Variety.

WITH NEWSPAPERS in Canada still charging a premium rate for theatre advertising, Clare J. Appel, executive director of the Canadian Motion Picture Distributors' Association has suggested that a nation-wide campaign should be undertaken to convince publishers of the interdependence that exist between motion pictures and newspapers. He pointed out that "Motion pictures need newspapers to advertise their attractions and newspapers need the advertising of theatres." His advice is not new. Appel however, feels too many Canadian newspapers are ignoring self-evident truths. The campaign would serve to teach the advertising departments of many of the country's newspapers that a little cooperation with the local theatres would be appreciated. . . . One newspaper critic, Ed Hocura has come up with a little advice in his Hamilton Spectator column. "If theatre managers and owners are going to continue to wail about business falling off they would do well to borrow some merchandising ideas from local stores. The stores are using new ideas to lure customers, with theatre relying on time-worn ideas." He suggested a sale whereby admission would be cheaper on certain nights and a once-a-week family plan. He noted that only one theatre tried to get away "from the same old type of advertising" and gave its ad a seasonal character. "Since theatres and the film exchanges who rent them their product are in the business to make money, who's to say that drumming up business has to be done in a certain way?"

Suit Against Atlanta Censor Still Planned By Industry

ATLANTA—Action of the Supreme Court upholding the constitutionality of state and local movie censorship will not deter legal action contemplated by a group of distributors in Atlanta, according to a spokesman for the Atlanta firm retained to attack the Atlanta city ordinance.

Maurice Maloof, member of the legal firm of Heyman, Abram, and Young, retained by a group of distributors, said the Supreme Court decision did not strike down all the contention of the suit they propose to file in the near future against Atlanta censorship ordinance.

According to Maloof, the premise upon which the Atlanta ordinance will be attacked is on the grounds that it is "invalid and unconstitutional under the due process clause of the 14th Amendment to the Constitution of the United States in that the standards by which motion pictures are to be judged are too vague and indefinite to be capable of enforcement and in that the rights and obligations of persons who exhibit motion pictures in Atlanta are not sufficiently set forth for said persons to be apprised of what is expected or required."

Ike Chairs Johnston Fete

NEW YORK—Former President Dwight D. Eisenhower will be honorary chairman of the dinner which COMPO will give for Eric Johnston at the Waldorf April 10, it was announced by Russell V. Downing, president of Radio City Music Hall, dinner chairman.

General D-I Dividend

BOSTON—The board of directors of General Drive-In Corporation has declared a 12½-cent quarterly dividend payable Feb. 25 to shareholders of record on Feb. 6, Philip Smith, president, announced.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR
SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

FEBRUARY 1, 1961
SECTION TWO
VOL. 65, NO. 9

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy COMP—Compilation MD—Melodrama NOV—Novelty
CAR—Cartoon D—Drama MU—Musical TRAV—Travelogue
DOC—Documentary W—Western

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope MC—MetroColor TC—Technicolor VV—VistaVision
DC—DeLuxe Color PV—Panavision TE—Technirama C—Other color
EC—Eastman Color RE—Reissue TS—Totalscope

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers
HELL TO ETERNITY—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
HEROD THE GREAT—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
LOOK IN ANY WINDOW—D-87m.—Paul Anka, Ruth Roman, Alex Nicol—4785 (1-25-61)—Satisfactory programmer has exploitable angles
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade
6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half
6010 **TORMENTED**—MD-75m.—Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

COMING FEATURES IN ORDER OF RELEASE

Oct. **BLOODY BROOD**—Barbara Lord, Jack Bett
Oct. **SERENGETI SHALL NOT DIE**—(EC)—African Documentary
Oct. **TIME BOMB**—Curt Jurgens, Mylene Demongeot
Nov. **HEROES DIE YOUNG**—Erika Peters, Scott Borland
Nov. **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian-made

COMING

ARMORED COMMAND—Howard Keel, Tina Louise
BIG BANKROLL, THE—David Janssen, Mickey Rooney, Dianne Foster
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BRIDGE, THE—Volker Bonnet, Wolfgang Stumpf—German-Made
DONDI—David Janssen, Patti Page

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
509 **GOLIATH AND THE DRAGON**—MD-90m.—(Colorscope)—Mark Forrest, Eleanora Ruffo—4777 (12-21-60)—Spectacle should do okay when actively sold—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program
507 **PORTRAIT OF A SINNER**—D-96m.—Nadja Tiller, Tony Britton—4785 (1-25-61)—Adult love story should interest women in particular—English
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

BLACK SUNDAY—Barbara Steele, John Richardson
HAND, THE—Derek Bond
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MASTER OF THE WORLD—(C)—Vincent Price
OPERATION CAMEL—Nora Hayden, Louis Renard
REPTILICUS—(C)—Bodil Miller
TWO FACES OF DR. JEKYLL—(Megascope; C)—Paul Massie, Dawn Addams

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Ada........................		MGM
Adventures of Huckleberry Finn..	A1	MGM
Alamo........................	A1	UA
•All Hands On Deck...............		Fox
•All In A Night's Work...........	A3	Par.
All The Fine Young Cannibals....	A3	MGM
All the Young Men..............	A2	Col.
Amazing Transparent Man.......		A-I
And Quiet Flows The Don.......	B	UA
Angel Wore Red, The...........	A3	MGM
Angry Island...................		For.
Angry Red Planet..............	A2	A-I
Angry Silence, The.............		For.
•Animals On The Street..........		UA
Aparajito.....................	A1	For.
Apartment, The................	A3	UA
•Armored Command.............		AA
As The Sea Rages..............	A2	Col.
•Atlantis, The Lost Continent.....		MGM
Atomic Submarine..............	A2	AA

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
•Back Street		U-I
Barefoot Mailman, The—RE	A1	Col.
Battle In Outer Space	A1	Col.
Battle of Blood Island		Misc.
Battle Of The Sexes, The	A2	For.
Because They're Young	A2	Col.
Bellboy, The	A2	Par.
Belles And Ballets		For.
Bells Are Ringing	A2	MGM
Between Time and Eternity	B	U-I
Beyond The Time Barrier	A1	A-I
•Big Bankroll, The		AA
Big Chief, The		For.
Big Deal On Madonna Street, The	A3	For.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
•Big Wave, The		AA
•Black Sunday		A-I
Block Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
•Bloody Brood		AA
Bluebeard's Ten Honeymoons	B	AA
Blueprint For Robbery	A2	Par.
Bobbikins	A1	Fox
Boy and the Pirates, The	A1	UA
Boy Who Stole A Million, The	A1	Par.
•Breakfast At Tiffany's		Par.
Breakout		For.
Breath of Scandal, A	B	Par.
•Bridge, The		AA
•Bridge To The Sun		MGM
Brides Of Dracula, The	A2	U-I
Broth Of A Boy	A1	For.
Butterfield 8	B	MGM

C

Cage Of Evil	A2	UA
Caltiki, The Immortal Monster		AA
Can-Can	B	Fox
•Canadians, The		Fox
•Cape Fear		U-I
Captain's Table	A3	Fox
Career Girl		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For.
Carthage In Flames		Col.
Chance Meeting	A3	Par.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
Cimarron	A1	MGM
Cinderella	A1	Par.
Circus of Horrors	B	A-I
Circle of Deception		Fox
Circus Stars (U.S.S.R.)	A1	Par.
Claudelle Inglish		WB
Cleopatra		Fox
Code Of Silence		Misc.
College Confidential	A3	U-I
•Colossus Of Rhodes, The		MGM
Comanche Station	A1	Col.
Come Back Africa		Misc.
Come Dance With Me	C	For.
•Come September		U-I
Confess, Dr. Corda		For.
Conspiracy Of Hearts	A1	Par.
Cool Wind In August, A		Misc.
Cossacks, The	A1	U-I
Counterfeit Traitor, The		Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack In the Mirror	B	Fox
Crowded Sky, The	A3	WB
Crowning Experience, The	SP	Misc.
Cry For Happy	B	Col.
•Curse Of The Werewolf		U-I

D

Dark At The Top Of The Stairs, The	A3	WB
David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
Day They Robbed the Bank of England	A1	MGM
•Desert Attack	A1	Fox
Desire In The Dust	B	Fox
•Devil At 4 O'clock, The		Col.
Devil's Commandment, The		For.
Dinosaurus	A1	U-I
Dog, A Mouse and A Sputnick, A		For.
•Dondi		AA
•Double Trouble		Fox
Dreams		For.
Drunken Angel, The		For.

E

Electronic Monster, The	B	Col.
Elephant Walk—RE		Par.
Elmer Gantry	B	UA
End of Innocence	A3	For.
Enemy General, The	A2	Col.
Entertainer, The	B	For.
Esther And The King	B	Fox
Expresso Bongo	C	For.
Exodus	A3	UA

F

Facts Of Life, The	A3	UA

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names

508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad

423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made In France—Dubbed and titled versions

449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue

430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English

423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

CARTHAGE IN FLAMES—MD-95m.—(TC; TC)—Anne Heywood, Jose Suarez—4785 (1-25-61)—Historical spectacle for the program—Dubbed in English—Italian-made

422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

CRY FOR HAPPY—C-110m.—(CS; EC)—Glenn Ford, Donald O'Connor, Miiko Taka—4785 (1-25-61)—High rating, laugh-loaded comedy has names and angles

428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler

505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers

507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves

HAND IN HAND—D-75m.—Loretta Parry, Philip Needs, John Gregson—4777 (12-21-60)—Interesting drama for the program—English

516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England

512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited

515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England

519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English

426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program

513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles

424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Coleen Dewhurst—4693 (4-13-60)—Good spy yarn

429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action

450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows

504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy

510-R **ON THE WATERFRONT**—MD-108m.—Marlon Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue

421 **ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

420 **OUR MAN IN HAVANA**—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

PEPE—C-195m.—(Panavision-CS-TC)—Cantinflas, Dan Dailey, Shirley Jones—4781 (1-11-61)—Highly entertaining

518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England

511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt

503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies

427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program

501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama

514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy

470 **SWAN LAKE**—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

SWORD OF SHERWOOD FORREST—MD-80m.—(EC; Megascope)—Richard Greene, Sarah Branch—4876 (1-25-61)—Robin Hood rides again—English

502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable

THREE WORLDS OF GULLIVER, THE—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal

431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michi Kobi—4713 (6-22-60)—Science fiction for the lower half

WACKIEST SHIP IN THE ARMY, THE—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy

509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

COMING FEATURES IN ORDER OF RELEASE

Feb. **UNDERWORLD, U.S.A.**—Cliff Robertson, Dolores Dorn
Feb. **PASSPORT TO CHINA**—Richard Basehart
Feb. **WARRIOR EMPRESS, THE**—(CS; C)—Kerwin Mathews, Tina Louise

COMING

DEVIL AT 4 O'CLOCK, THE—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna
FIVE GOLDEN HOURS—Cyd Charisse, Ernie Kovacs, George Sanders
GIDGET GOES HAWAIIAN—(CS; C)—James Darren, Deborah Walley
GREENGAGE SUMMER, THE—(C)—Kenneth More, Danielle Darrieux—French-made
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HOMICIDAL—Glenn Corbett, Patricia Breslin
MAD DOG COLL—John Chandler, Kay Doubleday
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PLAY IT COOL—Anthony Newley, Anne Aubrey
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
TASTE OF FEAR—Susan Strasberg, Ronald Lewis
TERROR OF THE TONGS—Geoffrey Toone
TREATMENT, THE—Claude Dauphin, Diane Cilento
TWO RODE TOGETHER—(C)—James Stewart, Shirley Jones

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences

20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent

101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results

17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)- Highly entertaining musical

106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)— Absorbing drama for adults seems headed for better business

108 **CIMARRON-WSP**—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-60)—Highly entertaining entry

19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo Ray, Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made

15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English

109 **GO NAKED IN THE WORLD**—D-103m.—(CS; MC)—Gina Lollobrigida, Anthony Franciosa—4786 (1-25-61)—Filmization of novel on life and love of a prostitute for adult audiences

105 **GORGO**—MD-78m.—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England

12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller

14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer

13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy

102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks in action for the program

9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer

109 **VILLAGE OF THE DAMNED**—MD-78m.—George Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England

110 **WHERE THE BOYS ARE**—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12-7-60)—Highly entertaining entry about today's college youngsters

104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Feb. **SECRET PARTNER**—Stewart Granger, Haya Harareet

COMING

ADA—Susan Hayward, Dean Martin

ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor

BRIDGE TO THE SUN—Carroll Baker, James Shigeta

COLOSSUS OF RHODES, THE—(CS; C)—Rory Calhoun, Lea Massari

GREEN HELMET, THE—Bill Travers, Nancy Walters

FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin

INVASION QUARTET—Bill Travers, Gregoire Aslan

KING OF KINGS—(TECH. 70; TC)—Jeff Hunter, Siobhan McKenna

LADY L—Tony Curtis, Gina Lollobrigida

MAGIC BOY—(EC)—Japanese InAmated Cartoon

MORGAN THE PIRATE—Steve Reeves, Valerie Lagrange

MUTINY ON THE BOUNTY—(Ultra-Panavision, C)—Marlon Brando

RING OF FIRE—(MC)—David Janssen, Joyce Taylor

SECRET OF MONTE CRISTO, THE—Rory Calhoun, Gianna Maria Canale

SPINSTER—(CS; C)—Shirley MacLaine, Laurence Harvey

TARTARS, THE—(CS; C)—Victor Mature. Orson Welles

THIEF OF BAGHDAD, THE—Steve Reeves, Georgia Moll

WONDERS OF ALADDIN—(C-Ultra-Panavision)—Donald O'Connor, Noelle Adam

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry

5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half

BLUEPRINT FOR ROBBERY—MD-88m.—J. Pat O'Malley, Jay Barney—4786 (1-25-61)—Crime meller for the program

6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed In Spain

6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names

5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English

6007 **CINDERFELLA**—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11-23-60)—Fair Jerry Lewis entry should please his fans

5913 **CIRCUS STARS**—NOV-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration

5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-rending drama—English

R6011 **ELEPHANT WALK**—D-103m.—(TC)—Elizabeth Taylor, Dana Andrews—4781 (1-11-61)—Reissue deserves plenty of attention——Reissue

5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller

FOXHOLE IN CAIRO—MD-79m.—James Robertson Justice, Adrian Hoven—4787 (1-25-61)—Good war programmer

6005 **G. I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans

R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue

5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help

5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England

5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy

5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England

R6012 **NAKED JUNGLE, THE**—MD-95m.—(TC)—Eleanor Parker, Charlton Heston—4781 (1-11-61)—Tense reissue with many selling angles—Reissue

5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer

5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror

5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis. Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help

6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography

5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries

6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare

5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare

6008 **WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

COMING FEATURES IN ORDER OF RELEASE

Mar. **BLOOD AND ROSES**—(TE; TC)—Mel Ferrer, Annette Vadim

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine

BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard

COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer

HATARI—(TC)—John Wayne, Red Buttons

LADIES' MAN—(TC)—Jerry Lewis, Helen Traubel

LOVE IN A GOLDFISH BOWL—(TC)—Tommy Sands, Fabian

MY GEISHA—(TC; Panavision)—Shirley MacLaine, Yves Montand

ON THE DOUBLE—(TC; Panavision)—Danny Kaye, Dana Wynter

ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado

PLEASURE OF HIS COMPANY, THE—(TC)—Fred Astaire, Debbie Reynolds

SUMMER AND SMOKE—(TC)—Laurence Harvey, Geraldine Page

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English

CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical

040 **CAPTAIN'S TABLE, THE**—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy Import—England

018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick

CIRCLE OF DECEPTION—MD-100m.—(CS)—Bradford Dillman, Suzy Parker—4787 (1-25-61)—Good counter intelligence war meller for the program

024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue

046 **DESIRE IN THE DUST**—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town

057 **ESTHER AND THE KING**—D-109m.—(CS; DC)—Joan Collins, Richard Egan—4769 (11-23-60)—Interesting costume drama

017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle

056 **FLAMING STAR**—101m.—(CS; DC)—Elvis Presley, Barbara Eden—4781 (1-11-61)—Good action entry has Presley draw

030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade

043 **FRECKLES**—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program

028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential

039 **GODDESS OF LOVE, THE**—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made In Italy)

036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy

038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler

IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting Import—U. S. S. R. made; dubbed In English

037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed In English; made In Italy)

034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money

102 **LITTLE SHEPHERD OF KINGDOM COME, THE**—108m.—(CS; DC)—Jimmie Rodgers, Luana Patten—4782 (1-11-61)—Entertaining, heart-warming family story

026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry

101 **MARRIAGE-GO-ROUND, THE**—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy

MILLIONAIRESS, THE—C-90m.—(CS; DC)—Sophia Loren, Peter Sellers, Alastair Sim—4787 (1-25-61)—Success depends on name power

031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale

•Fanny		WB
Fast and Sexy	A3	Col.
Female Fiends		Misc
•Ferry to Hong Kong		Fox
Fever In The Blood, A	A3	WB
Fiercest Heart, The		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
•Five Golden Hours		Col.
•Five Guns To Tombstone		UA
Flame Over India	A1	Fox
Flaming Star	A1	Fox
•Flower Drum Song		U-I
For the Love Of Mike	A1	Fox
For Members Only		For.
•Four Horsemen Of The Apocalypse		MGM
Foxhole In Cairo		Par.
Freckles	A1	Fox
French Mistress, A	A3	For.
•Francis of Assisi		Fox
From The Terrace	B	Fox
•Frontier Uprising		UA
Fugitive Kind The	B	VA

G

Gallant Hours, The	A1	UA
Gangster Story	B	Misc.
General Della Rovere		For.
•Gidget Goes Hawaiian		Col.
G. I. Blues	B	Par.
Giant of Marathon, The	A2	MGM
Girl in Lovers' Lane, The		Misc.
Girl Of The Night	SP	WB
Glenn Miller Story, The—RE	A1	U-I
Go Naked In The World		MGM
Goddess of Love, The	B	Fox
•Gold Of The Seven Saints	A2	WB
Goliath and the Dragon	A2	A-I
Good Girls Beware		For.
•Goodbye Again		UA
Gorgo	A1	MGM
Grass Is Greener, The	A3	U-I
Great Imposter, The	A2	U-I
Greatest Show On Earth, The—RE	B	Par.
•Green Helmet, The		MGM
•Greengage Summer, The		Col.
Green Carnation, The—See The Trials of Oscar Wilde		
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB

H

•Hand, The		A-I
Hand In Hand	A1	Col.
Hannibal	A2	WB
•Hatari		Par.
Head of a Tyrant	B	U-I
Heaven On Earth	A1	For.
Heller In Pink Tights	A3	Par.
Hell Is A City	A3	Col.
Hell To Eternity	B	AA
Hercules Unchained	B	WB
Herod, The Great	B	AA
•Heroes Die Young	A3	AA
Hideout In The Sun		Misc.
High-Powered Rifle	A2	Fox
High Time	A1	Fox
Hiroshima, Mon Amour	B	For.
Home from the Hill	A3	MGM]
•Homicidal		Col.
•Hoodlum Priest, The		UA
Hound That Thought He Was A Racoon, The	A1	Misc.
House Of Usher, The	A2	A-I
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

I Aim At the Stars	A2	Col.
I Passed for White	A3	AA
Ice Palace	A2	WB
Idiot, The	A3	Fox
I'm All Right, Jack	A3	Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
Inherit the Wind	A3	UA
•Invasion Quartet		MGM
It Happened In Broad Daylight		For.
•It Happened In Athens		Fox
It Started In Naples	A3	Par
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The	A2	AI
Jazz Boat	B	Col.
Jazz On A Summer's Day		Misc.
Journey To The Lost City	A2	A-I
Jungle Cat	A1	Misc.
Justice and Caryl Chessman		Misc.

K

Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
•King Of Kings, The		MGM
•Konga		A-I

L

•Ladies' Man		Par.
•Lady L		MGM
Last Days Of Pompeii, The	A1	UA
Leech Woman, The	B	U-I
Left, Right and Center		For.
Legions Of The Nile	B	Fox
Lesson in Love, A		For.
Let No Man Write My Epitaph	A3	Col.
Let's Make Love	B	Fox
•Lion Of Sparta		Fox
Little Angel		For.
'Little Shepherd of Kingdom Come, The	A1	Fox
•Long Rope, The		Fox
Look In Any Window		AA
Lost World, The	A1	Fox
•Love In A Goldfish Bowl		Par.
Love Specialist, The		For.
Love Game, The	C	For.
•Lover Come Back		U-I
•Loves Of Salammbo, The		Fox

M

Ma Barker's Killer Brood		Misc.
Macumba Love	B	UA
•Mad Dog Coll		Col.
•Madison Avenue		Fox
Magdalena	C	For.
•Magic Boy, The	A1	MGM
Magnificent Seven, The	A2	UA
Make Mine Mink	A3	For.
Man In A Cocked Hat	A2	For.
Man on a String	A1	Col.
Marie Octobre	A2	For.
Marriage-Go-Round	B	Fox
Master of the World		A-I
Michael Strogoff	A1	For.
Midnight Lace	A2	U-I
Millionairess, The		Fox
•Minotaur, The		UA
•Misfits, The		UA
•Misty		Fox
Model For Murder		For.
Monster Of The Piedras Blancas, The		Misc.
Morals Squad		Misc.
•Morgan The Pirate		MGM
Mountain Road, The	A2	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
•Mutiny On The Bounty		MGM
My Dog, Buddy	A1	Col.
•My Geisha		Par.
•Mysterious Island		Col.

N

•Naked Edge, The		UA
Naked Jungle, The—RE		Par.
Natchez Trace		Misc.
Nature's Paradise		For.
Never On Sunday	C	For.
Next To No Time		For.
Nightfighters, The	A2	UA
Nights Of Lucretia Borgia, The	B	Col.
No Morals		For.
Noose For A Gunman	A1	UA
North To Alaska	A3	Fox
Nude In A White Car	A3	For.

O

Ocean's Eleven	A3	WB
Okefenokee		Misc.
Oklahoma Territory	A1	UA
•On The Double		Par.
On The Waterfront—RE	A2	Col.
Once More with Feeling	A3	Col.

051 **NORTH TO ALASKA**—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4766 (11-9-60)—Comedy has angles
029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
047 **SECRET OF THE PURPLE REEF, THE**—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer
044 **SQUAD CAR**—MD-61m.—Vici Raaf, Paul Bryar—4787 (1-25-61)—For the lower half
026 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting, offbeat tale e English family—(Filmed in England)
021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sold
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English
032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England
022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer
[illegible] **UPSTAIRS AND DOWNSTAIRS**—C-100m.—(DC)—Mylene Demongeot, Michael Craig—4777 (12-21-60)—Cute comedy—English
016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
042 **WALK TALL**—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
009 **WILD RIVER**—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
054 **WIZARD OF BAGHDAD, THE**—C-93m.—(CS; DC)—Dich Shawn, Diane Baker—4777 (12-21-60)—Amusing programmer
033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

COMING FEATURES IN ORDER OF RELEASE

Nov. **DESERT ATTACK**—John Mills, Sylvia Syms—England
Feb. **CANADIANS, THE**—(CS; DC)—Robert Ryan, John Dehner
Feb. **LONG ROPE, THE**—(CS)—Hugh Marlowe, Lisa Montell
Feb. **MISTY**—(CS; DC)—David Ladd, Anne Seymour
Feb. **QUEEN'S GUARD, THE**—(CS)—Raymond Massey, Robert Stevens—England
Feb. **TESS OF THE STORM COUNTRY**—(CCS);—Diane Baker, Lee Philips

COMING

ALL HANDS ON DECK—(CS; C)—Pat Boone, Barbara Eden
BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Greco
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England
DOUBLE TROUBLE—(CS; DC)—Tommy Noonan, Pete Marshall
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FIERCEST HEART, THE—(CS; DC)—Stuart Whitman, Juliet Prowse
FRANCIS OF ASSISI—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart
IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker
LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas
MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker
RIGHT APPROACH, THE—(CS)—Martha Hyer, Frankie Vaughan
SANCTUARY—(CS)—Lee Remick, Yves Montand
SNIPER RIDGE—(CS)—Jack Ging, John Goddard
WILD IN THE COUNTRY—(CS, DC)—Elvis Presley, Hope Lang

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALAMO, THE—D-190m.—(Todd-AO; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac
AND QUIET FLOWS THE DON—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles
6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch
6011 **BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith
6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns
EXODUS—MD-213m—(Super Panavision 70; TC)—Paul Newman, Eva Marie Saint—4778 (12-21-60)—High rating—Preminger
FACTS OF LIFE, THE—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P
6012 **FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker
6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)
6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar
6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch
6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
6013 **NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross
6007 **OKLAHOMA TERRITORY**—W-67m.—Bill Williams, Gloria Talbot—4678 (2-17-60)—For the lower half—Premium
6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge
6009 **THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
6010 **UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

COMING FEATURES IN ORDER OF RELEASE

Dec. **POLICE DOG STORY**—James Brown—Zenith
Jan. **SEASON OF PASSION**—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
Jan. **FIVE GUNS TO TOMBSTONE**—James Brown—Zenith
Feb. **MISFITS, THE**—Clark Gable, Marilyn Monroe—Seven Arts

COMING

ANIMALS ON THE STREET—Burt Lancaster, Shelley Winters—Contemporary
FRONTIER UPRISING—Jim Davis
GOODBYE AGAIN—Ingrid Bergman, Yves Montand—Argus
HOODLUM PRIEST, THE—Don Murray, Cindi Wood—Murray-Wood
MINOTAUR, THE—Bob Mathias
NAKED EDGE, THE—Gary Cooper, Deborah Kerr—Pennebaker-Baroda
OPERATION BOTTLENECK—Ron Foster, Miiko Taka
PARIS BLUES—Paul Newman, Joanne Woodward—Pennebaker
REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana
SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus
WARLORD OF CRETE—Bob Mathias
WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmond Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
6104 **GREAT IMPOSTOR, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4763 (10-26-60)—Lush, name-filled suspense drama looks like box-office winner
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed In English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4758 (10-12-60)—Very good western
6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6070 **SPARTACUS**—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

Jan. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Feb. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England

COMING

BACK STREET—(C)—Susan Hayward, John Gavin, Vera Miles
CAPE FEAR—(EC)—Gregory Peck, Polly Bergen
COME SEPTEMBER—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
CURSE OF THE WEREWOLF—(C)—Clifford Evans, Yvonne Romaine
DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone, Kirk Douglas
FLOWER DRUM SONG—(C)—Nancy Kwain
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore
POSSE FROM HELL—(C)—Audie Murphy, Zohra Lampert
ROMANOFF AND JULIET—(C)—Peter Ustinov, Sandra Dee, John Gavin
SECRET WAYS, THE—Richard Widmark, Sonja Ziemann
SHADOW OF THE CAT—Andre Morell, Barbara Shelley
SIXTH MAN, THE—Tony Curtis, Miriam Colon
TAMMY TELL ME TRUE—(C)—Sandra Dee, John Gavin
TOMBOY AND THE CHAMP—(EC)—Candy Moore, Ben Johnson
TROUBLE IN THE SKY—Michael Craig, Elizabeth Seal, Peter Cushing—English-made

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
008 **FEVER IN THE BLOOD, A**—D-117m.—Efrem Zimbalist, Jr., Angie Dickinson—4787 (1-25-61)—Interesting dramatic fare on world of politics
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
ONE HUNDRED AND ONE DALMATIONS—CAR-80m.—(TC)—Highly entertaining Disney cartoon feature—4787 (1-25-61)—Buena Vista
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

COMING

Feb. **GOLD OF THE SEVEN SAINTS**—Clint Walker, Leticia Roman
Mar. **WHITE WARRIOR, THE**—(TC)—Steve Reeves

COMING FEATURES IN ORDER OF RELEASE

CLAUDELLE INGLISH—Diane McBain, Arthur Kennedy
FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
PARRISH—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
PORTRAIT OF A MOBSTER—Vic Morrow, Leslie Parrish
ROMAN SPRING OF MRS. STONE, THE—Vivien Leigh, Warren Beatty
SINS OF RACHEL CADE, THE—(TC)—Peter Finch, Angie Dickinson
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty
STEEL HOOK, THE—(C)—George Montgomery
SUSAN SLADE—(TC)—Troy Donahue, Connie Stevens, Dorothy McGuire

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
CAREER GIRL—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half meller Sterling World Dist.
COLD WIND IN AUGUST, A—D-80m.—Lola Albright, Scott Marlowe—4782 (1-11-61)—Sizzler for adults only—Aidart
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
GIRL IN LOVERS' LANE, THE—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
HIDEOUT IN THE SUN—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
HOUND THAT THOUGHT HE WAS A RACOON, THE—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show It—Pad
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
JAZZ ON A SUMMER'S DAY—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JUNGLE CAT—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m.—(TC)—Peter Finch, James MacArthur—4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitale gangster meller—Filmservice Dist.
MONSTER OF PIEDRAS BLANCAS, THE—MD-72m.—John Harmon, Jeanne Carmen—4782 (1-11-61)—Horror programmer—Filmservice Dist. Corp.
MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice meller—Brenner
NATCHEZ TRACE—MD-80m—Zachary Scott, Marcia Henderson—4764 (10-26-60)—Okay historical action meller—Panorama

•One-Eyed Jacks		Par.
One Foot In Hell	A3	Fox
One Hundred And One Dalmatians		Misc.
Operation Amsterdam	A1	Fox
•Operation Bottleneck		UA
•Operation Camel		A-I
Oscar Wilde	C	For.
Ostrich Has Two Eggs, The		For.
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

•Paris Blues		UA
•Parrish		WB
•Passport To China		Col.
Pay or Die	A2	AA
Payoff With Love		For.
Pepe	A1	Col.
•Pharaoh's Woman		U-I
Picnic On The Grass		For.
Platinum High School	B	MGM
Please Turn Over	A3	Col.
•Pleasure of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Plunderers, The	A3	AA
Poacher's Daughter, The	A1	For.
•Police Dog Story		UA
Pollyanna	A1	Misc.
Portrait In Black	A3	U-I
•Portrait Of A Mobster		WB
Portrait Of A Sinner	B	A-I
•Posse From Hell		U-I
Pretty Boy Floyd	B	Misc.
Prime Time, The	B	Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
•Private Lives of Adam and Eve, The	B	U-I
Psycho	B	Par.

Q

•Queen s Guard, The		Fox

R

Race For Space		Misc.
•Raisin in The Sun, A		Col.
Rat Race, The	B	Par.
Raymie	A1	AA
•Reptilicus		A-I
Rest Is Silence, The		For.
•Revolt of the Slaves		UA
•Right Approach, The		Fox
•Ring Of Fire		MGM
Rise and Fall of Legs Diamond, The	B	WB
Ritual Of Love		For.
Road To Hell, The	C	Misc.
•Roman Spring Of Mrs. Stone, The.		WB
•Romanoff and Juliet		U-I
Rosemary	B	For.
Royal Ballet, The		For.
Rue De Paris		For.

S

•Sanctuary		Fox
Santa Claus	A1	For.
Savage Eye, The	C	Misc.
Savage Innocents	A3	Par.
Scavengers, The		Misc.
School For Love		For.
School for Scoundrels	A2	For.
•Season Of Passion		UA
•Secret Of Monte Cristo, The		MGM
Secret of the Purple Reef	A2	Fox
•Secret Partner, The		MGM
•Secret Ways, The		U-I
September Storm	B	Fox
•Serengeti Shall Not Die	A1	AA
Sergeant Rutledge	A2	WB
Seven Ways From Sundown	A2	U-I
Sex Kittens Go To College	B	AA
Sexpot		For.
•Shadow Of The Cat		U-I
•Shakedown, The	B	U-I
She Walks By Night		For.
She Was Like A Wild Chrysanthemum		For.
Sign of Zorro		Misc.
Sink the Bismarck	A1	Fox
Sin and Desire		For.
•Sin of Rachel Cade, The	A3	WB
•Sixth Man, The		U-I
Ski Troop Attack		Misc.
•Sniper Ridge		Fox
•Something Wild		UA
Song of Sister Maria, The	A1	For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
S. O. S. Pacific	A2	U-I
Spartacus	A3	U-I
•Splendor In The Grass		WB
•Spinster, The		MGM
Squad Car	B	Fox
•Steel Hook, The		WB
Stop, Look and Laugh	A1	Col.
Story of Ruth, The	A1	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subterraneans, The	A3	MGM
•Summer and Smoke		Par.
Sundowners, The	A2	WB
Sun Lovers Holiday		Mis.
Sunrise at Campobello	A2	WB
Surprise Package	B	Col.
•Susan Slade		WB
Swan Lake—USSR	A1	Col.
Swiss Family Robinson	A1	Misc.
Sword and the Cross, The		For.
Sword of Sherwood Forest	A1	Col.

T

Tall Story	B	WB
•Tammy Tells Me True		U-I
•Tartars, The		MGM
Tarzan The Magnificent	A2	Par.
•Taste Of Fear		Col.
Teenage Zombies		Misc.
Ten Who Dared	A1	Misc.
Terror Is A Man		Misc.
•Terror Of The Tongs		Col.
•Tess of the Storm Country	A2	Fox
•Thief Of Baghdad, The		MGM
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Worlds Of Gulliver	A1	Col.
Thunder In Carolina		Misc.
Tiger Bay	A3	For.
•Time Bomb		AA
Time Machine, The	A2	MGM
To Live (Ikuru)	A3	For.
•Tomboy And The Champ		U-I
Too Soon To Love	B	U-I
Tormented, The	A2	AA
Trapped in Tangiers	A2	Fox
Tread Softly Stranger		For.
•Treatment, The		Col.
Trials Of Oscar Wilde, The (Green Carnation, The)	C	For.
•Trouble In The Sky		U-I
Tunes Of Glory	A3	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.
•Two Faces Of Dr. Jekyll		A-I
•Two Rode Together		Col.

U

Under Ten Flags	A1	Par.
•Underworld, U. S. A.		Col.
•Unfaithfuls, The	A3	AA
Unforgiven, The	A2	UA
Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods	A2	Fox
Village Of The Damned, The	A2	MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virgin Spring, The	A3	For.
Visit to a Small Planet, A	A2	Par.

W

Wackiest Ship In The Army, The	A1	Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Walk Tall	A1	Fox
Walking Target	A2	UA
•Warlord Of Crete		UA
•Warrior Empress, The		Col.
Weddings and Babies		Misc.
•West Side Story		UA
When Comedy Was King	A1	Fox
Where The Boys Are	B	MGM
Where The Hot Wind Blows	B	MGM
•White Warrior, The	A2	WB
Why Must I Die?	A3	A-I
Wicked Go To Hell, The	B	For.
•Wild In The Country		Fox
Wild One, The—RE	B	Col.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Youth		Misc.
Wind Cannot Read, The	A3	Fox
Wizard of Baghdad, The	A1	Fox
•Wonders Of Aladdin, The		MGM
World Of Suzie Wong, The	B	Par.
Would-Be Gentleman, The	A1	For.

Y

Young Have No Time, The	A3	For.
Young Jesse James	B	Fox
Young Love		For.
Young One, The		Misc.

OKEFENOKEE—MD-76m.—Peter Coe, Peggy Maley—4782 (1-11-61)—Novel locale helps program meller—Filmservice Dist. Corp

POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rated family entry—Buena Vista

PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

PRIME TIME, THE—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE ("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao and Manila—Valiant

SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuiti—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor

SWISS FAMILY ROBINSON—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista

TEN WHO DARED—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WEDDINGS AND BABIES—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel

WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

WILD YOUTH—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates

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FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARGENTINE

END OF INNOCENCE—D-76m.—Elsa Daniel, Lautaro Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley Int.

ENGLISH

ANGRY SILENCE, THE—D-95m.—Richard Attenborough, Pier Angeli—4782 (1-11-61)—Well-made import on union activity—Valiant

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental

BLITZKRIEG—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor

CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

ENTERTAINER, THE—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental

EXPRESSO BONGO—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental

FOR MEMBERS ONLY—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union

FRENCH MISTRESS, A—C-98m.—Cecil Parker, Agnes Laurent—4782 (1-11-61)—Amusing import—Films Around The World

GREEN CARNATION, THE—See the Trials of Oscar Wilde

LEFT, RIGHT AND CENTER—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG

MAKE MINE MINK—C-99m.—Terry Thomas, Athene Seyler—4783 (1-11-61)—Mirth-making import—Continental

MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

NEXT TO NO TIME—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America

OSCAR WILDE—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

ROYAL BALLET, THE—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert

SCHOOL FOR SCOUNDRELS—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

TUNES OF GLORY—106m.—(TC)—Alec Guinness, John Mills, Susannah York—4783 (1-11-61)—High rating drama for discriminating audiences—Lopert

VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

FINNISH

YOUNG LOVE—D-81m.—Peter Weckstrom, Tea Ista—4784 (1-11-61)—Interesting import for art spots—Dubbed in English—Film Representations

FRENCH

BELLES AND BALLET—Ballet-92m.—(EC)—Ballet De L'Etoile of Paris—4778 (12-21-60)—Ballet entry for art spots—Excelsior

BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Vidal—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley—Int.

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

DEVIL'S COMMANDMENT, THE—MD-73m.—Gianna Maria Canale, Carlo D'Angelo—4778 (12-21-60)—Horror meller passes time—Dubbed in English—RCIP

DOG, A MOUSE AND A SPUTNICK, A—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed in English—Films Around The World

GOOD GIRLS BEWARE—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed in English—Fanfare

HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

LOVE GAME, THE—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World

MARIE OCTOBRE—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling import for art spots—English titles—Lopert

NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

OSTRICH HAS TWO EGGS, THE—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus

PICNIC ON THE GRASS—C-91m.—(EC)—Paul Meurise, Catherine Rouvel—4783 (1-11-61)—Amusing import for art spots—Titles—Kingsley-Union

RITUAL OF LOVE—DIC-73m.—(EC)—4756 (9-28-60)—Exploitable anthropological subject for art spots—English narration—Pacemaker

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SEXPOT—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin

SIN AND DESIRE—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dareal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation
WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare
WOULD-BE GENTLEMAN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

GERMAN
CONFESS, DR. CORDA—D-101m.—Hardy Kruger, Elisabeth Mueller—4766 (11-9-60)—Well-made, suspenseful import—English titles—President
IT HAPPENED IN BROAD DAYLIGHT—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed in English—Continental
REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World
ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World
SHE WALKS BY NIGHT—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Wooiner
MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

GREEK
NEVER ON SUNDAY—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

INDIAN
APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

IRISH
BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union
POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ITALIAN
GENERAL DELLA ROVERE—D-139m.—Vittorio de Sica, Hannas Messemer—4783 (1-11-61)—Well-made import of war-time intrigue—Titles—Continental
BIG DEAL ON MADONNA STREET, THE—C-91m.—Vittorio Gassman, Rossana Rory, Toto—4778 (12-21-60)—Highly entertaining comedy import—English titles—UMPO
HEAVEN ON EARTH—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed in English—JB Film Dist.
LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison
SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

JAPANESE
ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley
CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon
DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon
HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai, Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon
PAYOFF WITH LOVE—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Aian
SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon
TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

MEXICAN
LITTLE ANGEL—D-90m.—(EC)—Maria Gracia—4783 (1-11-61)—Good entry for children, family and program—Dubbed in English—K. Gordon Murray
SANTA CLAUS—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

SSIAN
IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part color)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

PANISH
SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed in English—Citation

SWEDISH
DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus
LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus
VIRGIN SPRING, THE—D-88m.—Max von Sydow, Birgitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

YUGOSLAVIAN
MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1959-'60 and 1960-'61 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1959-'60 and 1960-'61, product, accurate to time of publication—Ed.)

Allied Artists

5002	Bluebeard's Ten Honeymoons	April
6003	Sex Kittens Go To College	Aug.
6004	Pay or Die	June
6005	I Passed For White	Mar.
6006	Raymie	July
6007	Hell to Eternity	Sept.
6009	Caltiki, The Immortal Monster	Sept.
6010	The Tormented	Sept.
6011	Time Bomb	Oct.
6012	Bloody Brood	Oct.
6013	Serengeti Shall Not Die	Oct.
6101	Look In Any Window	Jan.
6008	The Plunderers	Nov.
6014	Heroes Die Young	Nov.
6015	The Unfaithfuls	Nov.
6016	Herod The Great	Dec.
6017	Dondi	Dec.
	Look In Any Window	Jan.

American-International

501	Angry Red Planet	Feb.
502	The House Of Usher	July
503	Circus of Horrors	April
504	Why Must I Die?	June
505	Beyond the Time Barrier	Aug.
506	Amazing Transparent Man	Aug.
507	Portrait Of A Sinner	Jan.
508	Journey to the Lost City	Oct.
509	Goliath and the Dragon	Dec.
601	The Hand	Mar.
602	Black Sunday	Feb.
603	Konga	Mar.

Columbia

420	Our Man In Havana	Feb.
421	Once More With Feeling	Feb.
422	Comanche Station	Mar.
423	Babette Goes To War	April
424	Because They're Young	April
425	Killers of Kilimanjaro	May
426	Man On A String	May
427	The Stranglers of Bombay	May
428	The Electronic Monster	May
429	The Mountain Road	June
430	Battle In Outer Space	June
431	12 To The Moon	June
449	Barefoot Mailman—RE	
450	My Dog, Buddy	June
470	Swan Lake	Dec.
501	Strangers When We Meet	July
502	Thirteen Ghosts	July
503	Stop, Look, Laugh	July
504	Nights of Lucretia Borgia	Aug.
505	The Enemy General	Sept.
506	All The Young Men	Sept.
507	Fast and Sexy	Sept.
508	As The Sea Rages	Sept.
509	The Wild One—RE	Oct.
510	On The Waterfront—RE	Oct.
511	Song Without End	July
512	I Aim At The Stars	Oct.
513	Let No Man Write My Epitaph	Oct.
514	Surprise Package	Nov.
515	I'm All Right, Jack	Oct.
516	Hell Is A City	Nov.
517	The 3 Worlds Of Gulliver	Dec.
518	Please Turn Over	Dec.
519	Jazz Boat	Dec.
	The Wackiest Ship in The Army	Jan.
	Sword Of Sherwood Forest	Jan.
	Hand In Hand	Feb.
	The Warrior Empress	Feb.
	Underworld U. S. A.	Feb.
	Passport To Canton	Feb.

MGM

9	The Time Machine	Aug.
11	The Last Voyage	Feb.
12	Home From The Hill	Mar.
13	Please Don't Eat The Daisies	April
14	Platinum High School	May
15	The Giant Of Marathon	May
16	The Adventures Of Huckleberry Finn	June
17	Bells Are Ringing	July
19	The Day They Robbed The Bank Of England	July
	Don Quixote—USSR	May
20	All the Fine Young Cannibals	Aug.
101	The Angel Wore Red	Sept.
102	The Subterraneans	Sept.
103	The Key Witness	Oct.
104	Where The Hot Wind Blows	Oct.
105	Gorgo	Jan.
106	Butterfield 8	Nov.
107	Magic Boy	
108	Cimarron	Dec.
109	The Village Of The Damned	Jan.
110	Where The Boys Are	Dec.
111	Go Naked In The World	Feb.
115	The Secret Partner	Feb.

Paramount

R5905	The Country Girl—RE	Feb.
R5906	The Bridges at Toko-Ri—RE	Feb.
5910	Jack The Ripper	Feb.
5912	The Big Night	Feb.
5913	Circus Stars (U. S. S. R.)	Feb.
5914	Chance Meeting	Mar.
5915	Heller In Pink Tights	Mar
5916	Five Branded Women	May
5917	Visit To A Small Planet	April
5918	The Greatest Show On Earth—RE	May
5919	Conspiracy of Hearts	April
5920	In The Wake Of A Stranger	April
5921	Prisoner Of The Volga	June
5922	Walk Like A Dragon	June
5923	The Rat Race	July
5924	The Bell Boy	July
5925	Tarzan The Magnificent	July
5926	Psycho	Aug.
5927	It Started In Naples	Sept.
6001	The Boy Who Stole A Million	Sept.
6002	Under 10 Flags	Sept.
6004	The Savage Innocents	Feb.
6005	G. I. Blues	Nov.
6006	A Breath Of Scandal	Oct.
6007	Cinder Fella	Dec.
6008	The World Of Suzie Wong	Feb.
	Blueprint For Robbery	Jan.
R6011	Elephant Walk—RE	Jan.
R6012	The Naked Jungle—RE	Jan.

20th-Fox

004	Bobbikins	June
005	Sink The Bismarck	Feb.
006	The Third Voice	Mar.
007	Three Murderesses	Feb.
008	When Comedy Was King	Feb.
009	Wild River	June
010	Wake Me When It's Over	April
011	Dog Of Flanders	Mar.
012	Masters Of The Congo Jungle	Apri.
013	13 Fighting Men	May
014	The Wind Cannot Read	Feb.
015	Operation Amsterdam	June
016	Valley of the Redwoods	April
017	Flame Over India	April
018	Crack In The Mirror	May
021	The Story Of Ruth	July
022	12 Hours To Kill	June
023	South Pacific	
024	David and Bathsheba—RE	May
	The Idiot—USSR	Aug.
025	September Storm	Oct.
026	The Lost World	July
027	Trapped In Tangiers	July
028	From The Terrace	July
029	High Powered Rifle	July
029	One Foot In Hell	Aug.
030	For the Love of Mike	Aug.
031	Murder, Inc.	July
032	The 39 Steps	Aug.
033	Young Jesse James	Aug.
034	Let's Make Love	Sept.
035	Sons and Lovers	Aug.
	Aphrodite	Sept.
036	High Time	Oct.
037	Legions Of The Nile	Dec.
039	Goddess Of Love	Nov
040	Captains Table, The	Oct.
042	Walk Tall	Oct.
043	Freckles	Sept.
044	Squad Car	Sept.
046	Desire In The Dust	Oct.
047	Secret of the Purple Reef	Oct
050	Tess Of The Storm Country	Feb.
051	North To Alaska	Nov.
053	Desert Attack	Nov.
054	The Wizard of Baghdad	Dec.
056	Flaming Star	Jan.
057	Esther And The King	Nov.
101	Marriage-Go-Round	Jan.
	The Millionairess	Jan.
102	The Little Shepherd Of Kingdom Come	Jan.
	The Queen's Guards	Feb.
	Misty	Feb.
	The Long Rope	Feb

United Artists

6002	Vice Raid	Feb.
6003	On The Beach	Feb.
6006	The Pusher	Feb.
6007	Oklahoma Territory	Mar.
6008	Take A Giant Step	Mar.
6009	Three Came to Kill	April
6010	The Unforgiven	April
6011	The Boy and the Pirate	April
6012	The Fugitive Kind	May
6013	Noose For A Gunman	May
	Quiet Flows the Don—USSR	May
6014	The Gallant Hours	May
6015	Music Box Kid	June
6016	Macumba Love	June
6017	The Apartment	July
6018	Cage Of Evil	July
6019	Studs Lonigan	Sept.
6020	Last Days of Pompeii	July
6023	Elmer Gantry	Aug.
6024	Walking Target	Nov.
6025	The Night Fighters	Sept.
	The Magnificent Seven	Oct.
	Inherit The Wind	Nov.
	The Alamo	Nov.
	Police Dog Story	Dec.
	Exodus	Dec.
	The Facts Of Life	Jan
	Five Guns To Tombstone	Ja
	The Misfits	Fe
	Warlord Of Crete	Feb.
	Operation Bottleneck	Feb.

Universal

6006	Hell Bent For Leather	Feb.
6007	Four Fast Guns	Feb.
6008	Head of the Tyrant	April
6009	Too Soon To Love	Mar.
6010	The Glenn Miller Story—RE	Mar.
6011	The Snow Queen	Apri.
6012	The Cossacks	May
6013	The Brides Of Dracula	June
6014	The Leech Woman	June
6015	Portrait In Black	July
6016	Dinosaurus	July
6017	SOS Pacific	Aug.
6018	College Confidential	Aug.
6019	Chartroose Caboose	Aug.
6020	Seven Ways From Sundown	Oct.
6021	Between Time and Eternity	Sept.
6070	Spartacus	
6101	Midnight Lace	Nov.
6102	Private Lives Of Adam And Eve	Jan.
6103	The Grass Is Greener	Jan.
6104	The Great Imposter	Feb.
6105	The Shakedown	Feb.
6106	Romanoff And Juliet	Mar.
6109	The Secret Ways	Apri.
6110	Tomboy And The Champ	April

Warners

909	The Bramble Bush	Feb
910	Rise And Fall Of Legs Diamond	Feb.
911	Guns Of The Timberland	Mar.
912	This Rebel Breed	Mar.
913	The Threat	Mar.
914	Tall Story	April
917	Sergeant Rutledge	May
918	Hannibal	June
919	Ice Palace	July
920	Hercules Unchained	July
921	Ocean's Eleven	Aug.
001	The Crowded Sky	Sept.
002	Sunrise At Campobello	Oct.
003	The Sins Of Rachel Cade	April
004	Girl Of The Night	Oct.
005	The Dark At The Top Of The Stairs	Oct.
007	The Sundowners	Dec
008	Fever In The Blood	Jan
009	Gold Of The Seven Saints	Feb
010	The White Warrior	Mar

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Plus...
SHOWMEN'S TRADE REVIEW
Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 8, 1961
Volume 65 Number 10
IN THREE SECTIONS • THIS IS SECTION ONE

U.S. Press Frowns On Censor Ruling

(See Page 7)

Tents Prepare For Variety Week Salute

(See Page 10)

Charles E. Kurtzman was named general manager of all theatre interests in a recent realignment of personnel in Loew's Theatres, Inc., announced by board chairman Laurence A. Tisch.

What Is "Reasonable" Restraint? . . . *see editorial—page 5*

JULIE HAD EVERYTHING.

METRO-GOLDWYN-MAYER presents

GINA LOLLOBRIGIDA
ANTHONY FRANCIOS
ERNEST BORGNINE

in AN ARCOLA PRODUCTION

with

LUANA PATTEN · WILL KULUVA · PHILIP OBER · JOHN KELLOGG · NANCY R. POLLOCK · TRACEY ROBERTS

Screen Play by RANALD MacDOUGALL · Based on the Book by TOM T. CHAMALES · Directed by RANALD MacDOUGALL · Produced by AARON ROSENBERG

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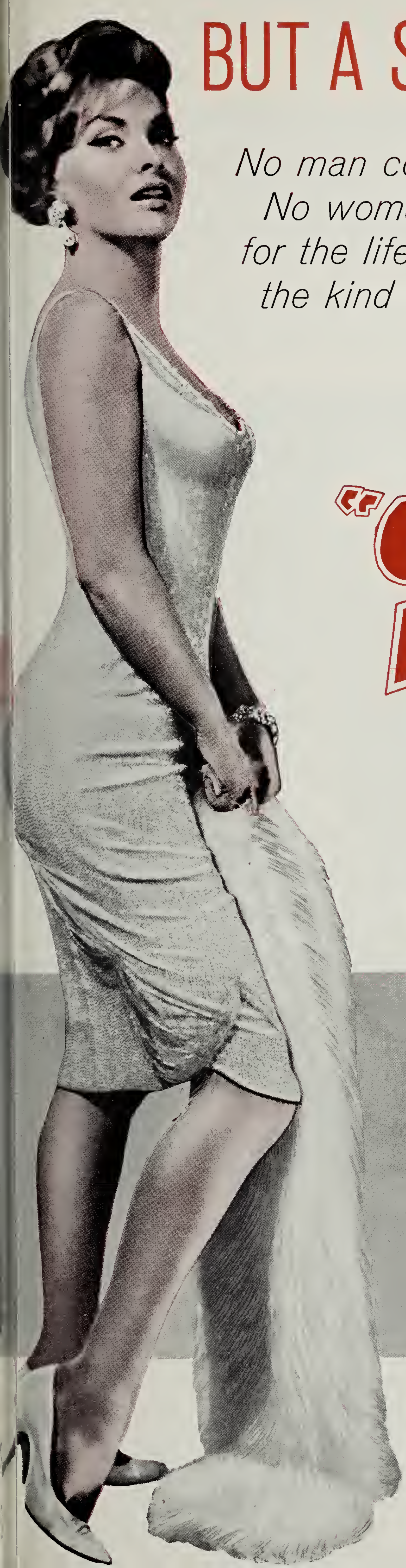
No man could forget her...
No woman forgive her...
for the life she leads and
the kind of love she looks for!



"GO NAKED IN THE WORLD"

CINEMASCOPE and
METROCOLOR

GO NAKED IN THE WORLD
by TOM T. CHAMALES

GINA'S LATEST HOLLYWOOD HIT!
BOOK IT NOW!

From the depths of degradation she rose to seek redemption at the hands of the woman her silence had condemned to the gallows . . . this is the story of Temple Drake and Candy Man, her Creole lover . . . of Gowan, her husband, and their children . . . the one who lived, and the one who died; of her father, the Governor of a great state . . . and of Nancy, the woman who laid down her life to save them all.

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LEE REMICK · YVES MONTAND · BRADFORD DILLMAN

Produced by Richard D. Zanuck *Directed by Tony Richardson* *Screenplay by James Poe*

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Volume 65 • No. 10

FEBRUARY 8, 1961

MOTION PICTURE
EXHIBITOR
Plus
SHOWMENS TRADE REVIEW

WHAT IS "REASONABLE" RESTRAINT?

The supreme court, in its recent 5-4 decision confirming the right of the city of Chicago to censor films before showing, has made a few people happy and troubled many more.

Pressure groups and professional moralists see in the decision a vindication of their efforts to deprive the screen medium of the same rights that are seemingly guaranteed all communications media by the Constitution.

Others whose motives are equally pure, however, agree with the four dissenting justices, led by Chief Justice Earl Warren, that the decision endangers freedom in other areas as well. After all, they argue, how far removed is censorship of books, newspapers, etc.

Even the justices responsible for the majority opinion took great pains to emphasize that the decision affected movies only and that any restraint by the forces of censorship must be "reasonable." The only problem, however, is that prior censorship, by its very political nature, is hardly a reasonable practice.

Housewives whose husbands have "pull," unemployed politicians anxious to get back on the public dole, overworked police officers whose only qualification is the uniform they wear—these are the censors in most local situations. As guardians of public tastes and morals and watchdogs over art, they leave much to be desired.

One bright light shining through the censorship shadows is the quick response of much of the responsible press to what they rightfully consider a potential danger to their own freedom to publish and disseminate news. Papers such as the New York Times have editorially stated that they believe the high court came a cropper with this ruling. The great majority of them agree with the four dissenting justices. Perhaps this will lead to a joining of forces against censorship by all who stand to suffer at its hands. The movies are simply the target for today. It is childish to assume that they will continue to be the sole scapegoat.

We have stated editorially on many occasions and will repeat again that we hold no brief with dirt on the screen. Indeed, certain fast-buck operators on the fringe of this great industry are responsible for the public cry against smut that must have had great bearing on the court decision. There are adequate police powers against obscene material, however, without resorting to the evil of politically controlled prior censorship by a host of municipal and state authorities, each operating under its own narrow rules and forcing distributor and exhibitor alike into the confused position of not knowing what is acceptable where.

While the pendulum was swinging in the opposite direction and the court was affirming the freedom of the screen in decision after decision, we warned that it was no time to relax our own vigilance over what appeared on our screens. Now that censorship has been affirmed, if only by a narrow margin, we would issue a similar warning. Now is no time to panic. The censorship forces will undoubtedly attempt in many cities and states to write new ordinances designed more to create jobs for the politicians and fatten treasuries at this industry's expense than to guard morals.

We must fight such bills tirelessly. We will find that much of the responsible press will be on our side. "Reasonable" prior censorship is a myth. The courts will realize it in time—of that you can be sure.

Let us continue to be the watchdogs over our own industry. Let us continue to make and show films with honesty and taste. This is the only "reasonable" restraint.

SMART PLANNING EQUALS SUCCESS

The results are in and the facts speak for themselves. Universal Pictures, without benefit of any special income sources, has just released the most favorable financial report in the company's history.

The company, headed by Milton Rackmil and his management team, flew higher than ever before on the wings of theatre engagements on such blockbuster grossers as "OPERATION PETTICOAT," "PILLOW TALK," and early playdates of "SPARTACUS."

When the company pulled in its horns, reassessed the direction in which it was headed, and decided to concentrate on big pictures sold to the public in a big way, Rackmil said they were in the motion picture business to stay. Their best customers were still motion picture theatres, they stressed, and the world's exhibitors have backed them up.

The resurgence is a happy news story, and one that will bear repeating in the future. Universal is still concentrating on turning out quality product for the theatre screen. Their entire schedule for the current film year is already in the can and it promises to be as solid as the hits mentioned earlier.

Advertising and promotion plans are aggressive, and you can be sure that U-I features will be pre-sold completely to trade and public alike.

Is there still a live market for good motion pictures? Just ask Milton Rackmil and the boys at Universal if you still have doubts.

NEWS CAPSULES

FILM FAMILY ALBUM

Gold Bands

Sheila B. Gerety, daughter of **Mr. and Mrs. Thomas W. Gerety**, Clearwater, Fla., was married to **Joseph J. Reiher**, Keene, N. H. Gerety was assistant advertising manager for MGM for many years prior to his retiring. The bride was educated at Hofstra College and the bridegroom is a graduate of St. Michael's College, Vermont.

Obituaries

Herman J. Arnold, an exhibitor for 45 years, died after a long illness in St. Anthony Hospital, Terre Haute, Ind. He was active, until his retirement in 1959, as manager of the Indiana Theatre for 29 years. At the age of 20 he began working for a theatre in his home-town, Vicennes, Ind., and advanced to theatre owner, later to become a circuit manager. He managed houses in the Indiana towns of Bloomington, Greencastle and Bedford. He is survived by his wife, a brother, and several nieces and nephews.

James Make, 76, owner of the Airline Auto Theatre, just east of Winchester, Ohio, died unexpectedly at his home in Dayton, Ohio. He is survived by his widow, two sons, one daughter, one sister, and four grandchildren.

Mrs. Carmen L. Smith, president since last April of the Women of the Motion Picture Industry in New Orleans, who had been employed by Hodges Theatre Supply Company, died last fortnight. She is survived by her husband, a son, a daughter, and a sister.

Caras To Assist Lazarus

NEW YORK—Roger Caras, radio and television publicist for Columbia Pictures, has been named assistant to vice-president Paul N. Lazarus, Jr .

With Columbia since 1955, Caras served with the exploitation department before tak-

"SINS OF RACHEL CADE"

Favorable word-of-mouth publicity is one of the most valuable assets any film can enjoy, and Warners' "The Sins of Rachel Cade" should gather more than its share.

An audience at a private screening sat enthralled while this gripping drama of love and faith unwound in an interesting and unfamiliar African locale that added to the impact. At its conclusion, both men and women praised it as among the best films they had seen in quite a while and left vowing to spread the word to their friends.

Angie Dickinson, in a warm and completely believable performance, emerges here as an important new star, and she is aided considerably by a fine cast headed by Peter Finch and Roger Moore.

Production values and direction are high quality all the way. Warners appears to have hit the boxoffice bullseye solidly on this one, and once the word starts to spread, "The Sins of Rachel Cade" could make a lot of exhibitors happy.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON. FEB. 6

U-I "Complete Sell" Outlined By Lipton

NEW YORK—Dealing incisively with the current merchandising debate over hard sell versus soft sell, David A. Lipton, Universal vice-president, recently told the company's executives' sales conference that Universal's basic approach to creating public interest in its product was characterized instead as the "smart sell" in tandem with the "complete sell."

Lipton defined "smart sell" as the careful consideration of every possible selling avenue in a given motion picture, selecting what would appear to be the smartest aspect to employ, be it "soft" or "hard."

"Each picture provides its own built-in merchandising opportunities as conceived by its producer and it is a matter of judgment to make the most of these opportunities," Lipton asserted.

"The campaign that is eventually evolved as best calculated to do the most effective selling job is then, only as good as the 'complete sell.' That is the one which covers every segment of the audience for which the picture has appeal," Lipton said.

Lipton pointed out that Universal's campaigns on its major pictures commence with double-truck tradepaper ads announcing the start of production of each picture. This provides exhibitors with advance information as to forthcoming product (a matter of greater interest to theatre owners today than ever before)—but it also conditions the motion-picture editors of newspapers nationally and those interested in movie news in all media.

"We are determined," Lipton told the group in conference, "that no major Universal pictures approaches release date 'undiscovered' by either exhibitors or press. During the past year Universal was foremost among tradespaper advertisers, based on its conviction enunciated in the past that tradepaper advertising from the start of a picture through and beyond first run release is vital in stimulating enthusiasm of all involved in the promotion of a picture.

"Inherent in every Universal campaign," said Lipton, "is the aggressive merchandising that searches out every possible promotional opportunity to round out the 'complete sell' calculated to reach the maximum audience not only in key cities but, importantly, 'down the line' theatres in communities of every size.

"Universal, through its lengthy history, has operated on the premise that the grass roots theatres throughout the nation's highways and byways are important to the economic health and strength of the entire industry," Lipton reiterated. "Our merchandising efforts are directed so that the maximum number of theatres are benefited."

BROADWAY GROSSES

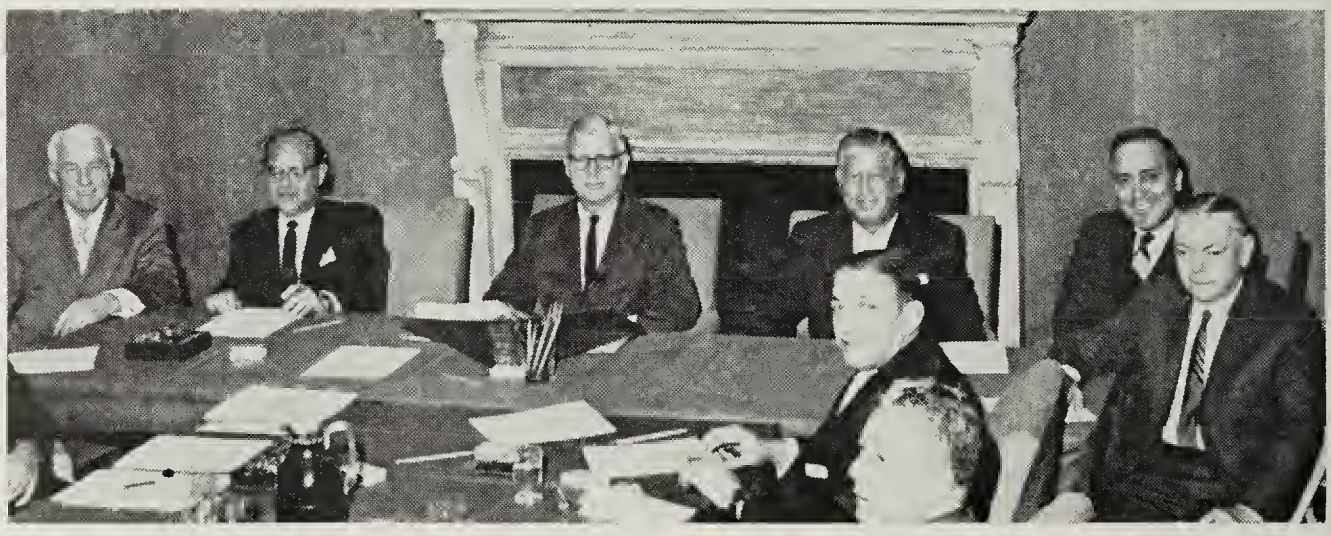
EDITOR'S NOTE: The worst snowfall of a bitter winter completely paralyzed New York and all but eliminated business at theatres with the exception of a few hard-ticket engagements where hardy fans used tickets bought in advance. The story was the same throughout the east. Rather than depress readers with the actual grosses, we'll just say, "Can spring be far away?"

Golden Selling "Trapp"

NEW YORK—In line with the 20th-Fox policy of "total merchandising," Gil Golden will personally direct the presentation of the company's "The Trapp Family," from first-run and throughout its subsequent engagements, it was announced by Charles Einfeld, Vice President.

Golden leaves immediately for Milwaukee and its surrounding territories where he will formalize plans for the world premiere on March 3. In this area he will meet with field representatives and local Wisconsin exhibitors. The radio, TV, and newspaper segments of the local-level campaign will be developed during these engagements for use in following territorial saturations.

"The principle of 'total merchandising' can be explored to its fullest only by local-level planning and maximum exhibitor cooperation," Golden emphasized. Following the Milwaukee saturation of the DeLuxe color film, Golden will journey to the Salt Lake and Denver areas for similar pre-playdate sessions.



Seen at Universal's week-long executive sales conference in New York City recently were Henry H. "Hi" Martin, center, flanked by Milton E. Rackmil, president; and David A. Lipton, vice-president. Also seen in the picture, left to right, are F. J. A. McCarthy, assistant general sales manager; Charles Simonelli, assistant to the president; James J. Jordan, circuit sales manager; Joseph B. Rosen, regional sales manager; and E. Myer Feltman, Boston branch manager, in the foreground.

Press Frowns On Censorship Decision

Editorials Express Fear That Controls May Spread To Books, Newspapers, Etc.; Self-Regulation Supported

BOSTON—The Supreme Court decision upholding Chicago's motion picture censorship is being viewed with alarm here. Following statements from motion picture industry leaders here that "it is inconceivable that any local authority should reestablish censorship on the strength of the decision, but it behooves exhibitors to be properly prepared to defeat any attempt to do so" (Frank Lydon, executive secretary, Allied Theatres of New England). The Boston Herald in a lead editorial, captioned "Blow to Freedom," Friday, Jan. 27, warned: ". . . it is not a valid signal for any orgy of censorship, official or otherwise, in Massachusetts, or elsewhere in the nation."

The Boston Herald editorial said: "The Supreme Court's 5-4 decision upholding the constitutionality of Chicago's motion picture censorship ordinance is a severe blow to free speech as time, we believe, will demonstrate all too dramatically. The ordinance requires movie exhibitors to submit their films to inspection by the police before permits are issued for showing them publicly. This means, as Chief Justice Warren said in the main dissenting opinion, that many exhibitors will cut portions of films objected to by the police, or give up the idea of showing them at all, rather than go to court to assert their rights. 'In such case,' says Chief Justice Warren aptly, 'the liberty of speech and press and the public, which benefits from the shielding of that liberty, are in effect at the censor's whim.' We cannot help sharing the chief justice's pessimistic opinion that the decision comes dangerously close 'to holding that not only may motion pictures be censored but that a licensing scheme may also be applied to newspapers, books and periodicals, radio, television, public speeches, and every other medium of expression.' Justice Clark, who wrote the majority decision, may have had some misgivings of his own on this score. He went out of his way to say that the decision was applicable only to motion pictures.

"It is especially important for officials here in Massachusetts to remember that there is now no state law authorizing the prior censorship of motion pictures. Moreover, there is grave doubt of the right of the Legislature to enact such a law. For Article 77 of the Amendment to the Massachusetts Constitution declares unequivocally: 'The right of free speech shall not be abridged.' The Supreme Court has ruled, in effect, that prior censorship of movies is not necessarily inconsistent with the free speech guarantees of the United States Constitution. But the high court has in no sense disturbed any fundamental protections contained in state constitutions. This decision was, as the dissenters said, a 'full retreat' from 'one of the bases of the First Amendment'—the barrier against prior restraints of speech. But it is not a valid signal for any orgy of censorship, official or otherwise, in Massachusetts, or elsewhere in the nation."

(*Continued on page 14*)

Rogers Defends Producers In Employment Law Suit

WASHINGTON—William P. Rogers, Attorney General in the Cabinet of President Eisenhower, and now a member of the New York and Washington law firm of Royall, Koegel, and Rogers, has been engaged to defend a suit brought in Federal District Court here by 12 writers and actors against most of the major producers of the movie industry.

The suit charges the defendants with violating the U. S. antitrust laws with respect to employment policies involving the plaintiffs.

Two Levine Pix To WB

NEW YORK—"The Fabulous World of Jules Verne" and "Bimbo the Great," Joseph E. Levine's new double-feature showmanship attraction, will be distributed by Warner Bros. throughout the United States and Canada commencing in June.

The distribution agreement was revealed jointly by Benjamin Kalmenson, executive vice-president of Warner Bros., Warner's general sales manager Charles W. Boasberg, and Levine, on behalf of his Embassy Pictures Corp.

New Pact For IATSE

HOLLYWOOD—Following completion of collective bargaining negotiations here, a new four-year contract was signed by the theatrical and television producers and the IATSE.

Features of the pact were a 10 to 15 per cent increase in wages plus fringe benefits, and with pay-television said to be "part of exhibition."

The new contract is effective at once.

Kurtzman Promoted In Loew Realignment

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., has announced a realignment in his executive staff headed by John J. Murphy, executive vice-president. Murphy is responsible for film buying and booking for the entire circuit.

Charles E. Kurtzman, formerly northeastern division manager and more recently in charge of operations of Loew's out-of-town theatres, becomes general manager of all theatre operations. Kurtzman, a veteran of 20 years with the circuit, began his career as a newspaper reporter. He later held administrative posts with the Paramount-Publix Circuit and Fox West Coast Theatres.

James Bruno, formerly a division manager and managing director of Loew's State and Capitol on Broadway, has been named director of Loew's Theatres in the metropolitan New York area.

William Elder, northeastern division manager operating out of Boston, will become eastern division manager. Frank Murphy, central division manager, will supervise the western division. Both will operate from the Loew's home office in New York City.

All of the new appointees are career men with Loew's, each having risen from managerial posts. Bruno managed various of the circuits' N.Y. Theatres. Murphy managed theatres in Syracuse, Newark, and Cleveland. Elder began in New Haven and later managed Loew's Theatres in Pittsburgh and San Francisco.

"In these appointments," said Tisch, "I am following my own and the Loew Company's long-established policy of promoting from within the ranks whenever possible."

Court Consent Decree Settles Part Of Old Hassle Between Laskey, Loew

BOSTON—Litigation in five theatres was settled by agreements bound by a Federal Court consent decree in the long, complicated legal battle between E. M. Loew and Lawrence G. Laskey, Boston exhibitors and partners for 22 years. Still pending in the courts is the division of 12 more theatres. The consent decree was issued by Chief Judge Roszel Thomsen of the U.S. District Court in Maryland, and came only a few minutes before the Governor Ritchie Drive-In Theatre in Glen Burnie, Md., was to be sold at auction on Jan. 25.

Prior to all of the negotiations, Louis Richmond, Boston exhibitor, owner of the Kenmore, who has been associated with Loew for 20 years, and Attorney Herman Mintz of Boston, acted as negotiators. Their efforts led to the consent decree and prevention of the auction. Under the terms of the agreements, Loew will buy the stock of the Governor Ritchie from Laskey, who owns 37½ per cent of the stock. Also, Loew will buy the 12½ per cent of the stock owned by Richmond, and George Rittenberg, an attorney, who owns 12½ per cent. Loew owns 37½ per cent of the stock.

The other properties included in the agreement are the Milford Drive-In, Milford, Conn., in which Laskey and Rittenberg will purchase Loew's and Richmond's stock; the Mt. Vernon Drive-In, Alexandria, Va., in which Laskey and Rittenberg will purchase Loew's and Richmond's stock; the Center and Stuart, Boston, in which Loew will buy the stock owned by Laskey and Max Finn, former general manager for E. M. Loew, who is a stockholder with Laskey in several of the properties; the property at 680 Washington St., Boston (Center and Stuart Theatres), in which Loew will buy Laskey's and Finn's stock. The consent decree binds all parties to carry out the agreements, and the closing date for all these transactions is 11 a.m., 30 days from the signing of the agreement, which took place Jan. 25.

The court ordered that "all accounting problems and disputes arising out of the provisions of the attached agreements shall be referred to the accounting firm of Haskins and Sells, and determination and solutions from an accounting standpoint, which determination when filed with the court in proper form shall be binding upon all parties hereto." The consent decree, which winds up these corporations, reads in part: "The Court shall have full and complete power to

(*Continued on page 10*)

UNIVERSAL proudly announces tha

ROCK HUDSON

DORIS DAY

“LOVER COME

In Eastm

Screenplay by **STANLEY SHAPIRO** and **PAUL HENNING** • Directed
Produced by **STANLEY SHAPIRO** and **MARTIN MELCHER** • Executi

a 7 Pictures Corp.–Nob Hill Productions,

production has begun...

TONY RANDALL

BACK"

OLOR

co-starring

EDIE ADAMS

JACK OAKIE

JACK KRUSCHEN

LBERT MANN

oducer ROBERT ARTHUR • Associate Producer HENRY WILLSON

Awin Productions, Inc. Picture A UNIVERSAL-INTERNATIONAL RELEASE

The NEW YORK Scene

By Mel Konecoff

ASIDES:

To Salah Hassanein: We heartily applaud your firm stand against the pressure groups and their tactics and your publicly expressed confidence in the public to be able to make up its own mind whether or not to see a picture.

To Jock MacGregor: Thanks for your regards via Michael Bromhead.

To Cyrus Harvey: Understand you've got a "find" in a Polish film maker whom you hope to develop ala Ingmar Bergman.

To Montgomery Clift: What were you looking for on all fours in the lobby of the Capitol at the sneak of "The Misfits"?

To Burt Solomon: If we go down to witness the filming of "The Young Doctors" at Manhattan General Hospital, do we get a free check-up?

To Bryan Foy: Your remark that the only really secure people in Hollywood seem to be the guards at the studio gates seems to really hit home.

To the ASPCA: The official blessings of the Tanganyika Division of the Royal Society for the Prevention of Cruelty to Animals have been bestowed on Howard Hawks' "Hatari," which depicts the capture of more than 50 different wild animals.

To Si Seadler: Did you ever place the ads of Jerry Lewis in "Cinderfella" and the one with the youngsters from "Village of the Damned" side-by-side?

To Ed Solomon: You're a busy one.

To Harvey Matofsky: We haven't heard from you since the mother camel held up production on "The Wonders of Aladdin" to have her offspring.

LONDON Observations

by Jock MacGregor

"I THINK we can safely say that subject to unforeseen circumstances our profits in the current year are likely to be two and a half times greater than those of the year to September 30, 1960." That was the good news chairman Sidney L. Bernstein had for shareholders at the Granada Group annual general meeting. And no one had any complaints about the existing outstanding profits.

Admittedly, the major part of the profit came from TV, but Bernstein was able to report that the theatres had had a more profitable year and was particularly happy to record that there is encouraging proof of a large public for good films. Record takings were registered on 34 different occasions during the year. Those exhibitors who misguidedly believe that anything goes should take heed of the success of good management. While the national decline in admissions in 1959 was 16.1 per cent and gross takings were down by 10.7 per cent, at Granada declines were only 9.5 per cent and four per cent respectively.

The commercial television companies are not having everything their own way. Not only are they worried about a loss of interest among viewers, but by the fact that they are getting discriminating and more and more are turning to the state owned BBC, which generally speaking favors more serious programs and carries no advertising. Indeed it is very much the snob thing to watch BBC.

It is a little disheartening, though, to see some excellent program and find that it makes no impression on the national TAM ratings. There must be a lesson for film producers here. The probable one is revealed in the trend towards more adult, meaty subjects like "Saturday Night and Sunday Morning," and the often really disastrous failure of routine offerings. In competing for the leisure time, producers obviously must seek subjects which are not mere blow ups of what can be seen on the goggle box.

It appears that film men based in London have an advantage over those in America as they can observe the television situation from afar and in a true perspective. The result is that there is still enormous enthusiasm for movies here. It is no exaggeration to say that few film technicians would work for the new medium if they could work for the old. Those shooting film series in major studios invariably seem a trifle embarrassed by their lot.

IT WAS BAD LUCK that Fred Thomas had not recovered sufficiently from his operation to attend the 100th edition of Rank's color weekly "Look at Life" screening. He has contributed so greatly to its success. On hand to receive the plaudits was Grafton Green, ex-newspaper editor, who has guided its policy. Each reel deals with one topical subject. The series which was designed to replace the Gaumont British and Universal Newsreels in the U.K. now enjoys excellent overseas sales. Incidentally, the accommodation which these news reels have vacated at Rank's Denham Laboratories is being taken over by British Movietone News.

Pathe and Movietone ruggedly fight TV and with their periodic color coverages of suitable subjects are more than holding their own. Their color inserts of the Queen's State Visit to India are being greatly appreciated for their breathtaking splendor and the speed with which they are being presented. Here is a sample time table. Film shot on Monday was in London by Tuesday midday, developed, edited, dubbed, and rushed to Technicolor. London projectionists had their prints by Wednesday midday. By evening, the reel was showing as far north as Glasgow. During the tour, color coverages are being included in each of the bi-weekly newsreels.

Tents Prepare Big Variety Week Salute

PHILADELPHIA—The 10,000 members of Variety Clubs International who answer the prayers of needy children the year around, will have their good deeds publicly acknowledged during the third annual celebration of Variety Clubs Week from Feb. 12-18.

Through editorials in the press, spot announcements on radio and television, proclamations by Mayors and Governors of those areas where Variety's 46 tents exist, and via special accolades by many of the nation's foremost personalities, the public will be told of Variety's 34-year record of humanitarian achievements.

International Chief Barker Edward Emanuel states that in virtually every tent city a special week-long program of activities has been scheduled, and that a record amount of air time and newspaper space is expected to tell the Variety story.

As national chairman of Variety Clubs Week, ABC television personality, Lawrence Welk will feature a special salute to "The Heart of Show Business" on his Feb. 11 program to formally launch Variety Week. Ed Sullivan, Arthur Godfrey, Perry Como, Dick Clark, Art Linkletter, Don McNeil are among others who have pledged their air salutes. NBC's Monitor and special Mutual Broadcasting programs will supplement the network time, Emanuel states, while listeners and viewers in practically every Variety Club city will see and hear many Barkers who are slated to make appearances over local stations. Special trailers will be carried over local TV stations, while many theatres all over the country will feature Variety Week trailers.

COURT DECREE *(Continued from page 7)*

enforce its decisions hereunder, including the power to issue declaratory judgments or decrees, decrees of specific performance, decrees of injunction, including mandatory injunctions, and further including the usual full contempt powers of the Court, in the absolute discretion of the Court, whether or not the normal prerequisites for the exercise of said remedies, decrees, and powers shall exist."

Principals in the case had been in the courts for more than a year and a half seeking an equitable division of the 24 corporations, of which 17 are theatres. Scheduled for a court hearing in Boston on Jan. 31 was the matter of the Kingston, Mass., Drive-In, in which Loew owns 50 per cent of the stock; Laskey 25 per cent and Finn 25 per cent. Unable to reach an agreement in the Wells Beach, Me., Casino Corp., in which Laskey and Loew each own 50 per cent of the stock, the property will be sold to the highest bidder on Feb. 6, in Portland, Me. Also pending in Maine courts is the division of the Augusta and Bangor Drive-Ins, in which Loew owns 50 per cent of the stock; Laskey 25 per cent, and Finn 25 per cent.

Additional cases in litigation include the Thompson Square Theatre and Puritan Theatre, Boston; Hollis Theatre, Framingham, Mass.; Springfield, Mass., Drive-In; Hartford, Conn., Drive-In; and the Civic Theatre, Portsmouth N.H.

The Federal Court decree marked the first break in the long legal deadlock between Loew and Laskey to have the courts make an equitable division of the properties of all 17 theatres, as the parties themselves are unable to agree. Laskey and Finn together own 50 per cent of the stock in some of these theatres, with Loew owning the other 50 per cent.

#59 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .

CRY FOR HAPPY

Col.'s Warm, Funny Tale Of Four Gobs In A Geisha House

An Exclusive **SHOWMANALYSIS** *Prepared by—*

W. J. (BILL) JOHNSTON, Saskatchewan, Canada, Supervisor Rothstein Theatres Ltd.

JOHNSTON

ABOUT THE AUTHOR • W. J. (Bill) Johnston was raised and educated in Saskatoon. He started in theatre business there in 1928 with Famous Players and joined Rothstein Theatres in 1937. He managed houses in Goldfields and Wolkie before coming to Yorkton in 1944. A little over one year ago, he became supervisor of Rothstein's 10 Saskatchewan houses. He has been a member of City Council for 14 years, and is past president of the Rotary, past president of Kinsmen Club, past Exalted Ruler of Elks Lodge, and past Grand Lodge officer of R.A.M. His hobbies are golfing and silk screen work.

Theatre managers will cry for joy at Columbia's "CRY FOR HAPPY."

It's the kind of attraction that will give them a chance to show their worth. It has everything—an outstanding comedy line, a top cast, and dozens of exploitable angles. It is a pleasure to tell what we will try to do with it in this city of 10,000 persons.

We will use a small two-column cut in our local weekly paper the week before the opening. We have the best in cooperation from the editor of the paper, and he will use one of the fine studio readers as news without cost.

The week of the opening we would use the three-column cut used in Argosy magazine, but we would change this to feature Miyoshi Umeki and take advantage of the publicity that grew with her Oscar award for "Sayonara."

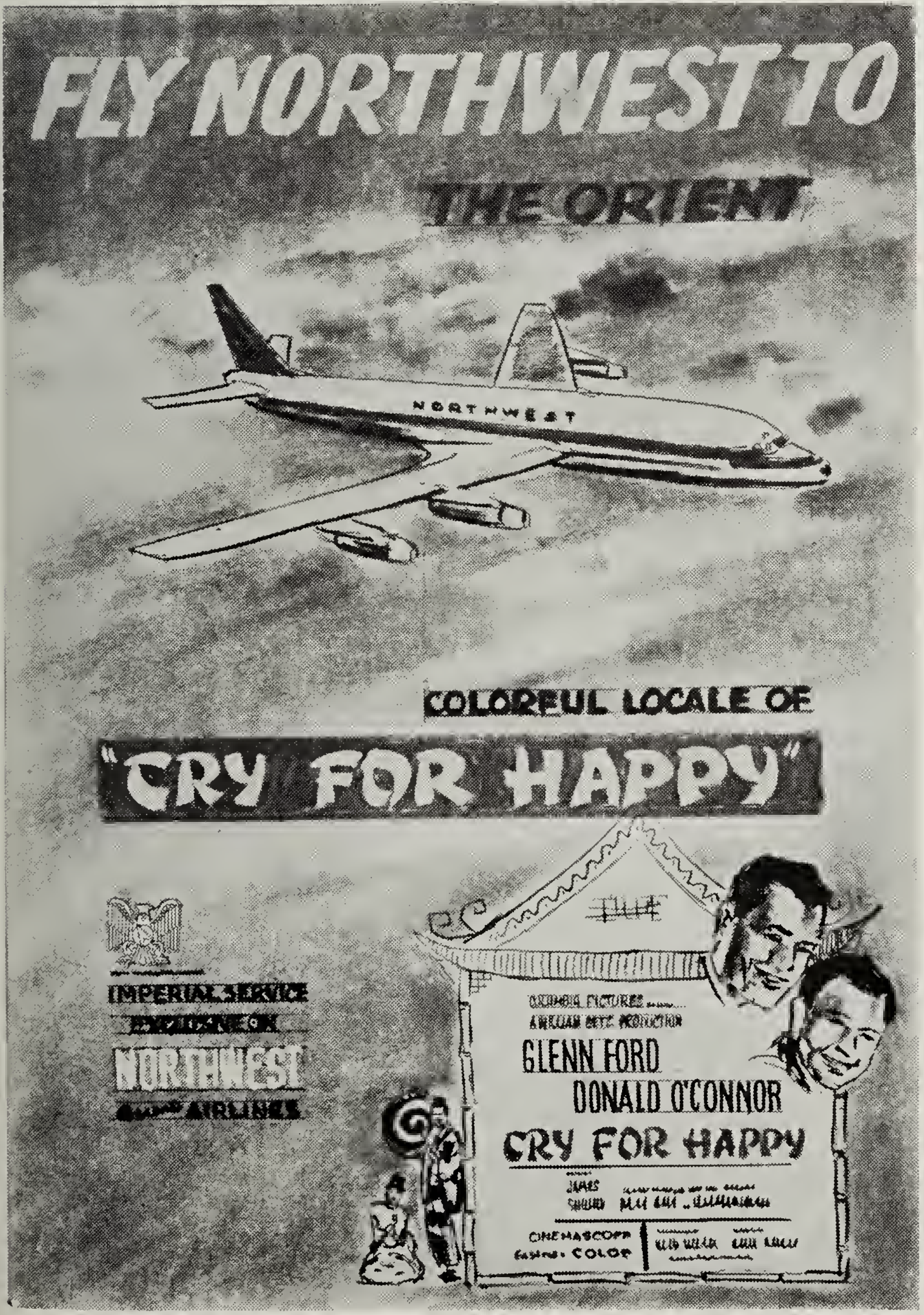
We will also play down the United States angle. We're a somewhat insular people in Canada. Instead of playing up the U.S. Navy, we'll use a cut of an "Oscar" and reference to Miyoshi Umeki.

This cut from Argosy is so attractive that we're looking to Columbia to make it available in one, two and three column sizes. We'll make changes—our newspaper shop is versatile—to tailor the copy for local consumption.

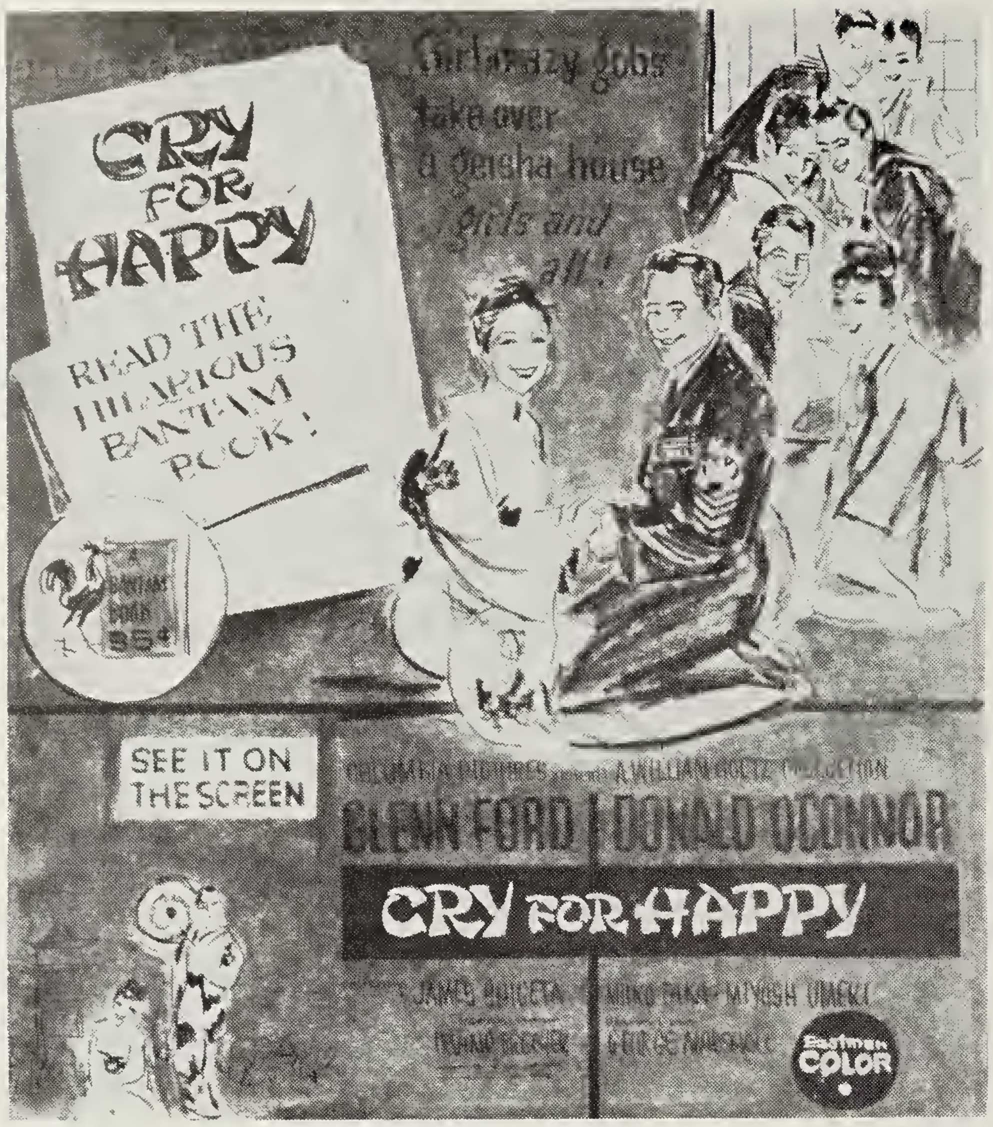
We have radio here, too. And the local station manager is as good a Joe as the newspaper editor. In addition to hitting hard with spots, we'll give the program director all the material in the press-book that pertains to Japan.

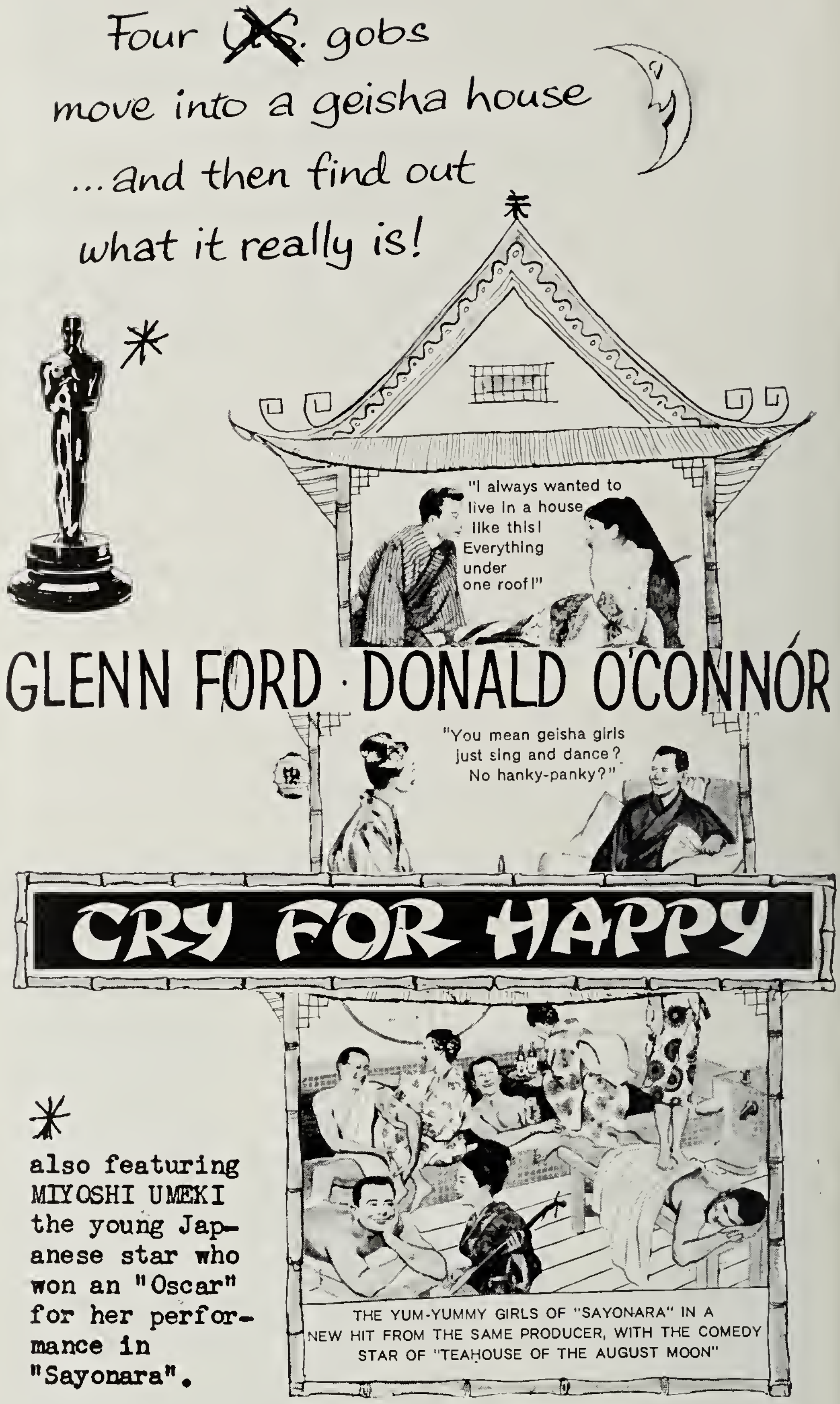
There is a weekly discussion program called "Close-Up," which debates all kinds of subjects. We will have no trouble in getting a discussion on international relations with Japan the week before the opening, and we can pretty well pick our own panelists.

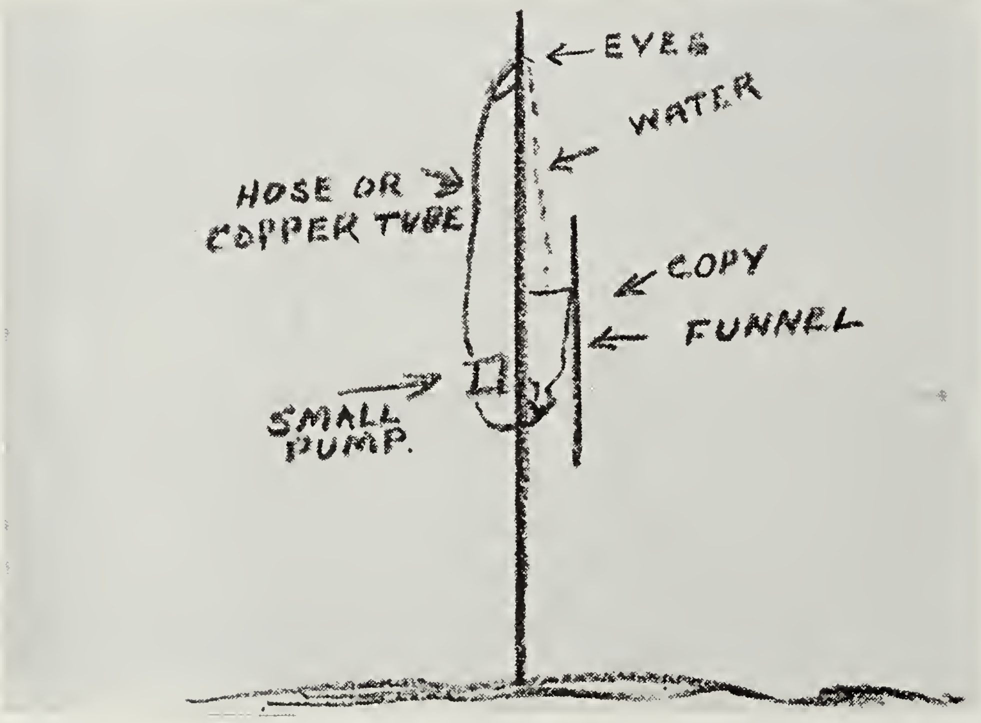
Columbia has arranged tie-ins with Northwest Airlines, books, and the Navy. Northwest Airlines has several large and attractive posters with Japanese girls featured. Our local



EXCELLENT tieups are available, such as this one on travel via Northwest Orient Airlines to the exotic Orient. Playdate credits get your message to the many travel fans.


Girl-crazy gobs take over a geisha house, girls and all!
CRY FOR HAPPY
READ THE HILARIOUS BANTAM BOOK!
A BANTAM BOOK 35¢
SEE IT ON THE SCREEN
GLENN FORD DONALD O'CONNOR
CRY FOR HAPPY
Eastman COLOR


Four ~~U.S.~~ gobs move into a geisha house ...and then find out what it really is!
"I always wanted to live in a house like this! Everything under one roof!"
GLENN FORD · DONALD O'CONNOR
"You mean geisha girls just sing and dance? No hanky-panky?"
CRY FOR HAPPY
also featuring MIYOSHI UMEKI the young Japanese star who won an "Oscar" for her performance in "Sayonara".
THE YUM-YUMMY GIRLS OF "SAYONARA" IN A NEW HIT FROM THE SAME PRODUCER, WITH THE COMEDY STAR OF "TEAHOUSE OF THE AUGUST MOON"


EYES
WATER
HOSE OR COPPER TUBE
COPY
FUNNEL
SMALL PUMP.

ABOVE LEFT, a Read*The-Book-See-The-Movie tieup featuring scene stills from the film and available for display in the many book-selling spots; ABOVE, an ad treated to call attention to Miyoshi Umeki's Oscar-winning performance in "SAYONARA." LEFT, an attention-winning display featuring teardrops from Glenn Ford.

travel agent has many of these and will go along with a Japanese window without any question.

There are five locations that will play with us on the Bantam Book tie-in, and we have three local photographers who will be happy to use stock shots of Glenn Ford as a newspaper photographer in window displays. Ford is a Canadian who is tremendously popular here.

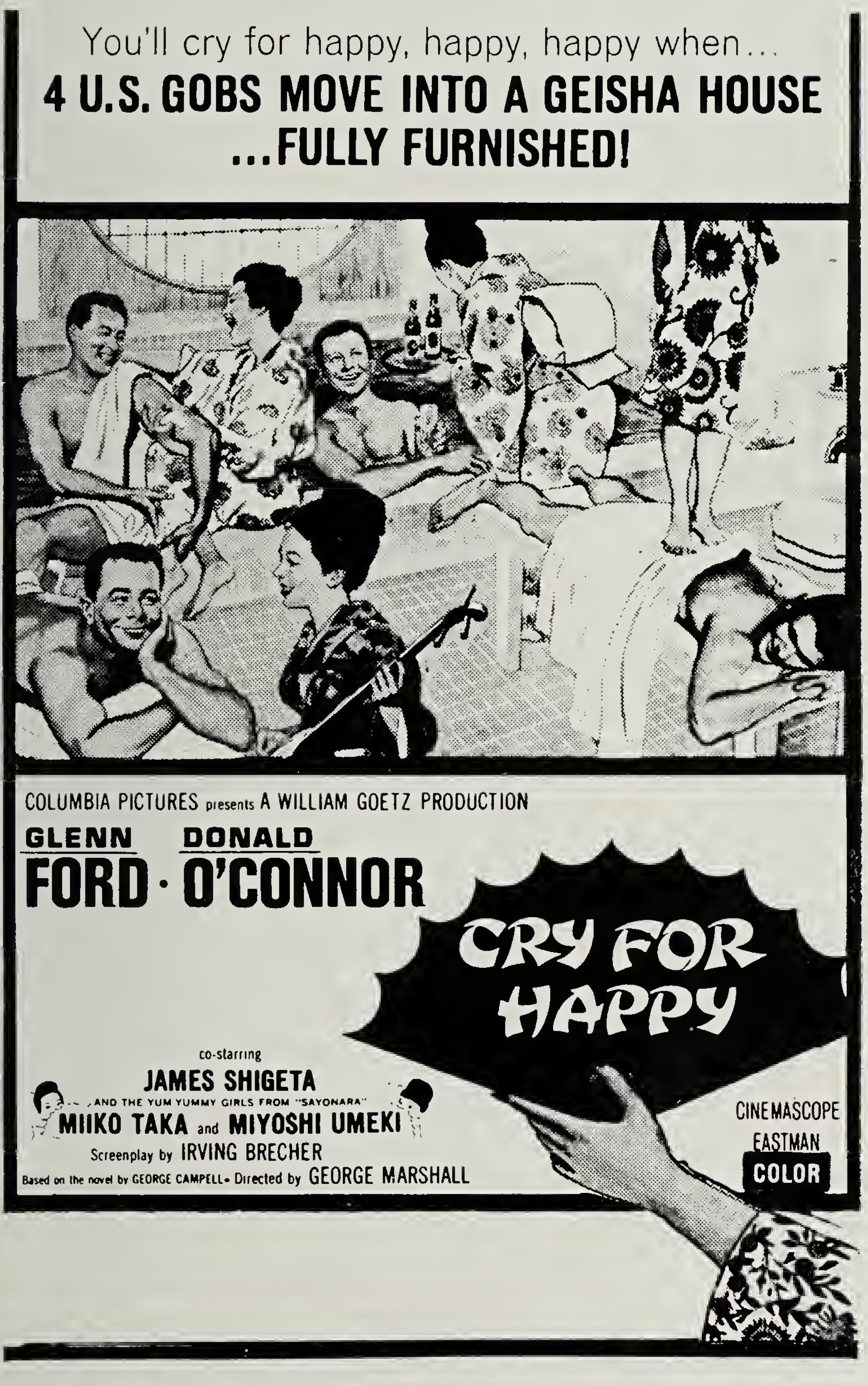
Strangely enough, the staid old Rotary Club is another excellent avenue for publicity. Rotary International's annual meeting is to be held in Japan during June of this year, and all Rotarians are getting a little Jappy-happy. Rotary is hipped on international relations to begin with, so we will find a person of Japanese extraction, preferably a war bride, as a speaker at a regular Rotary luncheon. The subject will be Japan and the speaker can be conned into describing scenes she has witnessed in Japan and that will be found in "Cry For Happy." With a little persuasion we can, probably, have "CRY FOR HAPPY" as the title of the talk. This will be a double-barreled shot as Rotary meetings are fully reported in the newspaper.

Exhibitors everywhere should be able to cash in on the publicity that will go with the two authentic Geishas that the film company is bringing to America. Their performance of the ritualistic tea ceremony should be a natural for newspapers, television, and other types of local promotion. We could even talk local restaurants into putting on a variation of the tea ceremony during certain periods.

The pedestrian traffic past our theatre each day is such that we can use the best of "fronts." Our company policy has always favored dramatic and attractive fronts. We use two

COMING . . . in the issue of Feb. 15
CLIFF KNOLL, Manager
State Theatre, Sioux Falls, S.D.
tells how he would sell . . .
Warners'
"THE WHITE WARRIOR"

BELOW, an ad featuring goings-on in the geisha house that is the scene for most of the hilarious action in the picture, and calling attention to the novel approach to Japanese-American relations; RIGHT, another ad featuring stills from the picture and highlighting the potent star names that should guarantee a warm response at every audience level; BELOW RIGHT, a recruiting poster highlighting the many travel opportunities to be found during service with the Navy and also giving space to stills.



You'll cry for happy, happy, happy when...

4 U.S. GOBS MOVE INTO A GEISHA HOUSE
...FULLY FURNISHED!

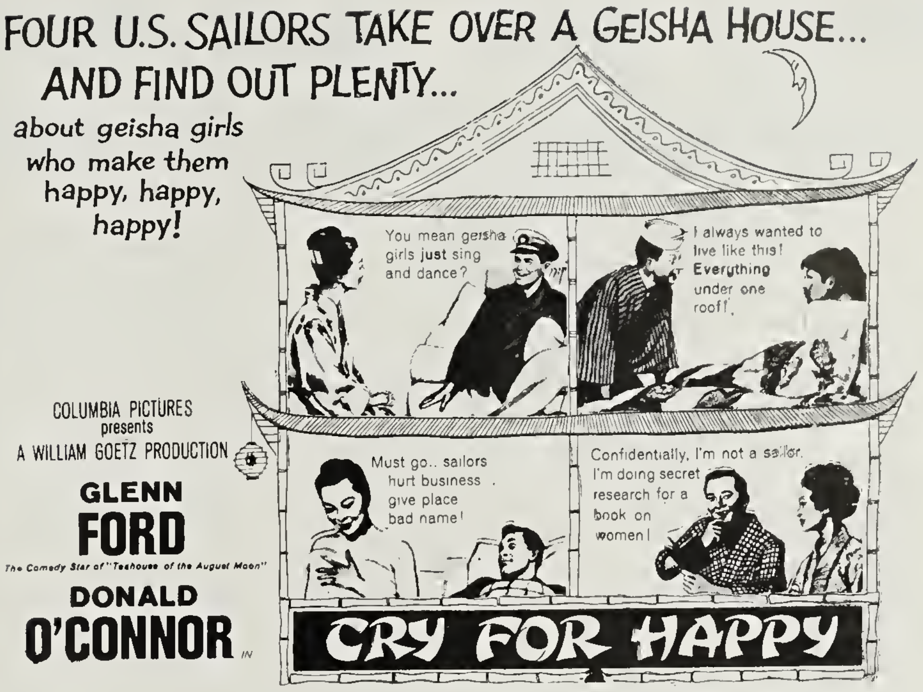
COLUMBIA PICTURES presents A WILLIAM GOETZ PRODUCTION

GLENN FORD · DONALD O'CONNOR

CRY FOR HAPPY

co-starring
JAMES SHIGETA
...AND THE YUM YUMMY GIRLS FROM "SAYONARA"
MIIKO TAKA and MIYOSHI UMEKI
Screenplay by IRVING BRECHER
Based on the novel by GEORGE CAMPELL • Directed by GEORGE MARSHALL

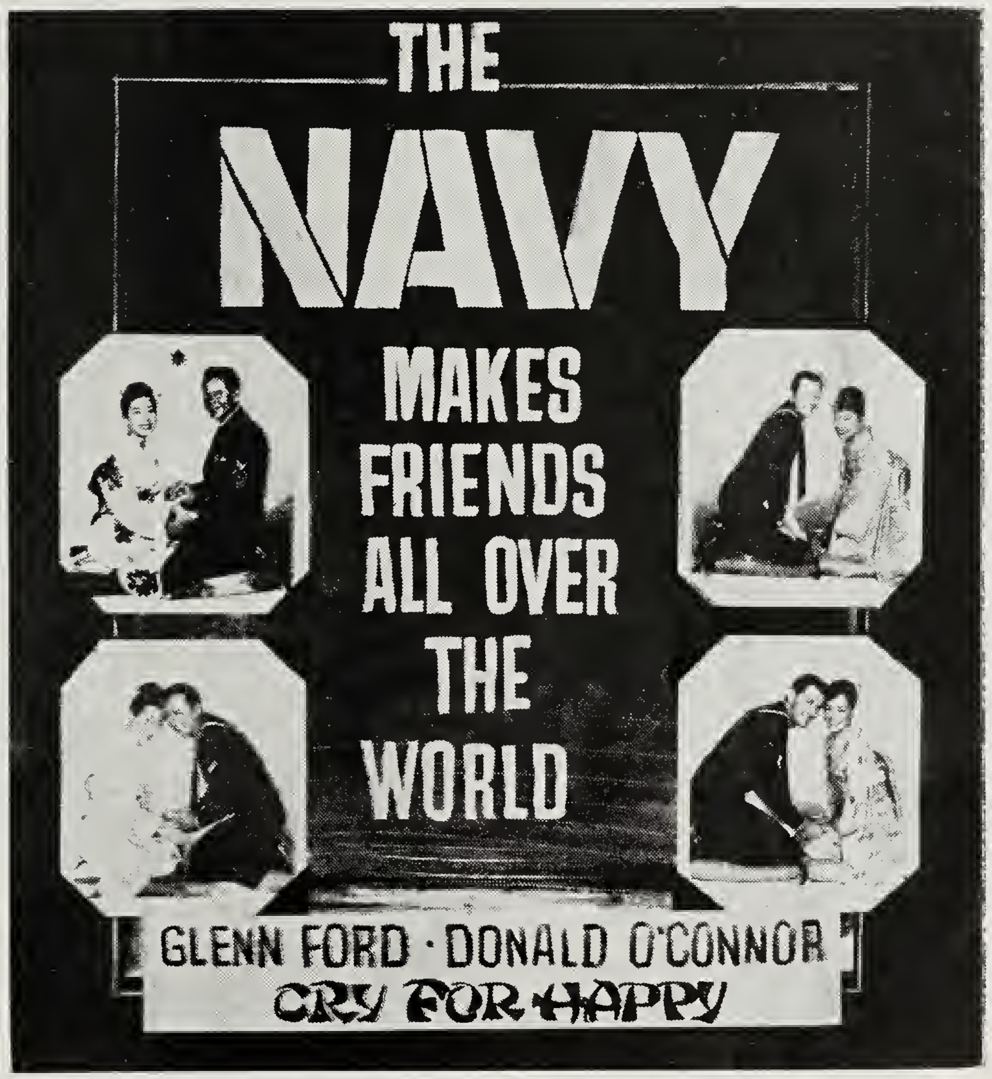
CINEMASCOPE
EASTMAN
COLOR



FOUR U.S. SAILORS TAKE OVER A GEISHA HOUSE...
AND FIND OUT PLENTY...
about geisha girls who make them happy, happy, happy!

You mean geisha girls just sing and dance?
I always wanted to live like this! Everything under one roof!
Must go.. sailors hurt business . give place bad name!
Confidentially, I'm not a sailor. I'm doing secret research for a book on women!

COLUMBIA PICTURES
presents
A WILLIAM GOETZ PRODUCTION
GLENN FORD
The Comedy Star of "Teahouse of the August Moon"
DONALD O'CONNOR in
CRY FOR HAPPY



THE
NAVY
MAKES
FRIENDS
ALL OVER
THE
WORLD

GLENN FORD · DONALD O'CONNOR
CRY FOR HAPPY

40x60 aluminum frames and take pains to make sure these are eye-catching and that both paper and frames are clean.

"CRY FOR HAPPY" is loaded with gimmick ideas. We plan a "spectacular" that should attract attention and catch laughs from the passers-by. We'll take a life-size blow-up of Ford and use a little bit of ingenuity and amateur plumbing. We'll place a funnel about Ford's waist line and flatten it out so that it won't protrude too far. Then, we will put a hose on the bottom of the funnel and run it through the display to a small pump borrowed from a concession supply house. Then we will run copper tubing from the pump to the back of the head and take off a smaller tube to each eye. The tubing should be cut to direct water downward into the funnel. About 10 cups of water will be put into the funnel and the pump will be started. The water will then run out the eyes and back through the funnel and be re-circulated through the eyes. To hide the funnel a sign will be placed securely in front of it and about 10 inches above it so the funnel is no longer visible. Copy on the sign will read, *I laughed 'til I cried at Donald O'Connor in "Cry For Happy."*

A display like this will cost peanuts, and if it is put up about 10 days before opening and left during the run, it will be bound to create comment.

We have plans for the lobby, too. A Japanese importer in a city close to us has agreed to provide a display of Japanese art, toys, and small merchandise. He will also let us have two dozen Japanese lanterns that will hang in the outside lobby and under the marquee lighting.

Usherettes, concession girls, and cashiers will be dressed in authentic (or nearly authentic) Japanese costumes.

Rather than use conventional heralds we have been able to obtain a quantity of small Japanese fans. These will be imprinted with copy on "CRY FOR HAPPY" and given to ladies the week before the opening.

"CRY FOR HAPPY" is an exhibitor's dream for exploitation.

Usually we just go ahead and do this kind of thing at our house, but I have enjoyed writing down the promotion story and am grateful to MOTION PICTURE EXHIBITOR for the chance to spread around some of my ideas.

Warner Bros. Profit Holds Steady, Stockholders Told At Annual Meet

By **HENRY L. SHOLLY**

WILMINGTON, DEL.—Simultaneous 17-theatre showing of "The Sundowners" in the Philadelphia territory was a "special situation" aimed at 1960 Christmas-New Year's holiday volume, Howard Levinson, assistant secretary of Warner Bros. Pictures, Inc., said in answer to a question by MOTION PICTURE EXHIBITOR following the annual stockholder meeting here.

MOTION PICTURE EXHIBITOR's editorial comments on this booking were echoed by the Philadelphia Bulletin's Ernie Schier who called it "the shotgun technique" and wrote of "the confusion it can create in the minds of discriminating moviegoers, resulting in some better-than-average films being overlooked."

Levinson said that "each picture has to be booked on its own," with variations from territory to territory, and "there is no hard and fast rule."

Former Federal Judge Hugh M. Morris of Wilmington, presiding at the eighth annual meeting of the present Warner Bros. Pictures, Inc., as he had done for its same name predecessor for many years, announced the company and subsidiaries for the three months ended Nov. 26, 1960, had a net profit of $1,773,000 after provision of $1,600,000 for federal income taxes, compared with $1,753,000 for the corresponding period last year after $1,700,000 for federal income taxes.

The net profit for the three months ended Nov. 26, 1960, is equivalent to $1.16 per share on the 1,527,900 shares of common stock outstanding at that date after deducting 315,396 shares held in treasury, he said. The net profit for the corresponding period last year was equivalent to $1.16 per share on the 1,505,196 shares of common stock then outstanding after deducting 997,051 shares held in treasury.

Theatrical film rentals, income from television productions, sales, etc., amounted to $22.261,000, compared with $23,037,000 for the three months ending Nov. 28, 1959.

"At this time," Judge Morris said, "the company does not have sufficient information upon which to report on estimated results of operations for the present quarter which will end Feb. 25, 1961. Based on the operations for December and January, it is anticipated that the profit for this quarter might be slightly less than the profit for the first quarter."

Stockholders reelected Jack L. Warner, Benjamin Kalmenson, Charles Allen, Jr., Serge Semenenko, and Albert Warner directors for a term of two years. Each received the votes of all of the 1,335,418 shaes represented at the meeting, about 87.39 per cent of the 1,527,900 outstanding and eligible to vote. The remainder of the board consists of Waddill Catchings, Thomas J. Martin, and Robert W. Perkins, whose terms expire in 1962. Martin and Perkins were the only directors present at the meeting.

In answer to a question by Cy Eichelbaum of Lynchburg, Va., who said he had been a Warner stockholder for 20 years, Herbert Freston, general counsel and secetary of the coporation, said that "so far as I know, there are no further stock options under consideration." Martin and Perkins agreed.

Also present at the meeting were Walter Meihofer, controller and assistant treasurer, and George Fishman, Warners' Washington, D.C., representative for the studio.

Stockholders present included E. C. Humphrey of Wilmington, a former Kingston, Tenn., motion picture exhibitor, and Frank L. Schoonover, Wilmington artist.

Severe Income Decline Kills NSS '61 Dividend

NEW YORK — Herman Robbins, chairman of the board of National Screen Service, announced that the following letter is being sent to all N.S.S. stockholders:

"With generally unfavorable conditions at the present time also having an adverse effect on business, our board of directors considered it prudent not to take any action with respect to voting and paying the first quarterly dividend in 1961."

Robbins added that the action was prompted by the severe decline in income during the last quarter of 1960, compared with the same period of the previous year, and the continuation of the trend of drastic revenue shrinkage into the first month of the current quarter.

D-I Unit Names Warren

PITTSBURGH—Ernest Warren was named president, Tri-State Drive-In Theatres Association of Western Pennsylvania at the anual meeting.

Other officers named were Ernest Stern, treasurer, and George Tice, secretary.

CENSORSHIP

(*Continued from page 7*)

TOA Forms Committee For Self-Regulation

NEW YORK—The following statement was issued by Albert M. Pickus, president of Theatre Owners of America:

"We, of the Theatre Owners of America, the men who operate the majority of our nation's theatres, are particularly proud of the rich heritage of trust and confidence placed upon our motion picture industry by the people of the world, who have made films a universal form of entertainment, and our theatres the amusement centers of the world.

"We recognize that there has been criticism of the content of some current motion pictures. Because we have an inherent responsibility to the public, we have concerned ourselves with these criticisms. We believe that any changes should be accomplished through our own self regulation, rather than governmental regulation.

"We have appointed a special committee which is studying the means of strengthening our self regulation. This committee will, at our board meeting in Washington, D.C., in March, present a constructive self regulatory program to the theatre owners of our nation, which will encompass the present Motion Picture Production Code. We will recommend united exhibitor effort to implement this program.

"We do this in the sincere belief that we can, and shall, solve our own problems."

Mrs. Twyman Defends Code; Attacks Prior Censorship

BUFFALO—Margaret G. Twyman, MPAA director of community relations, addressed the luncheon meeting of the Buffalo Federation of Women's Clubs. The Buffalo Federation has a membership of some 100 clubs representing over 16,000 women in the Buffalo-Niagara area.

In leading up to her discussion of film censorship and classification, Mrs. Twyman pointed out that "one current and important misconception is that the function and purpose of the Production Code is to guarantee that all films receiving the Code Seal are automatically acceptable for the family audience. This was never the intent of the Code, nor would it be a reasonable intent of the Code. Obviously, what the Code was created to assure is breadth and diversity, not blind conformity, in the motion picture art. The Code is not a document that says 'you can't film that.' What it does say is: 'You can film that if you abide by responsible standards of morality and decency.'

In striking out at the evils of censorship, Mrs. Twyman stated:

"Prior censorship inevitably entails evils which are intolerable to a free society. In fact, those who encourage censorship simply do not understand the very basic underpinnings of our freedom in these United States. Such people overlook the lessons of history which teach us that no dictatorship has ever thrived which did not first enforce censorship and control over existing mass media."

Citing certain historical application of misguided censorship, Mrs. Twyman commented:

"Did you know that "Gulliver's Travels" was considered 'wicked and obscene' in 1726? It is now a classic . . . even 'required reading' in some high schools. In first century Rome, "The Odyssey" by Homer was suppressed because it expressed Greek ideals of freedom . . . dangerous in autocratic Rome. The writings of Confucious, Dante's "Inferno," the works of Voltaire, and even the Bible have been burned in protest from time to time throughout history. And, need I mention those recent events in Nazi Germany which tell of terrifying censorship controls over the minds and hearts of a people. These also included book burning.

"Censorship basically is the effort by a few to influence and control the multitude. We must be vigilant . . . constantly and energetically, to be sure our freedoms are not taken from us."

Universal Earnings Reach All-Time High

NEW YORK—Universal Pictures Company president Milton R. Rackmil described the 1960 fiscal results as "the most successful" in the company's history.

Consolidated net earnings of $6,313,357 or $6.92 per share in the fiscal year ended Oct. 31, 1960 were reported. This compares with a net of $1,031,066 or 95 cents a share in the previous fiscal year.

Income totaled $59,440,554, including $58,429,592 from film rentals and sales in 1960 as compared with a total of $53,491,333, including $52,639,256 from rentals and sales in the previous year.

Rackmil stated that he believed "Spartacus" will be one of the highest grossing pictures of all time and that it will make a substantial contribution to per-share earnings over the next several years and will be a source of continuing income for many years to come."

Universal stockholders will hold their annual meeting in New York City on April 11 and will elect seven directors. Nominees are Preston Davie, Albert A. Garthwaite, John J. O'Connor, Rackmil, Budd Rogers, Harold I. Thorp, and Samuel H. Vallance.

N.J. Suit Charges Distrib Conspiracy

NEWARK, N.J.—Columbia Amusement Corporation, Elizabeth, N.J., operator, Maplewood Maplewood, N.J., filed an anti-trust suit in U.S. District Court for the District of New Jersey against Paramount, Warners, 20th-Fox, Loew's Inc., RKO, Columbia, United Artists, Universal, Allied Artists and Buena Vista.

Columbia Amusement charges that the motion picture distributors have entered into a conspiracy covering the entire U.S., as well as the northern New Jersey area, to discriminate against independent motion picture exhibitors such as themselves.

A court order is sought restraining the defendants from unlawful conspiracies in violation of the antitrust laws as well as damages including costs and attorneys' fees as provided for by federal law.

Columbia Amusement complains that for many years the distributors have been and are engaged in a nation-wide conspiracy to establish and maintain illegal systems of runs and clearances for the exhibition of motion pictures. It is charged that these conspiracies have not only damaged Columbia Amusement, but that the public interest has been affected, and during the entire period the plaintiff's theatre has been relegated to an inferior status, since it has been made subordinate and subservient to theatres in New York City.

It is charged that these national conspiracies have been effectuated by various devices that the Courts have condemned as illegal. It is charged that in recent years, as part of their conspiracies, the distributors have restricted the number of films produced and distributed, following the general policy of "fewer pictures in fewer theatres" in order to raise admission prices and to drain off into theatres located in the larger metropolitan centers the patronage which ordinarily would go to the local neighborhood theatre.

The suit is said to be designed to test the legality under the antitrust laws of the practice of so-called "pre-releasing" of pictures at advanced admission prices.

The suit was filed by George Gold, Esq., Paterson, and Edwin P. Rome, Esq., Philadelphia.

Exhibs Appeal Trust Suits

PHILADELPHIA—The anti-trust case of Main Line Theatres, Inc., against Paramount, Warners, RKO, Universal, 20th-Fox, Columbia, Loew's Inc., United Artists, and Allied Artists was taken to the U.S. Court of Appeals from a decision of the U.S. District Court by counsel for the plaintiff H. N. Ball.

Also, the anti-trust case of the 309 Drive-In Corporation against Paramount, Warners, Universal, 20th-Fox, Columbia, Loew's Inc., United Artists, Buena Vista, and Allied Artists was taken to the U.S. Court of Appeals from a decision of the U.S. District Court by counsel for the plaintiff H. N. Ball.

Adelman Aids Youth Camp

PHILADELPHIA—Myer Adelman, head, New Jersey Film Messenger, was named associate chairman of the transportation committee for the Golden Slipper Square Club Camp. He will assist in providing transportation facilities for the 650 needy and deserving children given a summer vacation by the club at its non-sectarian camp in the Poconos.

CANADIAN Highlights

By Harry Allen, Jr.

FOREIGN-LANGUAGE FILMS continue to play an important part in Canada's movie entertainment. Lionel Lester, who with his brother, Bob, operates Italiafilms and five theatres, however, says there is considerable competition from soccer. "They are purchasing soccer players with the same gusto and money as is spent in any other professional sport, and the people flock to the games," he says.

The stress in Italian films is on variety, says Lionel, steering clear of the so-called "adult" themes prevalent in the Hollywood-produced films. The accent is on action, gangsters, and comedy. The films brought in by the Lesters are without subtitles, and yearly number from 40 upwards. Generally, the Lesters bring in just one print from Italy. They cater to a 100,000 population market. The films are augmented by Italian-dubbed Hollywood productions, with "The Ten Commandments" among the biggest grossers. Included in the Italian imports were the Goliath and Hercules films, made in Italy, with which Joe Levine has had so much success in the English-language market. The peak in the business, says Lester, was reached in 1956-57, but since then, grosses have gradually gone down. But this has not meant any lessening of services in the theatre. Only recently, the Lesters installed a new CinemaScope screen in their Studio Theatre, Toronto. On occasion where a film has been a co-production deal with France, the Lesters sell the film to the Quebec market, where French is mainly spoken. The films are imported, says Lester, to supply the need of their theatres, four in Toronto and one in Hamilton. What happens however, is that they sell the films to other theatres, and their profits come from playing at their own theatres. One advantage in catering to the Italian market in Canada is that the people live in pockets of the community, whereas Germans, for example, are spread out among the other communities.

A unique method is used by the Lesters to advertise their forthcoming attractions. In addition to using a twice-weekly Italian newspaper, the Lesters use a bakery to sell their films. They pay for the bags in which the Italian bread is delivered, printing on the bags the film titles being shown. The Italians use the theatre as a meeting-place for their friends. That means that an exhibitor operating a theatre catering to the Italian population cannot lessen its appearance. "It must be as comfortable and clean as their own homes," says Lester. "We are as proud of our theatres as the major circuits in the country are of theirs."

CANADIAN EXHIBITORS received last year more than $100,000 for representation on their screens from Canada's only national film advertising company, Adfilms, Ltd., of Toronto, claims the company's president, Fred T. Stinson. The screen ads were shown on the screens of 785 indoor theatres and 200 drive-ins, he says. The amount, says Stinson, represents only 30 per cent of the income possibilities for the industry. The most recent figure for the revenue from the showing of commercials films, that of 1959, is $147,827, according to the Dominion Bureau of Statistics. It is divided into $74,582 for drive-ins and $73,245 for standard theatres. Although Adfilm does business with the three top circuits—Famous Players, Odeon, and 20th Century Theatres—for their drive-ins, it can't get into their auditoriums. It does business with the partners of Famous Players and Odeon, but not with their own houses. United Amusement Corp. of Montreal is a good customer. Stinson estimates that a one-minute trailer in 70 of the best Famous Players houses could bring $5,000 per week. TV sponsor patterns would have to be used, with four supporters for the year, each with 13 weeks. The heart of Adfilms' business for many years was the small independent in communities where there is no newspaper; he has 80 such accounts in Saskatchewan. About 40 per cent of Adfilms' reels are for the automotive industry. Another big account is Rothmans' cigarettes, which is spending heavily. Stinson thinks the times are on the side of screen advertising.

Roadshow Category Urged For "Oscars"

CLEVELAND—President Valentine Davies and each member of the Board of Governors of the Academy of Motion Picture Arts and Sciences were recipients of a personal letter from recently elected president Marshal Fine of Allied States Association of Motion Picture Exhibitors. They were written as result of a resolution petitioning the Academy to establish separate categories for major awards for roadshows, which had been passed by the National Allied board, and then ratified by the Chicago convention last November.

The resolution called the present system "an injustice to millions of movie fans" whose desire to see winners is, on the one hand stimulated, and on the other frustrated because they cannot see the attraction for months unless they live in a roadshow area. Further, that the blockbusters increasingly monopolize awards eliminating many other popular attractions shown at regular prices.

Fine's letter remarks on the roadshow monopoly, and points out they are as different from regular features as are regular features from shorts.

He says the Academy itself began recognizing the need for various categories as far back as 1931, when shorts and features were given their own classifications. He remarks that beginning in 1936 supporting players were no longer forced to compete against stars.

The Academy itself, he observes, has achieved its wide popularity because it "has always been flexible in tailoring the awards to a changing industry."

In conclusion, he warns that unless separate categories are established, inevitably one or two roadshows will henceforth monopolize the Awards. He feels that should this happen, the Awards will lose stature, prestige, and popularity.

He asks that action be taken swiftly so the new category will be in existence for the 1961 Awards.

Fine has also expressed a willingness to meet with Albert Pickus, president, Theatre Owners of America, to discuss ways in which the two organizations can cooperate in matters affecting all of exhibition.

ALBANY

Due to the SW Strand being closed for $250,000 modernization and refurbishing, Proctor's Schenectady will carry the videocast of the Patterson-Johannson heavyweight fight . . . 20th Century-Fox branch manager John Wilhelm; salesman Wayne Carnignan; and head booker Douglas Hermans attended a meeting at the Buffalo exchange, where Bob Conn, of the home office, discussed sales policies . . . Jerry Slass, Philadelphia, eastern division manager Berlo Vending Company, was a speaker at the testimonial dinner given here for Jack Hamilton, transferred last fall to Toledo, Ohio, as branch manager.

ATLANTA

James Gaylard, Jr., president, Alabama Theatres Association, the state's only exhibitor organization, stated that business was on the upbeat. This, he said, was based on news given to the TOA affiliate by members. He added that theatremen are selling the pictures to the public and have a better grade of product. . . . "Adults Only" films are not the shockers they used to be, according to Emmett Weaver, movie editor, Birmingham Morning Post-Herald. Weaver noted a smaller number of outstanding films than in past years; but praised local theatre men for "good taste in advertising, the choice of pictures shown, and their labelling of an "adults only" film as such when it comes to town." He said that family type films did well at local theatres. . . . The Carver, Rock Hill, S. C., owned by Maurice Segal and Abraham R. Surtz, began its fight in Federal District Court, Charlotte, N. C., for $2,250,000 damages against 13 Hollywood film companies and their subsidiaries. They claim the film companies conspired to violate the Sherman antitrust law by refusing to allow the Carver to show films as long as two years after the pictures have been shown at other theatres in the area.

BOSTON

The worst snow storm of the century hit Boston and New England on Thursday, Jan. 19, and Friday, Jan. 20, accompanied by freezing cold, and depositing around 15 inches of snow in Boston and up to 20 inches in Fitchburg and surrounding communities. All exchanges in Boston closed at noon on Friday. It was impossible to make deliveries because of hazardous driving. Pickups and deliveries were made Saturday in some cases, but in others exhibitors had to play the same picture an extra day. . . . Allied of New England is going to the Supreme Court again on minimum wage litigation, it was decided at the regular quarterly meeting at the Hotel Touraine in Boston. Frank Lydon, executive secretary, gave the membership a full report on the minimum wage litigation which Allied has supported and which has been pending since 1957. Although this case has gone all the way to the Supreme Court previously on a question of procedure, the membership agreed to carry the case to the high court for the second time on the merits. Robert M. Sternburg, president of New England Theatres, and recently elected president of Allied Theatres of New England, inaugurated the new policy of regular quarterly meetings. James E. Tibbetts, manager, Loew's Orpheum, Boston, was elected to the board of directors. . . . Morrie Steinman, St. Paul, and Al Palladino, Universal field exploitation, are campaigning on "The Great Impostor" in the territory. The film opens Feb. 16 at the Keith Memorial and over 300 playdates following in New England.

BUFFALO

Michael Ellis, Jr., was installed as chief barker of Tent 7, Variety Club of Buffalo, at ceremonies staged in the Statler-Hilton. Col. William Shirley swore in 20 new members. . . . James J. Hayes, manager, is first assistant chief barker; Nathan Dickman, D&B Distributors, second assistant; Thomas Fenno, property master; and Myron Gross, dough guy. . . . The feature of Variety Clubs International Week in Buffalo will be a general membership meeting and dinner in the clubrooms of Tent 7 on Feb. 13. James J. Hayes is chairman of this event and he is arranging with downtown theatres to run trailers on Variety Week. . . . Lou Levitch, who is putting over the North Park with a number of innovations, and Mrs. Levitch recently celebrated their 36th wedding anniversary in the Variety Club of Buffalo. . . . Word of the death of William Calihan, a pioneer theatre manager in Rochester, has been received in Kodak Town. . . . Eugene and Wadsworth Konzakowski have reopened the Circle for week-end showings. . . . The Cinema, downtown "art" house, is sporting a new refreshment stand in its lobby. . . . Seymour Nusbaum, formerly of the Fine Arts, Rochester, now is associated with Theatre Confections of Rochester.

CHARLOTTE

Showing of the film about a nudist colony, "For Members Only," was cancelled at the Cameo, Rocky Mount, N. C., after the police chief viewed it and said in his opinion it was obscene. After hearing the opinion of the police official, manager Jim Carver cancelled the scheduled two-day run of the film and substituted two other features. "For Members Only" has run successfully in several other North Carolina cities, including Raleigh, Fayetteville, High Point, and Asheboro. Its first attempted run was at Charlotte, where the theatre manager was indicted but later acquitted in the courts, and the picture has played there since that time.

CHICAGO

Mrs. Sanford Kohlberg, wife of the owner of Starlite Outdoor and other drive-ins, was in Michael Reese Hospital for surgery . . . A recent directors meeting of Allied Theatres, with Sam Meyers, vice president, presiding and held at the general offices of the company, voted to have Meyers act as temporary president until the annual meeting in March. Two new vice presidents were named, Jack Griffin and Meyer Stern . . . Lester Stephner, Evanston theatre and his wife celebrated their 25th wedding anniversary . . . The Grand, Sullivan, Ill., closed . . . Devon Bartholemew, who drove for Consolidated Film Company from Elkhart, Ind., to Chicago, was killed in a head-on automobile collision . . . Ralph McFarland, manager, United Artists theatre, and cashier Helen Rottinger, helped in the capture of a man passing counterfeit money and were commended by the Secret Service . . . John Manta, veteran theatre owner, has sold the Milo to John Rossin, who operates the American as a Spanish film house . . . James Smith has been named manager Sheridan Drive-In. He was formerly assistant to Herb Elisburg, who resigned . . . The local Variety Club Tent has postponed its annual "Man of the Year" award dinner to April . . . Plans to reopen the Belmont by Howard Lambert and Dick Felix have been given up . . . Dick Sachsel, head of a screen renovating company which bears his name, had to return from a Florida vacation for surgery at the St. Francis Hospital, Evanston

CINCINNATI

Woodrow R. Praught, president, and Thomas Byerle, executive assistant, United Detroit Theatres, were hosts to local exchange managers at a cocktail party in Hotel Sheraton-Gibson. . . . Tri-State Theatre Service is now booking and buying for the Lane the Dixie Drive-In, Williamsburg, Ky., both owned by Foster Lane. . . . Jerry Jackson has reopened Starlite Drive-In, Mt. Holly, O., for weekend screenings. . . . In for a 20th-Fox sales meeting were Clarence Hall, New York, a sales cabinet member, and Robert McNabb, manager, Detroit exchange, and former manager here. . . . Others included Milton Cohen, division manager, and Jean Tunick, district manager, UA, and MGM publicists Norman Pader and Regis Bryson for "Ben-Hur" promotions in smaller towns in Ohio and Kentucky. . . . Two Chakeres Circuit house managers in Springfield, O., Oliver Nicklas, State, and John Hoffman, Regent, have resumed their duties. . . . William Canter, manager, Chakeres Starlite Drive-In, Danville, Ky., is fulfilling his two-week obligation with the U. S. Army Reserves at Fort Hayes, Columbus, O.

DALLAS

Al Reynolds, chairman, Texas Drive-In Theatre Owners Association's ninth annual southwestern convention, reports he is well pleased with the out-of-state registration for the Feb. 7 to 9 meeting to be held here. This is the first year that the Texas group has invited drive-in owners from throughout the United States to attend the annual convention. Registrations have come from as far away as South Dakota, California, and the East Coast. . . . Bryan Foy, movie producer, was here on a visit on behalf of his latest film, "Blueprint for Robbery." . . . June Engram, member of the office staff of Bordertown Theatres, recently underwent surgery. . . . Eight Dallas and Grand Prairie theatres shared in what is claimed to be the greatest mass saturation booking in Texas film history. "Tomboy and the Champ," which was made in and around the south Texas town of Katy near Houston, had its world premiere Jan. 25 at Houston and before the end of February will have been shown in more than 500 Texas theatres. . . . Rip Torn, the Texas native who has earned a name for himself as an actor on stage, screen and television, will return to his Alma Mater, the University of Texas, for an acting stint in April. Dr. Loren Winship, head of the drama department at Texas, has announced that Torn will take the title role in "Macbeth," the spring Shakespearean production to be staged by B. Iden Payne.

DETROIT

Michael (Mickey) Zide left for Hollywood, which became his place of residence as he accepted the assignment to head up the print department of American International. He is the son of Jack Zide, president of Allied Films, distributors in this city and Cleveland, for which concern young Zide has been in charge of exploitation and booking. His successor is Edward Lloyd, who has been with Allied for two years. . . . In Caseville, Mich., the Bay will reopen March 3, according to owner Wallace Hart. . . . In Hillsdale, Mich., when the lease on the Hillsdale Drive-In expires March 31, it will be picked up by new operator, Sharpley and LoPresto Theatres. . . . The Michigan State Fair Motion Picture Industry Exhibit Committee has received a letter from manager Willard M. Masterson, Wisconsin State Fair. It congratulates the Michiganders, and urges the industry to supply annual exhibits on a national level. It also inquires as to whom it can contact in Milwaukee in the industry to institute a similar project for its 1961 season.

HOUSTON

About $40 in ticket reservations for "The Alamo" was the principal loot of two safecrackers at the Tower. They might have taken more except that Louis Mitchell, the night watchman, escaped from the bonds in which the men had tied him and got word to the police that they men were trying to open the safe. Police surrounded the building, but the burglars escaped, according to Ray Hay, theatre manager. . . . Jack Kennedy is manager of the Hi-Nabor Drive-In here, which was recently taken over by Tad Gould, Fort Worth, Tex., where he also operates the River Oaks. . . . The mother of Homer McCallon, Mrs. Lou McCallon Carrier, 70, died recently in Knoxville, Tenn., after a lengthy illness. He is manager of Loew's State here. . . . On Jan. 26, the entire town of Katy, Tex., near here closed its doors and came here in 200 cars, possibly a dozen tractors, and a dozen horses with a high school band, to see themselves in Universal's "The Tomboy and the Champ." . . . Bryan Foy, the Hollywood movie producer, on a whirlwind tour of the state, was a visitor here on behalf of his latest film, "Blueprint for Robbery."

JACKSONVILLE

A group of Florida theatres which successfully world premiered "Toby Tyler" last year have again been honored by the Walt Disney organization for the world premiere of "One Hundred and One Dalmatians." This sparkling new cartoon feature will be premiered locally on Jan. 26 at the big downtown Florida which is known as the flagship of Florida State Theatres. . . . Two suburban theatres, the Edgewood and San Marco, welcome child birthday parties and provide free admission prizes for the children whose birthdays are being celebrated. . . . Al Hildreth, San Marco manager, staged a special matinee for the benefit of neighborhood children during his run of an "adults only" motion picture. . . . William White, Strong Projection Lamps executive from Toledo, O., came in to visit Roy Smith, local theatre supplier. . . . Mrs. William B. Spooner, wife of the Lorraine Carbons sales manager from Boonton, N. J., was ill in a St. Petersburg hospital. . . . Fred Mathis, Paramount manager for Florida, returned here from business sessions in New York and made arrangements for a combination sneak preview and invitational screening of "The World of Suzie Wong" at the downtown Center, managed by Marty Shearn. . . . Frank Williams has reopened the Royal, Nahunta, Ga. . . . Taken by death was Mrs. Della Carter, mother of Mary Carter, Benton Bros. Film Express. . . . The Ed Ray, MacClenny, long operated by Carl Carter of this city in connection with his Ribault and Air Base drive-ins, is now under the management of W. J. Crockett. . . . The Capitol, St. Petersburg, which had been closed for several years, has been reopened by Manny Oliver. . . . Going from Film Row to Daytona Beach for the opening of the $1,500,000, 1,200-seat Cinema were Byron Adams and "Buck" Robuck, United Artists; Edward McLaughlin, Columbia; Walt Powell, 20th-Fox; Fred Hull, Metro; Johnny Tomlinson, Warner Bros.; Bob Bowers, Allied Artists; Roy Smith, theatre supplier; and Jim Kirby, Carl Floyd Theatres.

WACKIEST
FRANK DAMIS

Commander C. M. Sebring, U.S.N., in charge of Navy recruiting in the Philadelphia area, presents an award to Frank Damis, Stanley Warner Theatres zone manager, "The Wackiest Certificate Of Appreciation" for cooperation extended by the SW Stanley during the run of Columbia's "Wackiest Ship In The Army." The Navy cooperated by posting recruiting signs around the area and made available a model of the Nautilus for display in front of the theatre.

NEW HAVEN

Michael Carr, formerly with E. M. Loew's Theatres, as manager, Ware, Beverly, Mass., and Center, Pawtucket, R.I. and more recently manager, Newington, Newington, Conn., for the Tolis Theatres, has joined the Shulman Theatres, Hartford, as manager, Rivoli, Hartford, succeeding Mrs. Ann Girard, resigned. . . . Isadore and Sam Berkman, owners of the modernistic Midtown, Norwich, Conn., have resumed personal operation, with reliquishing of the Markoff Bros. lease on the first-run theatre. The Berkman Bros. have designated Affiliated-Triangle-Liggett Theatre Service as film bookers. . . . Attorney Herman M. Levy, general counsel of TOA and executive secretary of the MPTO of Connecticut, has registered as lobbyist for the latter organization with the current session of the Connecticut State Legislature.

NEW ORLEANS

Patricia O'Neil, former bid clerk; and Josephine Gomez, former contract clerk, Warners exchange, resigned and took positions outside the industry. . . . Judith Hanmer, MGM, was installed as president of the Exchange Employees Union, Local F-57. Other officers are Joan Roach, MGM, financial secretary; Leona Schmidt, Columbia, recording secretary; Joe Springler, Warners, business agent; Bernice Chauvin, MGM, vice president; Arman Portie, MGM; and Lillian Gracinetta, UA, sergeant at arms. . . . Mrs. Sammy Wright has taken over the office of secretary of the Louisiana Theatre Owners for the unexpired term left vacant by her late husband. . . . Lloyd Guidry, Cut Off, La., exhibitor, operating the Star, recently acquired the operation of the Rebstock, Golden Meadows, La., dark for some months, and immediately put it in action. . . . The Star Drive-In, Tallulah, La., is now on week-end operation. . . . Lewis Cox resumed operation at the Bayouland Drive-In, Barton, La. . . . J. G. Broggi has taken over the buying and booking for Cole's and Grant's Ritz and Pix, Pascagoula, Miss. The Pix, however, is presently closed but will reopen in the spring. . . . George French has eliminated mid-week shows at the Star, Mendenhall, Miss. . . . Shirley Folse, UA staffer, and Peter Bacques, Howco shipper, have an altar date set for Feb. 11. . . . Amanda Gaudet, NSS head of accounting, is back home from the hospital recovering from surgery. . . . Patsy Kaiser Lynch, former Columbia staffer, is awaiting the arrival of the second addition to the Lynch household. . . . Richad Price acquired the operation of the Star, Hattiesburg, Miss., from C. N. Dossett and Donnie Franklin; and also took over the operation of the Joy, Ringgold, La., from Lois Scott.

PHILADELPHIA

The prize winning Russian-made "Ballad Of A Soldier" being released by Union will be handled in this territory by Capital Films . . . The Uptown had another colored rock 'n' roll stage show . . . Barnard L. Sachett scheduled another "Nickelodeon Night" at his Wayne Avenue Playhouse featuring Lon Chaney in "Phantom Of The Opera" circa 1925 . . . Columbia exploiteer Milt Young was getting set for "Pepe", which will play the SW Stanley at slightly increased admission but not on a road-show policy . . . Ben Fertel, Art Overbrook, was doing nicely in Mt. Sinai Hospital following a heart attack . . . A. J. Vanni, SW district manager, has resigned due to ill health . . . Benny Harris, American Film, was treated in Hahnemann Hospital, following another attack. . . . Leon Behal, industry veteran, is recuperating at his home 6528 Souder Street, Philadelphia, from an operation at Einstein Medical Center, Northern Division.

PITTSBURGH

John H. Harris bowed out of the local pro basketball picture, leaving the field to the syndicate headed by concert promotor Lenny Litman. Harris gave up his N.B.L. franchise, and the Arena dates which had been awarded him when he was unable to obtain the man he wanted as coach. Litman has a franchise committment with Abe Saperstein's new American Basketball League. . . . Exploiteer Dave Kane was in ahead of Universal's "Great Impostor." . . . Larry Knee, Stanley manager, teamed up with S W publicity forces to stage a comprehensive campaign for Disney's "Swiss Family Robinson." Included were TV tie-ups, extensive school and library cooperation, a coloring contest in the Pittsburgh Press, a radio contest, campaign with 150 Channel Master radio dealers, including newspaper ads and store displays, and cross-plug trailers in 20 theatres. . . . Ed Lurie, United Artists' field representative landed a financial page feature in the Pittsburgh Press on UA's 10th anniversary and the business success story attendant thereon. Lurie finished up advance work on Pennbound "Misfits" and turned his talents to the forthcoming "Exodus," which opens a reserved-seat engagement at the Warner on March 8. . . . Leonard Mendlowitz concluded his assignment on the reserved-seat engagement of Universal's "Spartacus" at Gabe Rubin's Nixon. . . . Condolences to Jim Laux, Hollywood manager, on the death of his mother.

S ECRET IN ELLING -Sell- MOTION COLOR SOUND ADS ?

OFFER 'EM THIS . . . WATCH 'EM BUY
"ON THE FIRST CALL TOO!"

THEATRE MEN SAY

THEY
- SELL MORE
- NOT EXPENSIVE
- ARE MORE SATISFIED
- FILMED ON THE SPOT . . . THE GREATEST
- PROFESSIONAL AND BUSINESSMEN
- SELL EASIER
- GUARANTEED
- MORE REPEATS

"LOVE 'EM"

FOR PROFESSIONAL FILMING "ON THE SPOT" OF YOUR MERCHANTS SCREEN ADS.

WRITE: **WINCO** BOX 1595 COLUMBIA, S.C.

PORTLAND

"Ben-Hur" wound up a 52-week record run at the deluxe downtown Music Box with a final week reported as good a grosser as the opening sessions. The MGM spectacular will reappear on the Portland scene at the Hollywood, a Fox-Evergreen deluxe neighborhood operation, on March 25 under a regular price, non-reserved seat policy. . . . Another returnee for the Fox-Evergreen organization was "Can-Can," which originally opened at the Hollywood for a long hard-ticket run.

ST. LOUIS

The Missouri-Illinois Theatre Owners decided at their regular monthly luncheon at the Chase Hotel to pass a resolution and draft letters to Congressmen and Senators asking that they work toward the exclusion of theatres from the new minimum wage and hour bill. Sept. 18 has been set as the date for the MITO convention, it was announced by President Ray Parker. . . . Everett Olson, Paramount publicist from Dallas, was in town working on "Blueprint for Robbery," with Bryan Foy, producer. . . . Lou Brown is replacing Frank Hensen as manager, Loew's Mid-City, and will oversee all St. Louis advertising and publicity under the direction of city manager Russ Bovim. Hensen has left for Loew's in New Orleans. Evelyn Steimle, secretary to Bovim here, has left for the Loew's office in Atlanta. . . . Rex, Waverly, Ill., is closed while its owners go on a vacation. . . . Savoy, Ferguson, Mo., has gone to one changeover. . . . Victory, St. Louis, closed.

SALT LAKE CITY

PEPE is Coming
TWN 934

Jack Atlas, head, Columbia's trailer department, shows a pink-surreyed Willys Jeep plugging "Pepe" to John Flinn, studio director of advertising and publicity. The jeeps, seen in a ballet sequence in the film, will be part of the nation-wide publicity campaign promoting the picture.

Robert W. Selig, Denver and Salt Lake theatre man, has been appointed senior vice-president of National Theatres, a division of National Theatres and Television, Inc. Selig is president of Fox Intermountain Theatres which operates the Uptown, Villa, South East, Rialto, Murray and Oak Hills here and other show houses in the Mountain West. . . . A 'mid-town' Tower theatre will open here at 65 East Broadway. It is located on a site occupied for over two generations by a theatre. The building is being remodeled, the foyer redecorated and the marquee modernized. A wall-to-wall CinemaScope screen is being installed along with new projection equipment. Tower Theatre Corporation, Tonia Karol, general manager, will operate with the first attraction "The Man In A Cocked Hat". It will be operated as an art house. . . . The Park-Vu Drive-In has a newly remodeled 'snack-a-rama."

SAN ANTONIO

John Santikos, operator, Olmos, reports that "Ben-Hur" is breaking all boxoffice records in the Olmos' 11 year history. In fact, this is the first time the Olmos has played a movie for more than three weeks. . . . The special student showings of John Wayne's "The Alamo" are to be continued every second Saturday morning at the Woodlawn for local students. . . . R. W. "Dick" Vaughan, is the new manager, Texas, shifting over from in Woodlawn. Herman Sollock, formerly at the Texas, has gone over to the Woodlawn. Both are operated by the Cinema Arts Theatres. . . . San Antonio's biggest personal appearance show since the premiere of John Wayne's "The Alamo" last Oct. 24 will take place at the Texas on Jan. 27, when Rex Allen and Candy Moore will appear in connection with the southwest premiere of "Tomboy and the Champ." The picture, a major effort released by Universal-International, was produced by Tommy Reynolds, former local TV personality, and Bill Lightfoot, another Texas showman. . . . Jackie Leon Lewis, 21, was charged with assault after pro-integration demonstrators charged they were attacked outside theatres near the University of Texas campus. A 16 year old, also arrested, was turned over to juvenile authorities. Eight persons gave police statements accusing the pair of spitting on them, pushing and shoving them into street gutters, and "throwing football body blocks" on the demonstrators. The incidents occurred outside theatres where peaceful demonstrations seeking desegregation of the theatres have been staged at intervals the past two months. . . . Mrs. George A. Dziuk is the new owner and operator, Arcadia, Floresville, Tex. . . . Bill T. Bohling, manager, Ellanay, operated by Trans-Texas Theatre Circuit has announced that the theatre will close down for three weeks about the middle of January for the $150,000 remodeling project. It will be renamed the Capri and will have new sound and projection equipment and many other improvements. . . . The Village Drive In, Garland, Tex., has offered a $50 reward for the recovery of a cigarette machine recently stolen there.

SEATTLE

New officers of Variety Club for the coming year who were elected at last month's meeting are chief barker, B. C. Johnson; first assistant chief barker, Frank Christy; second assistant chief barker, Keith Beckwith; dough guy, C. B. Gustafson; property master, Norris Hunt; and crew men, Richard Rockey, James Beale, Mike Powers, Ted Gruble, Zollie Volchok, and Paul Smith.

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REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

MOTION PICTURE
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SHOWMEN'S TRADE REVIEW

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

SECTION TWO
VOL. 65, NO. 10
FEBRUARY 8, 1961

ALLIED ARTISTS

Heroes Die Young (6014)

Melodrama
76m.

Allied Artists

Estimate: Lower half war meller

Cast: Erika Peters, Scott Borland, Robert Getz, Bill Browne, James Strother, Malcolm Smith, Donald Joslyn, Arthur Tenen, Chick Bilyeu, Jack Card. Producted by Frank Russell and Gerald S. Shepard; directed by Shepard.

Story: A small group of American soldiers is to infiltrate the Ploesti oil field and set explosions which will guide Allied bombers to the target. They are commanded by Lt. James Strother. When they land in Roumania, they are to be met by a partisan who is to guide them. They are met instead by his daughter, Erika Peters. Her father was killed by Allied bombs during an air raid, and she is hostile to the invaders. As they make their way towards their goal, she and Scott Borland fall in love. Before they can do more than admit it to themselves, he is killed during a skirmish with the enemy. She goes on with them and guides them. The soliders set their charges and explode them in time to give the bombers a target. By the time they reach the rendezvous spot where the submarine is to pick them up, there are only two of the men left and Peters, who returns with them.

X-Ray: There are some moments of suspense in this war film, and interest is maintained to a fair degree as a small group go on a mission behind enemy lines. The acting, direction, and production are average, and the film should serve to round out the program. The cast is composed mainly of new faces. The story and screenplay are by Shepard.

Ad Lines: "Eight Men And A Girl . . . Behind Enemy Lines"; "The Story Behind Some of the Hottest Air Raids of the War."

Serengeti Shall Not Die (6013)

Documentary
84m.

AA
(Eastman Color)

Estimate: Good documentary on Africa.

Credits: Produced by Michael Grzimek and Dr. Bernhard Grzimek; directed by Michael Grzimek; commentary spoken by Holger Hagen.

Story: Shown are the Serengeti steppes of Africa and their vast roaming herds of wild animals. Dr. Bernhard Grzimek and his son, Michael, naturalist-photographers, wanted to know to what extent the great herds wandered during the various seasons. They attached brightly-colored nylon collars to different animals so that they could be spotted from the plane that was used to keep check on the animals and for transportation and camera work. The camera also catches the authorities rounding up poachers as well as Massai girls and warriors at work and play. Photos and observations prove valuable to government authorities in their studies of the country and its animal population. Incidentally, Michael Grzimek was killed in a crash of the plane as the filming wound up.

X-Ray: This documentary is an interesting one that holds interest throughout with its very good close-ups of animals, the quality of the photography, and the unusual shots. Some of the subjects have never been seen this way before. Drama, action and the unusual are found here, and it should do well in the supporting spot on the program. The film was the winner of an Academy Award for the best feature length documentary.

Ad Lines: "Academy Award Winner Of Savage Africa In The Raw"; "Sights Your Eyes Have Never Beheld Before."

20th-FOX

Desert Attack (053)

Melodrama
76m.

20th-Fox
(Associated British Picture Corp.)

Estimate: Okay English war meller for the program.

Cast: John Mills, Sylvia Syms, Anthony Quayle, Harry Andrews, Diane Clare. Produced by W. A. Whittaker; directed by J. Lee Thompson.

Story: In North Africa, John Mills, commander of an English motor ambulance convoy, and his sergeant major, Harry Andrews, have been driven to the limit of endurance when they are ordered to conduct two frightened nurses. Sylvia Syms and Diane Clare, who have been left behind, back to Egypt. In an old ambulance, "Katy," they start out across the desert only to find it necessary to pick their way through some vast mine-fields. They pick up Anthony Quayle, posing as a South African soldier, and he trades three bottles of gin for a lift. Mills, his mind dulled by drink, tries to outdrive a German patrol, and this causes the death of Clare. Quayle talks them out of trouble, speaking fluent German, and the old ambulance is allowed to go on. However, when Quayle gets them safely past a second German patrol, suspicion begins to build up in the minds of his companions that he is a German spy. Mills and Syms become attracted to each other. The ambulance by now is barely equipped for the journey, and once again Quayle saves the group from disaster. Later, Mills and Andrews save him from a sand bog, while at the same time proving he is a German spy. They finally reach Alexandria, their goal, with the springs of the ambulance broken, the radiator leaking and steaming. It is a mixed victory for they still have the problem of dealing with Quayle. A spy is a spy, but a brave comrade is much more. Soldiers as they all are, they strike a compromise, and over some ice-cold lager, they decide that duty and honor will be satisfied if they let each other go their separate ways.

X-Ray: This desert war meller has been given expert production and direction and features excellent performances by the entire cast with Quayle outstanding as the German spy who by circumstance finds himself in a fight for survival with a British escape ambulance. It unreels with a good deal of action and suspense and should make up as part of the program in most situations. The screenplay is by T. J. Morrison and Christopher Landon based on a novel by the latter.

Ad Lines: "Three Guys and A Couple Of Gals—and The Mission That Led Them Through 600 Miles of Burning Hell"; "The War Was Bad Enough—But The Road From Tobruk To Alexandria Was Even Worse."

Ferry To Hong Kong

Melodrama
103m.

20th-Fox
(Rank)
(CinemaScope) (DeLuxe Color)

Estimate: Colorful, well-acted meller.

Cast: Curt Jurgens, Orson Welles, Sylvia Syms, Jeremy Spenser, Noel Purcell, Margaret Withers, John Wallace, Ray Chiao, Shelley Shen, Louis Seto, Milton Reid, Ronald Decent, Don Carlos, Nick Kendall, Kwan Shan Lam. Produced by George Maynard; directed by Lewis Gilbert.

Story: Orson Welles is the immaculate, pompous captain of the broken-down "Fat Annie," a ferry boat plying between Hong Kong and Macao. Broken-down drunkard Curt Jurgens, Austrian exile, receives an expulsion order from Hong Kong authorities following his latest brawl in a night club. Police toss him on Welles' boat with a one-way ticket to Macao, much to Welles' disgust. Macao authorities refuse to permit Jurgens to land, and Welles is stuck with what he terms "a stinking piece of human refuse." Back at Hong Kong, Jurgens and Welles learn the former is evidently condemned to live endlessly on the ferry. Despite Welles frustrated rage, Jurgens finds he has friends: Sylvia Syms, a schoolteacher, who escorts a group of children on a weekly trip, and the crew, who defy Welles and bring Jurgens food, furniture, drink, and companionship. Facing defeat and humiliation, Welles makes Jurgens a proposition to play cards. If Jurgens wins, he stays aboard, if not, he slips away—a fugitive. Welles' victory in the card game is exposed as a fraud, and Jurgens stays aboard. However, Jurgens begins to demonstrate that there is more to him than the drifting cynic, the unkempt tramp. He helps rescue survivors of a blazing junk, and proves heroic when a typhoon strikes the boat. He also dominates the scene when pirates board the ferry and terrorise the wealthier passengers. He comes close to saving the storm-battered ferry, but as she sinks, Welles has to concede a grudging admiration for Jurgens, who from the wreck has salvaged self-respect and a future.

X-Ray: Colorfully produced on location, this English-made meller holds the interest with action all the way. The CinemaScope and color, of course, enhance things, and form a fine setting for the excellent character performances of Jurgens and Welles. This one, boasting a cast internationally known, has exploitation possibilities, and should do well right down the line. There is hardly any romantic interest, to speak of. Based on the novel by Simon Kent, this should do nicely in most class situations.

Tip On Bidding: Fair program rates.

Ad Lines: "Adventure—Storming Across The China Seas"; "Never Did The Typhoon-Swept China Seas Explode With Such A Fury Of Adventure."

The Long Rope

Western
61m.

20th-Fox
(CinemaScope)

Estimate: Program western.

Cast: Hugh Marlowe, Alan Hale, Robert Wilke, John Alonzo, Lisa Montell, Madeline Holmes, David Renard, Jeffrey Morris, Chris Robinson. Produced by Margia Dean; directed by William Witney.

Story: Federal circuit judge Hugh Marlowe is summoned to a town in New Mexico to try Mexican John Alonzo for murder despite opposition by rancher Robert Wilke, who dominates the area. Weak-willed sheriff Alan Hale wants to help Marlowe but is afraid of Wilke. Alonzo is accused of murdering one of Wilke's brothers when the latter had a date to meet a woman in a barn, suspected to be Alonzo's wife, Lisa Montell. Marlowe has a tough time trying to discourage Wilke's other brother, Jeffrey Morris, from lynching the accused man, but he is aided by Chris Robinson, a budding young gunslinger. The trial date arrives, but all of the townspeople stay away, having heeded the warning of Wilke. Marlowe is forced to try the case without a jury. Questioning and investigation determines that the murder was committed by Montell's mother, Madeline Holmes, who wanted her daughter to marry Wilke once Alonzo was out of the way. The brothers wait for Marlowe outside for a showdown, and Hale is killed when he goes to the aid of the judge. Robinson, who has come to admire the judge, steps in, killing Morris and a henchman while Marlowe knocks Wilke out. With law restored, Marlowe goes on his way accompanied by Robinson, who gives up plans to become a gunslinger.

X-Ray: Containing an adequate amount of suspense, drama, and some action, plus okay performances, direction, and production, this entry can easily fit in on the lower half of the prgram with a short running time which helps as well. The screenplay is by Robert Hamner.

Ad Lines: "Lawlessness Makes Its Last Stand"; "Terror Stalks A Frontier Town."

Sniper's Ridge

Melodrama
61m.

20th-Fox
(CinemaScope)

Estimate: Fair war programmer.

Cast: Jack Ging, Stanley Clements, John Goddard, Douglas Henderson, Gabe Castle. Produced and directed by John Bushelman.

Story: During the war action in Korea, the Reds keep pressuring a unit commanded by Captain John Goddard, who once showed cowardice and now drives his men extra hard because of it. One of the privates who distinguishes himself in the various actions and who is eligible to go home is Jack Ging. The latter resents being passed over. Another man in the outfit is sergeant Doug Henderson, who distinguished himself during World War II but who has grown fearful. Just before a "cease-fire" is to be signed, Goddard decides to order a last minute raid to try and distinguish himself and the outfit. While waiting, an enemy shell falls nearby but doesn't explode. Goddard orders the men to go through an unmarked mine field to mark its location but they refuse this close to peace. He goes himself and steps on a mine which will go off when he lifts his foot. When no one wants to try and help, Ging steps in reluctantly aided by Henderson, who has to prove himself again. They succeed in getting Goddard out unhrt, but Ging is wounded. Goddard tries to apologize to some of the men, but they shrug him off.

X-Ray: Drama and action are supplied here in adequate quantities, and the film on war and personalities should do okay as part of the program. Newcomer Jack Ging shows promise which could be developed. The screenplay is fairly interesting when it doesn't get too involved, and this was written by Tom Maruzzi. Direction and production are acceptable.

Ad Lines: "War Is Hell"; "Men Can Only Be Driven So Far . . . Then They Break, As They Fight To Stay Alive."

Tess Of The Storm Country (050)

Drama
84m.

20th-Fox
(CinemaScope)
(Color By DeLuxe)

Estimate: Interesting version of classic.

Cast: Diane Baker, Jack Ging, Lee Philips, Wallace Ford, Robert F. Simon, Bert Remsen, Archie Duncan, Nancy Valentine. Produced by Everett Chambers; directed by Paul Guilfoyle.

Story: The Mennonite family of Robert Simon, his wife, their 29-year old daughter Nancy Valentine, and son Jack Ging are on their way to church when they are stopped by a disturbance at a chemical plant between plant manager Bert Remsen, son of the owner, and Wallace Ford, a local farmer. The argument is broken up by Ford's son, veterinarian Lee Philips. It seems that the plant is polluting all of the water in the area and animals are dying from the chemical residues. It seems that Simon sold the land without knowing to what use it would be put and area resentment is quite high against him. Instead of going home, Ging goes to town to meet the bus which is carrying Diane Baker and her uncle, Archie Duncan, from Scotland. Baker is due to marry a local resident, and she arrives not knowing that her fiance was killed in a row over the chemical plant. Ging feels it's his place to inform Baker, but Philips takes over. She hates Ging at first, but eventually comes to respect him. Meanwhile, Valentine has been having a romance with Remsen and becomes pregnant. She goes to Baker for help, and Baker urges that she marry Remsen. They go off and get married. When a prize bull of Ford's dies, he and Duncan blow up the chemical plant, and there's every indication that it won't be rebuilt. Meanwhile, Baker falls in love with Ging and they get married, with Baker willing to adopt his religion.

X-Ray: Colorful, different, and interesting is this filmization of the famed classic love story. It presents several romances and some attention-holding sequences as well as good performances and able direction and production. The yarn is aided and abetted by the use of CinemaScope while the countryside is set off colorfully and attractively. It's a neat entry for general audiences, and is quietly entertaining in these days of hectic screen activity. Diane Baker and Jack Ging are particularly strong. The screenplay is by Charles Lang, based on the novel by Grace Miller White.

Tips On Bidding: Program rates.

Ad Lines: "The Love Story For Everyone of Every Age"; "The Love Story That Found Its Way From The Hearts of Millions To The Big, Big Screen."

UNITED ARTISTS

Five Guns To Tombstone

Western
71m.

United Artists
(Zenith)

Estimate: Average western.

Cast: James Brown, John Wilder, Walter Coy, Robert Karnes, Joe Haworth, Quent Sondergaard, Boyd Morgan, Jon Locke, Della Sherman. Producted by Robert E. Kent; directed by Edward L. Cahn.

Story: Reformed gunslinger James Brown refuses to join Robert Karnes, his brother, who has escaped from prison, and his gang in a planned holdup. Karnes has him framed, but in a scuffle Brown unintentionally kills him in front of his 'teen-age son, John Wilder, who thinks Karnes has been pardoned. Trying to explain the situation, Brown is almost lynched, but escapes and goes back to the gang pretending to join them. Actually he wants to clear himself and turn in gang leader Walter Coy. A double cross develops in which Brown is able to prevent a stagecoach robbery with Wilder's help. The outlaws are turned over to a posse.

X-Ray: This actionful western features a wealth of cross and double-cross, and contains all of the usual ingredients with, possibly, a bit too much plot for the hard riding, fast shooting devotees. However, it should, despite its lack of known names, fill out the program duallers. It is based on a story by Arthur Orloff.

Ad Lines: "Killer Outlaws Bring Hell To Arizona"; "The Bloody Day Tombstone Got Its Name."

Frontier Uprising

Western
68m.

United Artists
(Zenith)

Estimate: Cowboys, Indians, Mexicans, and the U.S. Cavalry ride again.

Cast: James Davis, Nancy Hadley, Ken Mayer, Nestor Paiva, Don O'Kelly, Stuart Randall John Marshall, Eugene Iglesias, David Renard. Produced by Robert E. Kent; directed by Edward L. Cahn.

Story: Jim Davis and his pals, Ken Mayer and David Renard, frontier scouts, take on the job of leading a wagon train westward into California. Unknown to them, Mexico has declared war on the U.S., and Mexican General John Marshall has made an alliance with the Modoc Indians. Nancy Hadley, daughter of Spanish nobleman Nestor Paiva, is a passenger on the wagon train, and Don O'Kelly, Lieutenant of the U.S. cavalry troop escorting the train to the California border, falls in love with her. He has orders to proceed to Oregon, and when the cavalry leaves, they are boxed in a canyon by the Indians. Davis and his pals blow up the blocked entrance, bringing back the soldiers, who defeat the Indians. Meanwhile, Paiva escapes house arrest and warns the U.S. at Monterey, just before the fort is bombarded. The wagon train arrives and Davis decides to dynamite the bastion rather than let it fall to the Mexicans. The Mexicans and Indians are routed and all's well.

X-Ray: In this story by George Bruce, all of the old time western thrill elements are present, and who could ask for anything more for Saturday matinees and cowboy and Indian addicts. Between all of the action there is hardly any time for romantic goings on. The brief running time is so crammed with action of the riding, fighting type, there is hardly time for much acting or anything else. It's all quite elemental western fare with the U.S. Cavalry flying, of course, the Stars and Stripes to the rescue, etc. Several sequences betray the use of trick photography and prop rocks in a land-slide scene and the blowing up of the fort. But the audiences that will see it will hardly care or notice.

Ad Lines: "New Thrills In The Old West"; "Battle For A New Frontier."

The Misfits

Drama
124m.

UA
(Seven Arts)

Estimate: Unusual, absorbing and adult entry.

Cast: Clark Gable, Marilyn Monroe, Montgomery Clift, Thelma Ritter, Eli Wallach, James Barton, Estelle Winwood, Kevin McCarthy, Dennis Shaw, Philip Mitchell, Walter Ramage, Peggy Barton. Produced by Frank E. Taylor; directed by John Huston.

Story: Marilyn Monroe comes to Reno for the usual reason, to divorce her husband, and she becomes friendly with Thelma Ritter with whom she lives while in town. After the divorce, she and Ritter becomes friendly

MOTION PICTURE
EXHIBITOR
The SHOWMEN'S TRADE REVIEW

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

FEBRUARY 8, 1961
SECTION THREE
VOL. 65, NO. 10

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B3

Special Children's Features

THEATRE: **Regal,**
ADDRESS: **Wakefield, England**
MANAGER: **Reg Helley**

Our ABC Minors Club has celebrated its 12th Anniversary and greetings telegrams from many celebrities were received for the special Saturday morning show. I endeavor to promote something extra to interest members each week and by doing so manage to spotlight the Regal either with the odd newspaper paragraph or splashes in many.

Visits of celebrities are always popular and none was more successful than that of British film star Jean Kent who presented six Cycling proficiency certificates to members on the stage. On this occasion I was supported by the Mayor and Mayoress of Wakefield wearing their chains of office and the Road Safety Officer. Other recent visitors to appear on stage on Saturday mornings include Stan Stennett and Emile Forde.

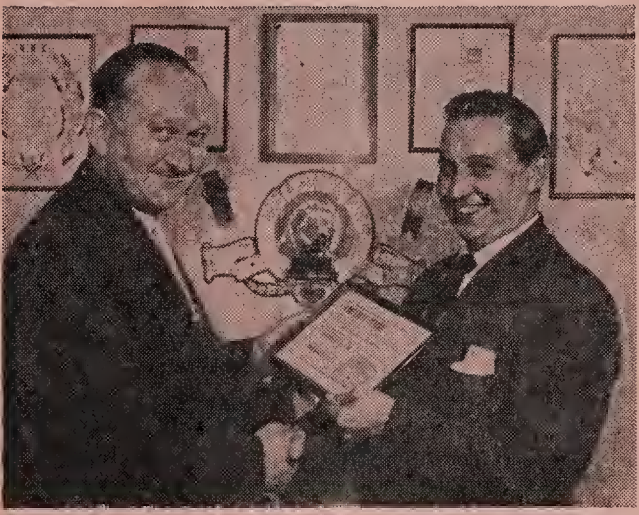
During the past year three dogs were made Honorary ABC Minors at different matinees. Since many of our members are dog owners, I arranged for the three to appear on Saturday. Each dog made his appearance wearing its members badge separately and sat orderly until the trio were on the stage. They received a terriffic welcome. Now I have arranged for a demonstration by experienced handlers of simple obedience for dogs.

When 72 year old Ned Casburn who has acted as voluntary traffic warden outside the Regal during ABC Minors Shows was taken ill 12 of my minors arranged a private screening of an Abbott and Costello comedy to cheer him up at his home. This story appeared in newspapers boasting a 143,116 circulation. Another minors gesture which made the press was when they made a presentation to a popular usherette who was leaving the town.

Earlier this year a friend in the printing trade said he would like to show his appreciation to the Minors for having won the ABC's 1959 contest. Recently I hit on the idea of giving minors a diary in which they can list facts about themselves, like their address in case of accident, and their birthday. There is also space for collecting autographs of the celebrities who visit our theatre. Incidentally the diary is only issued to those who wear the ABC Minors Badge, a habit I do everything to encourage.

I have continued my policy of taking older members on conducted tours of places of interest and one of the most successful of these was a visit to the local fire station. Previous trips have been to the Railway Sheds and Repair shops, Lyons Ice Cream depot, Slazenzers Sports Gear factory and a newspaper office.

Not only have these activities proved personally rewarding but excellent newspaper coverages and general public goodwill have resulted.



Vic Sims, manager, Central Cinema, Kidderminster, England, right, recently received from L. S. Barry, district manager, Associated British Cinemas, a citation from MOTION PICTURE EXHIBITOR for an entry in Exploitation's "Showman-Of-The-Year" contest.

D | MERCHANTS

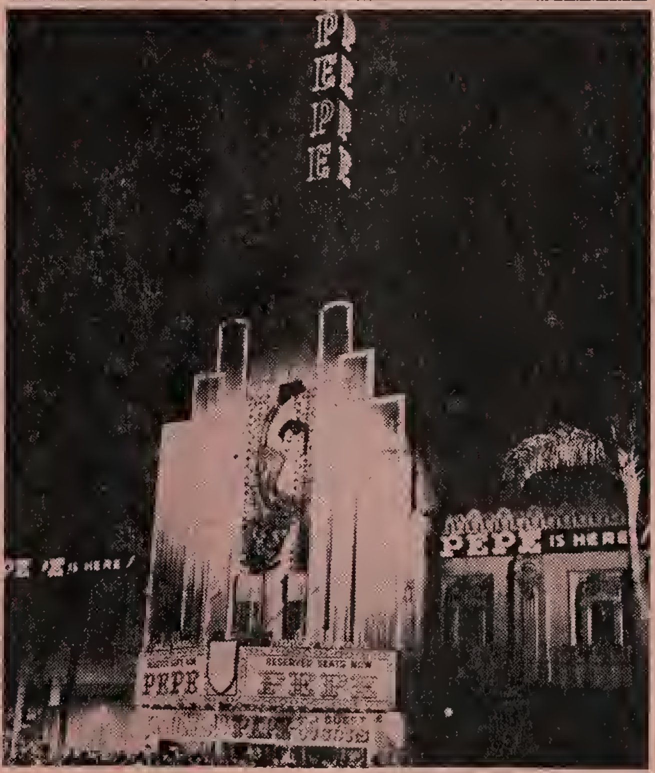
NUMBER D7

A Night On The Town

THEATRE: **Strand,**
ADDRESS: **Scranton, Pa.**
MANAGER: **John G. Corbett**

We recently worked out a successful "Night On The Town" promotion in cooperation with the Hotel Jermyn and others on 20th-Fox's "Can Can".

The hotel had a one night engagement of the Glenn Miller Orchestra with Ray McKinley directing, on the same night as our opening.



This is the elaborate front created by the Stanley Warner-Beverly Hills, Los Angeles, for Columbia's "Pepe."

The management of the hotel was contacted and a "Special Can Can" Night On The Town was set. Contest blanks were given out at schools, drug stores, at the theatre and hotel. The hotel ran contest blanks in both leading newspapers. Ballot boxes were set up in the lobby of the hotel and the theatre. There was nothing to buy; nothing to do, except to fill in a coupon with name, address and telephone number; and deposit in the contest boxes.

Six couples received a delicious "Can Can" buffet at the hotel; six couples received passes to see the film at its opening at the theatre; six couples received passes to enjoy the dancing to Glen Miller Orchestra at the hotel; while other prizes were 25 Capitol Record Albums of the "Can Can" music; and theatre tickets.

We booked a Ray McKinley musical to further tie in with this promotion and advertised it in newspaper ads and theatre lobby; and we had displays in both the Hotel Jermyn and in the theatre lobby.

The Scranton Times ran a news photo on the contest; which, of course, was tagged in all newspaper ads.

All radio spots used by the hotel to push the sale of tickets for the dance were tagged with information on the contest; and two leading disc jockeys, purported lovers of "big band" music, plugged the contest.

In addition, the hotel management featured a special "Can Can" buffet luncheon on two days.

Television news coverage of the drawing by Ray McKinley selecting the winners was on Channel 16, ABC outlet. McKinley also made personal announcements from the stage telling everyone to see his musical showing at the theatre and also telling the audience what a great movie "Can Can" is.

The "Night On The Town", we are sure, got our engagement of "Can-Can" off to a great start.

F | ARMED SERVICE

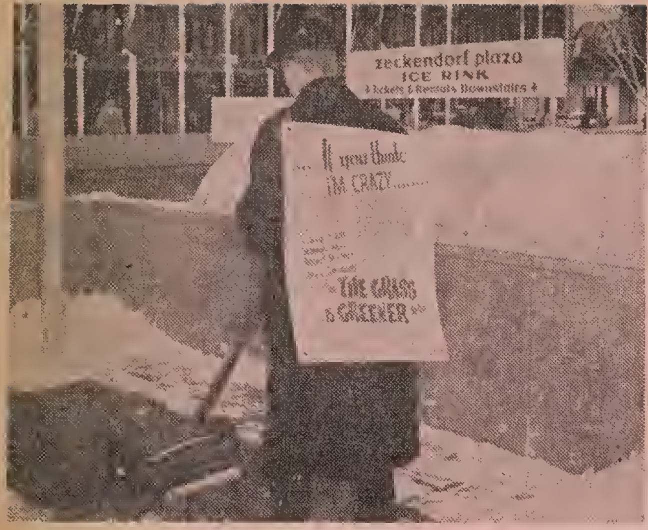
NUMBER F2

The U.S.A.F. Cooperates

THEATRE: **Ritz,**
ADDRESS: **Edinburgh, Scotland**
MANAGER: **John L. Smith**

Playing "Ice Palace", I took special note of the Alaskan setting and contacted the Public Relations Officer at the U.S.A.F. base at Kirknewton, Captain Donald Sparrow, United States Air Force. My idea was to invite to the opening night, personnel who were either Alaskan or had served in Alaska. The Commanding Officer approved the scheme and approximately twenty officers and men and their wives attended.

Not only did this spotlight the picture but a special pictorial display was presented in the base PX by the U.S. public relations personnel featuring the party at the theatre. Now a permanent display of theatre programs is being maintained in the PX and I am extremely happy about his close co-operation and to be able to welcome the U.S.



Bob Sweeten, manager, Denver's Centre, brought a touch of spring and a plug for U-I's "The Grass Is Greener" to the snow-bound city recently with this bally of an "early grass cutter" doing his stuff.

service personnel to the Ritz.

My campaign was primarily based on window displays arranged in association with the publishers of the book and the paperback version. In all no less than 18 bookstores co-operated. Two garage showrooms gave displays featuring "Anti-freeze" compounds. Special poster displays were arranged in four canteens which cater for approximately 8,000 workers. Thirty one sheet posters were displayed at selected sites in the city and additonal display advertising was placed by the distributors in the city evening papers without cost to the theatre.

G | STUNTS-BALLY

NUMBER G3

Pot Pouri

THEATRE: **RKO Keith's,**
ADDRESS: **Syracuse, N. Y.**
MANAGER: **S. L. Sorkin**

The following are brief outlines of some of the exploitation stunts that proved successful here.

Gigantic lobby displays have been the order of the day here, many of them dwarfing the people looking at them. They have proven most effective. In addition, we had a lobby display tieup with the telephone company on Princess telephones.

On Allied Artists' "Hell To Eternity", we received fine newspaper publicity in cooperation with the U.S. Marines. We gave free guest tickets to anyone enlisting in the Marines. The local Marine Recruiting Office lent full cooperation on this.

For Warners' "Sunrise At Campobello" we had a tieup with the State of Israel bonds; and guaranteed that patrons would like the film. We also ran a two column by six and one half inch newspaper ad headed "Syracuse Talks. Read what your friends and neighbors are saying about "Sunrise At Campobello" and including quotes from four persons who had seen the film.

Cincinnati's popular WZIP disc jockey Rex Dale is seen chatting with models from the Rollman Store wearing Capucine gowns for the opening of Columbia's "Song Without End," Valley. The gowns were later displayed in five windows of the downtown store.

On "G. I. Blues" we had a tieup with music stores and the RCA distributor supplied us with 2500 G. I. Blues caps imprinted with theatre name and playdate.

On "Cinderfella" we held a contest with WHEN radio to find the "Cinderfella of Syracuse". A $25 savings bond; luncheon for four at a local restaurant and guest tickets along with other prizes were awarded in what amounted to a popularity contest. Each theatre ticket purchased entitled the buyer to 100 votes. Ron Curtis, WHEN Radio, plugged the contest; and this went over very well.

On Warners' "The Sundowners" we ran with WHEN a letter writing contest on "Why I Would Like To Visit Australia" with the prizes, all tie-ups, a trip down-under via Qantas Airways; a two-week stay at the Chevron Hilton in Sydney; two 21-inch RCA Victor TV sets; three RCA color TV sets; and many Warner Brothers Record Albums. This received plenty of radio plugging, etc., and was heralded by another giant lobby standee.

We also recently held another giant kiddie cartoon show featuring 22, count 'em, cartoons. This also featured $300 in prizes for the children, including promoted bicycles, tricycles, and many other gifts and free door prizes to every boy and girl. This was a tie-in with Shopper's Fair. Admission was 35 cents for kids and 50 cents for adults. The show was held, for added publicity values, at 8.30 A.M., on a Monday morning when there was no school. Tickets were sold in advance; and this proved to be a very successful endeavor.

NUMBER G4

Long And Short Street Bally

THEATRE: **Fine Arts,**
ADDRESS: **Denton, Texas**
MANAGER: **Mrs. Geneva Wood**

Recently we focused our sights on Columbia's "3 Worlds Of Gulliver"—a natural for advertising gimmicks.

Of course, the usual full town coverage of window cards and one-sheets were used with big success. Every business place of any size and interest was hit.

The stunt which met with the greatest success, however, with actually little expense, was the use of two boys, one with quite a bit of height, and one almost a midget in size. On their backs they carried signs of "Giant" and "Lilliputian"; and they also carried two and one half foot replicas of the "Gulliver" book. All afternoon of opening day, these lads had an advertising ball carrying these signs all over the main downtown business center. They also did the same thing on Saturday after opening date.

The theatre used a sniped nine foot standee with playdate in front of the theatre two weeks in advance. This created an astounding bit of curiosity and it is known that it paid off.

All in all this feature did quite well and we got a glimpse of what a little forethought can do to make a feature "go over."

I | INSTITUTIONAL

NUMBER I—2

Ties-In With Community Events

THEATRE: **Regal,**
ADDRESS: **Kirkcaldy, Scotland**
MANAGER: **Douglas Adams**

I always keep my eyes open for pending events or visits with which I can tie in the theatre and attract some of the spotlight. Resulting from this observation I was able to persuade the local secretary of the World Refugee Year Appeal to leave from the Regal for the big rally in London. With leading dignitaries to see him on his way and the fact he made the journey on a scooter, interest was added to the occasion which gained further acknowledgement as the center of local activities.

Jim Hutton and Paula Prentiss, two of the stars of MGM's "Where The Boys Are," are seen handing out fan photos at Bamberger's Department Store during a personal appearance visit in Newark, N.J.

Finding that the Danish Boys Brigade lads from Odense were the guests of the Kirkcaldy B.B. and being given a civic reception at the town Hall I invited them to spend an evening at the Regal. When the famous English Football league team, Aston Villa, came to play the local team in a friendly match I invited the team to the theatre on the eve of the match and eight players accepted my hospitality.

Knowing that nursing students at the local hospitals are taught ventilation in its application to public health, I thought that here was a means of publicizing the expensive new dry clean installation which pumps air through glass fibre filters coated with fine oil to trap dust particles. Twenty-seven students were shown the plant by my chief projectionist, Alex Cairns. Another visit was also arranged for boy scouts who also inspected the projection equipment. Both parties were invited to stay and see the program.

Each of these events gained the necessary press coverages and local interest to spotlight the Regal. Now I have been appointed honorary PRO for the Kirkcaldy Round Table which will enable me to tie the theatre in with schemes designed to boost the community relations program.

NUMBER I—3

Vaccination Is Entertainment?

THEATRE: **Regal,**
ADDRESS: **Sidcup, England**
MANAGER: **A. A. Allen**

With "The Nun's Story" booked I thought it would be a good idea to suggest to the Kent County Council that they should try and run a polio vaccination campaign as the film is so largely tied-up with the world of medicine.

(*Continued on page EX-296*)

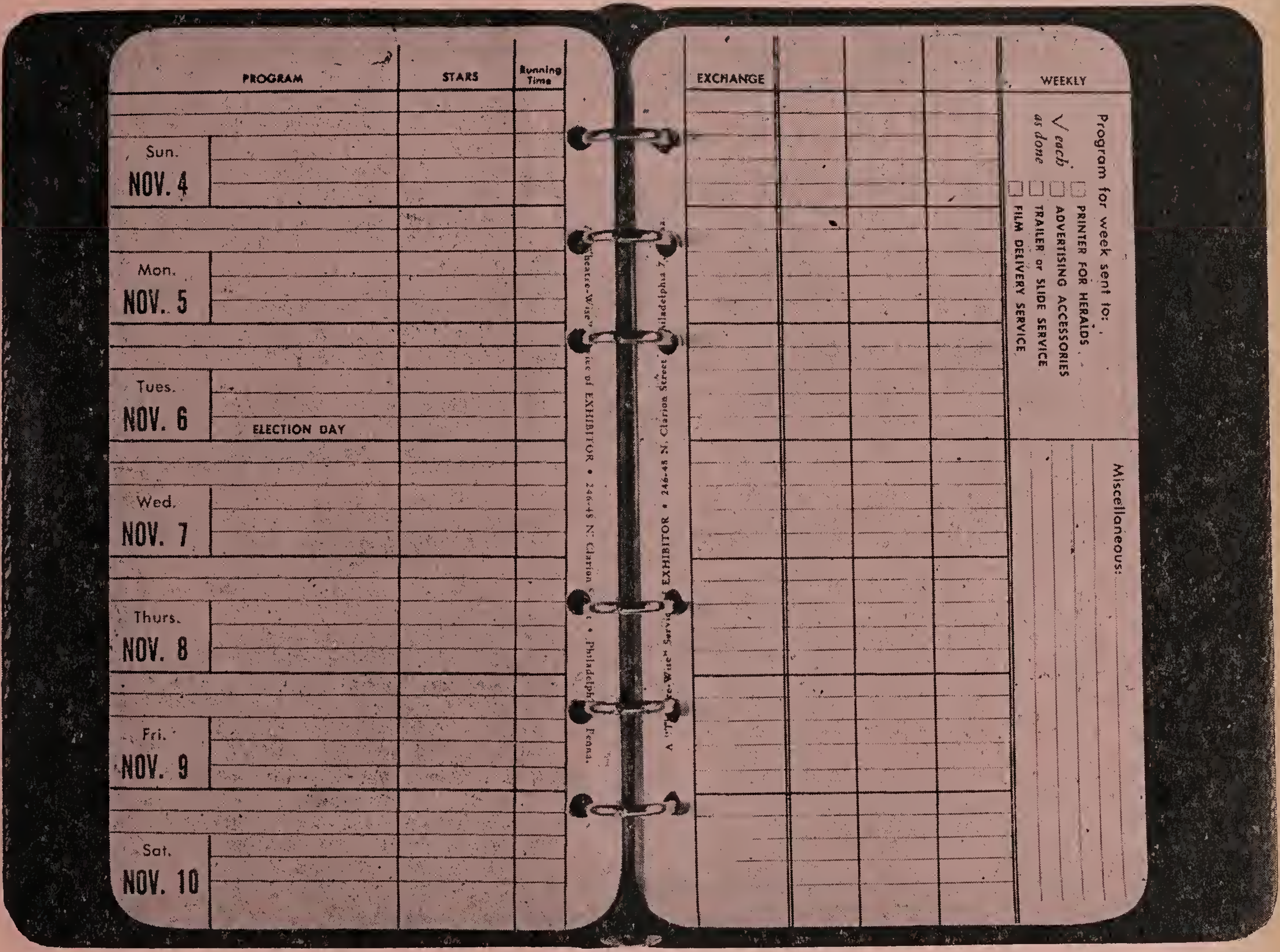
Dog lovers Irving H. Ludwig, Buena Vista president; and James O'Gara, BV eastern division manager; are seen introducing Sam Pinanski, president, American Theatres, Boston, to one of the Dalmatian puppies starred in Walt Disney's "101 Dalmatians."

NOW IN PREPARATION!

The *NEW* 12 Month Set of Booking Sheets for the full year starting: *JULY 2, 1961*

"Pocket-Size" DATE BOOK

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.



PROGRAM	STARS	Running Time
Sun. NOV. 4		
Mon. NOV. 5		
Tues. NOV. 6 ELECTION DAY		
Wed. NOV. 7		
Thurs. NOV. 8		
Fri. NOV. 9		
Sat. NOV. 10		

A "Theatre-Wise" Service of EXHIBITOR • 246-48 N. Clarion Street • Philadelphia 7, Penna.

EXCHANGE

WEEKLY

Program for week sent to:

√ each as done

☐ PRINTER FOR HERALDS
☐ ADVERTISING ACCESSORIES
☐ TRAILER or SLIDE SERVICE
☐ FILM DELIVERY SERVICE

Miscellaneous:

The above illustration is greatly reduced from the actual sheet size of 3¾x6¾ each. Note the flat working surface.

PRICE: 70c per yearly set of sheets, without binder
(Including Postage)

"Pocket-Size" BINDER →

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

PRICE: $1.30 each

← "Pocket-Size" ZIPPER CASE

A yellow, genuine Pig-skin, zipper enclosed, small briefcase, equipped with 6-rings and thumb-tip closure. All features of the above binder and two inside pockets for the safe-keeping of loose papers.

PRICE: $5.00 each (Tax included)

UNEXCELLED QUALITY . . . for the theatre executive who prefers a small, compact DATE BOOK

NOTE TO THEATRE SUBSCRIBERS: ***The above Forms and Binders are designed, prepared and warehoused as a PLUS-SERVICE to you, our friends. They will not be sold to anyone else at any price!***

QUIET PLEASE-ON THE AIR
WP

Bill Kanefsky, manager, Studio, Philadelphia, left, seems a little worried as Frank Ford, center, WPEN's night-time commentator, discusses parakeets with Norman Docktor, owner, Docktor's Pet Shop. The idea was to have Bill's pet parakeet, in cage, say over the air waves "Please Turn Over," title of the Columbia film; but the bird refused to speak.

"Fanny" Tieups Soar

NEW YORK—A strong response from more than 175 important business and manufacturing concerns has been registered in the first week since Warner Bros. launched its international merchandising campaign for Joshua Logan's Technicolor production of "Fanny" with a full-page advertisement in The New York Times proposing major promotional tie-ups for the multi-million-dollar film.

The variety of organizations that have begun tie-up discussions with Warner Bros. in answer to the advertisement range from an international electronics manufacturer to a diaper service company, with one of the nation's leading universities midway down the list.

Among others responding have been several airlines, soap manufacturers, a soda bottling company, perfume manufacturers, two poultry farms, manufacturers of ladies' slacks, undergarment and lingerie firms, a silverware manufacturer, a shopping center, a Florida resort hotel, duplicating machine manufacturers, a ladies' handbag firm, a jewelry concern, a department store, and a manufacturer of ladies' suits.

COMPANY ASSISTS

BUENA VISTA has set a major promotional tie-up for Walt Disney's newest cartoon feature, "101 Dalmatians" with W. T. Grant, leading variety chain operating more than 600 stores throughout New England, metropolitan New York, Florida and the eastern seaboard. This will give theatremen prominent newspaper advertising and in-store exposure in all Grant stores with window cards, banners and giant displays calling attention to "101 Dalmations" and local engagements. W. T. Grant has advised all stores to work closely with exhibitors to coordinate effective local tie-ups.

20TH CENTURY-FOX has come up with a trip to Rio de Janeiro for winner and companion in connection with a "Millionairess" for a week contest in connection with the Paramount, New York City, opening of the 20th-Fox film, "The Millionairess." The only requirements for entering the contest are the applicants should NOT be millionairesses; must want to live in luxury and be able to explain why. Following a gay whirl of New York City, including clothes, dinners, theatre, the opening of the film, chauffer-driven limousine, interviews, etc., she will fly to Brazil via Varig Airlines non-stop from New York; and then spend an all-expenses-paid week in Rio. The wonderful week for two is open to all women from the ages of 21-65.

Roger H. Lewis, left, United Artists vice president in charge of advertising, publicity, and exploitation, and James A. Velde, UA vice president in charge of domestic sales, display some of the many long-playing albums, single records and sheet music of songs from John Wayne's "The Alamo." The music by Dimitri Tiomkin, has been an important promotion tool in selling the film.

20TH CENTURY-FOX will sell "shock" insurance at performances of "Circle Of Deception" during its New York City engagement at the Victoria. The insurance can be purchased at booths in the lobby of the theatre at nominal rates. A registered nurse will also be present at all showings. This procedure is said to be result of occurances at previews of the film where on viewing tensely realistic scenes of torture, members of the audience became violent.

COLUMBIA has completed a tie-up with Coppertone on behalf of four of the studio's young stars and two of its summer releases, which will have the most magazine-radio saturation of any merchandising-promotional deal ever made by Columbia. The personalities involved are James Darren, Michael Callan, Deborah Walley and Vicki Trickett, and the productions to be promoted through the tie-up are "Gidget Goes Hawaiian" and "Mysterious Island." The tie-up includes full page color ads in magazines with an aggregate circulation of over 18 millions. In addition, 2,000 radio spots recorded by the starlets are included in the package. The Coppertone ads will appear in McCalls, Photoplay, Seventeen, True Story, Motion Picture, Playboy, Ingenue and True Confessions during May, June and July. The radio spots will be scheduled on a regional basis to coincide with local openings of the films.

VACCINATION

(Continued from page EX294)

They were so enthusiastic that they arranged to have doctors in attendance at the theatre so that patrons could be vaccinated on the spot. A display was mounted in the foyer and nurses from the local St. John's Ambulance Brigade—the voluntary nursing service—were present at all times to answer queries from the public.

No charges for polio vaccinations are made in Great Britain and the result of the drive was most rewarding. Approximately two hundred patrons were either "jabbed" at the theatre or asked to be contacted by their local clinics.

To launch the campaign with a flourish three sports personalities—Brian Shenton, Captain of the British Olympic Runners team; Arthur Phebey, Kent County Cricketer and Vice Captain; and Derek Ufton, Kent County wicket keeper and captain of the Charlton Football team—volunteered to be vaccinated. This encouraged people in all walks of life to follow suit.

Photographs were taken and appeared in the local press.

EXPLOITATION—an encyclopedia of useable exploitation stunts — is published every other week as a section of Motion Picture Exhibitor.

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SAVE THESE EXPLORATION SECTIONS FOR A PERMANENT RECORD

MITCHUM
USTINOV
SUNDOWNERS

Walter, the kangaroo, an Australian visitor, brought to the U.S. by Warners, in connection with "The Sundowners" attracted attention wherever he went. He is seen here at the Fox, Brooklyn, N.Y., with Lou Levy, left, managing director of the theatre; and Wilson Elliott, Warners field exploitation representative.

with mechanic Eli Wallach and his friend, cowboy Clark Gable. Monroe and Gable are drawn to each other and wind up living in a partially finished house belonging to Wallach on the edge of the desert, which he never finished when his wife died during child birth. When Wallach spots a small herd of horses from his small plane, Gable is all for going after them, but he feels that they need a third man. They meet broke cowboy Montgomery Clift, who is on his way to enter several events if he can raise the fees. They stake him to the money, and he only succeeds in bruising his already broken body and head further, which arouses the sympathy of Monroe. They return to the horse-catching expedition, and it is then that Monroe learns that the animals are to be killed to make dog and cat food. She is repelled by the idea and tries to get Gable to change his mind, but he resists the pressure. Wallach offers to let the animals go if she will come stay with him, but she turns him down. Clift too asks her if he should buck Gable, but she doesn't want him to get into a fight. Clift does start to free the animals after Monroe almost has a nervous breakdown. Gable manages to catch one of the freed animals, imprisoning him again, after which he releases him deciding to give up this kind of life. He and Monroe wind up leaving together, bound for a happier, more stable life.

X-Ray: Take a fine cast such as Gable, Monroe, Clift, Ritter, and Wallach; give them an explosive as well as expressive story by Arthur Miller, one that is unusual and yet simple in construction and suitable in the main for adults; have them guided by able and accomplished direction of John Huston, and you've got a film of great potential. Even without the content, this entry seems to have quite a bit going for it in that it was Gable's last picture and he is very fine in it; also Monroe and screenplay writer Arthur Miller came in for much attention during the filming. The Reno backgrounds are off-beat and suitable to the yarn, which incidentally is quite frank in its approach, language, and situations. The performances of Monroe, as the confused divorcee; Clift, as the battered and bruised cowboy; Ritter, as the loyal and well-meaning friend; and Wallach, as the widower looking for fun, sex, and perhaps love, are all appropriate, forceful, and competent. Word-of-mouth could be another factor in the final tally.

Tips On Bidding: Higher rates.

Ad Lines: "A Rough Tough Tale About Reno And Some Of The People Who Live And Visit"; "Clark Gable's Last Picture; Marilyn Monroe's Best Picture."

The Police Dog Story

Melodrama 61m.

United Artists
(Zenith)

Estimate: Family-type meller for duallers.

Cast: James Brown, Merry Anders, Barry Kelley, Milton Frome, Vinton Hayworth, Francis De Sales, Brad Trumbull, Wolf, the dog. Produced by Robert E. Kent; directed by Edward L. Cahn.

Story: Rookie policeman James Brown is assigned to police dog training school with a half-wild German Shepherd. Newspaper gal Merry Anders keeps their progress before the public by a series of articles. Veteran cop Barry Kelley becomes involved with arsonist Milton Frome, and the dog attacks Frome, for which it is sent to the dog pound. When Kelley dies in a fire instigated by Frome, Brown investigates the case. He is knocked out and left in a blazing warehouse. The dog escapes, trails Brown, and rescues him, thereby redeeming himself.

X-Ray: Economically produced, this shows the training of the canine police dogs, and action they are later engaged in. The slight story holds interest, although it is pretty familiar stuff. It is action all the way and should do okay at children's matinees or as lower half material for the family-type audience. Screenplay is by Orville H. Hampton.

Ad Lines: "K-9 Cop Smashes City's Toughest Mob"; "Man's Best Friend Becomes Killer's Worst Enemy."

UNIVERSAL

Tomboy and the Champ

Drama 92m

U-I
(Eastman Color)

Estimate: Good family programmer.

Cast: Candy Moore, Ben Johnson, Jesse White, Jess Kirkpatrick, Christine Smith, Paul Bernath, Norman Sherry, John Carpenter, Wally Phillips, and guest appearances by Rex Allen, Casey Tibbs, and Jerry Naill. Produced by Tommy Reynolds and William Lightfoot; directed by Francis D. Lyon.

Story: Thirteen-year-old Candy Moore falls in love with a black calf at a county fair calf scramble where the youngsters get to keep the animal they catch and hold onto. She captures him and gets to keep him despite a reluctance on the part of her uncle, Ben Johnson, and her aunt, Christine Smith. Johnson agrees to help shape it up for entry in the stock show, he having once had a champion. When Moore gets polio, the desire to train the animal pulls her through, and she walks again after a pep talk by preacher Jess Kirkpatrick. The calf is entered in the Houston livestock show but loses, and Moore is discouraged until Kirkpatrick again talks with her. She next has ambitions to take the animal to the big stock show in Chicago, but Johnson doesn't have the money. When it seems as though she won't get to go, her small town 4-H Club gets together enough money to make the trip possible. Better trained and in better shape, the animal walks off with the Grand Championship. At this point, she takes sick, a condition which is further aggravated by the thought that her pet will be sold to a slaughter house. She is taken to a hospital with pneumonia and her recovery is doubtful until the owner of the calf shows up with it at the hospital. Seeing the pet, she is able to overcome the crisis and things look better for the future.

X-Ray: Family audiences and youngsters should be entertained by this simple yarn about a girl and her unusual pet, which is fairly interesting and which is done in acceptable fashion from an acting viewpoint, direction, and production. The newcomer Candy Moore is cute and with some training, she could move ahead in the future. The film will probably find greater acceptance in the smaller towns and where audiences are made up of family groups and youngsters. Sophisticated viewers may find the yarn a mite too simple for their tastes. It should make up well as part of the program, and backing by various groups such as the 4-H Clubs, etc., should prove helpful boxofficewise. The screenplay is by Virginia M. Cooke based on a story by Tommy Reynolds and William Lightfoot.

Tips On Bidding: Program rates.

Ad Lines: "The Gallant, All-Heart Story of the Making Of A Pair Of Champions"; "She's The Pig-Tailed Pride of the Texas Plains."

WARNERS

Gold Of The Seven Saints (009)

Melodrama 88m.

Warners
(Warner Scope)

Estimate: Good outdoor action entry.

Cast: Clint Walker, Roger Moore, Leticia Roman, Robert Middleton, Chill Wills, Gene Evans, Roberto Contreras, Jack C. Williams, Art Stewart. Produced by Leonard Freeman; directed by Gordon Douglas.

Story: Two young trappers, Clint Walker and Roger Moore, have struck it rich, and they gather together enough gold to let them live handsomely if they can reach civilization. Their trail is picked up by crooked Gene Evans and his gang, and being outnumbered, the pair try to run. When they see it's hopeless, they bury the gold and continue to lead their pursuers on. They are finally pinned down, and the arrival of a hard drinking gunfighter turned doctor saves the day. He is able to treat Moore's wound, and they declare him in on the gold. They next meet Robert Middleton, a bandit friend of Walker's, who makes them welcome on his ranch where they are also treated royally by Leticia Roman. Middleton's cattle stampede, and while they are out rounding them up, Evans and his gang raid the ranch and kidnap Moore and Wills. The latter is killed when he doesn't know where the gold is and Moore is tortured. Walker tracks them and kills off Evans' henchmen. He is forced to surrender when Evans threatens to kill Moore. Evans forces them to lead him to the gold, where Walker traps him. Middleton arrives and kills Evans, after which he demands the gold. Walker and Moore get away, but in crossing a swollen river with jagged rocks, the gold is lost and Middleton stops chasing them. Penniless, the boys decide to try their hand at trapping again.

X-Ray: There's a goodly amount of suspense, action, and drama to be found in this tale of outdoor adventure, and it should shape up well as part of the program. The name of Clint Walker might even attract some of his television followers to see him on theatre screens. The story holds interest, the acting is competent, and the direction and production are good. The background settings are ruggedly impressive adding to the effectiveness of the yarn. The screenplay is by Leigh Brackett and Leonard Freeman, based on a novel by Steve Frazee.

Tips On Bidding: Program rates.

Ad Lines: "When A Gang Gets Gold Fever They Let No One Stand In Their Way"; "Television Star Clint Walker Steps Onto The Big Screen For A Man-Sized Adventure."

The White Warrior

Melodrama 86m.

Warners
(Technicolor)
(Dyaliscope)
(Italian-made)
(Dubbed in English)

Estimate: Okay action spectacle for the program.

Cast: Steve Reeves, Georgia Moll, Renato Baldini, Gerard Herter, Nicola Popovic, Scilla Gabel. Directed by Richard Freda.

Story: In the middle of the 19th century, Czar Nicholas is annoyed by the rebellion of the wild tribes of the Caucasus. He sends Princess Scilla Gabel with orders for her husband, Prince Gerard Herter, to negotiate a peace with rebel leader Steve Reeves, who has been sparking the revolt protesting the cruelty of the Russians. Reeves is opposed by another tribal leader, Renato Baldini, who also has eyes for Georgia Moll, who has been caring for Reeves' motherless son while he engages in battle. Baldini betrays Reeves and he and an assistant are captured. Herter offers him freedom if he will sign a peace treaty, but Reeves refuses. Gabel falls in love with him while he is a prisoner and tries to persuade her husband to let him go. Baldini is about to kill Reeves' son until Moll agrees to marry him. Reeves finally agrees to the treaty after torture but instead makes a break for freedom. He and Baldini duel to the death, and Reeves, Moll, and his people are free to make their plans for the future.

X-Ray: There's lots of action, intrigue, color, and spectacle to be found here. The pace is rapid: interest is fairly well maintained; performances are adequate; and direction and production are suitable. The entry should make up well as part of the show with possibly the name of Reeves proving a help at the boxoffice since audiences have gotten to know him quite well of late. The

(*Continued on page 4792*)

ALPHABETICAL GUIDE TO 161 Features Reviewed

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B
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Ostrich Has Two Eggs, The—89m.—For. 4767

P
Pay Or Die—111m.—AA 4749
Pepe—195m.—Col. 4781
Picnic On The Grass—91m.—For. 4783
Please Turn Over—86m.—Col. 4757
Plunderers, The—94m.—AA 4765
Police Dog Story, The—61m.—UA ...4791
Portrait Of A Sinner—96m.—A-I 4785
Prime Time, The—76m.—Misc. 4760

R
Raymie—73m.—AA 4757
Rest Is Silence, The—106m.—For. ..4752
Ritual Of Love—73m.—For 4756
Royal Ballet, The—131m. For. 4760
Rue De Paris—90m.—For. 4792

S
Santa Claus—94m.—For. 4760
Savage Innocents, The—110m.—Par. 4758
Secret Of The Purple Reef, The—80m.—Fox. 4762
Seven Ways to Sundown—86m.—U-I 4758
September Storm—99m.—Fox 4758
Serengeti Shall Not Die—84m.—AA ..4789
Sex Kittens Go To College—94m.—AA 4769
Sniper's Ridge—61m.—Fox 4790
Sin And Desire—77m.—For. 4763
Song Without End—141m.—Col. 4750
Spartacus—189m.—U-I 4759
Squad Car—61m.—Fox 4787
Stop, Look And Laugh—78m.—Col. ..4750
Strangers When We Meet—117m.—Col. 4750
Subterraneans, The—89m.—MGM 4750
Sun Lovers Holiday—65m.—Misc. ...4776
Sundowners, The—133m.—WB 4766
Sunrise At Campobello—143m.—WB .4754
Surprise Package—100m.—Col. 4757
Swiss Family Robinson—126m.—Misc. 4768
Sword Of Sherwood Forest—80m.—Col. 4786

T
Ten Who Dared—92m.—Misc. 4756
Tess Of The Storm Country—84m.—Fox 4790
Three Worlds Of Gulliver, The—100m.—Col. 4773
Tomboy And The Champ—92m.—U-I .4791
Tormented—75m.—AA 4773
Tunes Of Glory—106m.—For. 4783

U
Under Ten Flags—92m.—Par. 4750
Upstairs And Downstairs—100m.—Fox 4777

V
Village Of The Damned—78m.—MGM 4761
Virgin Spring, The—88m.—For. 4776

W
Wackiest Ship In The Army, The—99m.—Col. 4774
Walk Tall—60m.—Fox 4762
Weddings And Babies—81m.—Misc. .4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blows—120m. MGM 4757
White Warrior, The—86m.—WB 4791
Wild One, The—80m.—Col.—RE 4750
Wild Youth—70m.—Misc. 4760
Wizard Of Bagdad, The—93m.—Fox. .4777
World Of Suzie Wong, The—129m.—Par. 4765

Y
Young Love—81m.—For. 4784
Young One, The—96m.—Misc. 4792

THE WHITE WARRIOR

(*Continued from page 4791*)

screenplay is based on a novel by Leo Tolstoy.

AD LINES: "When The White Warrior Rides, The Enemy Trembles"; "An Outstanding Action Hit."

MISCELLANEOUS

The Young One

DRAMA
96M.

Valiant

ESTIMATE: Interesting drama on sex and the south for adult audiences.

CAST: Zachary Scott, Bernie Hamilton, Key Meersman, Claudio Brook, Crahan Denton. Directed by Luis Bunuel; produced by George P. Werker.

STORY: Fleeing from a false charge of raping a white woman, northern Negro musician Bernie Hamilton lands his small outboard on an isolated southern island used as a private hunting preserve inhabited by game warden Zachary Scott and young Key Meersman, whose grandfather died that day. Scott becomes aware that she is becoming a woman and desires her. Off to visit the mainland, Scott misses the arrival of Hamilton, who takes supplies and a gun and makes friends with Meersman. He and Scott have a fight, but when the girl convinces Scott that she hasn't been molested, Scott permits the Negro to remain. He seduces the youngster after moving her into his cabin. Reverend Claudio Brook arrives along with boatman Crahan Denton to take the girl back, and it is from him that Scott learns what Hamilton is wanted for. The two hunt him down and take him prisoner. The Reverend learns of Scott's violation of Meersman and threatens to expose him. Brook also believes that the Negro is innocent. He gets Scott to understand that he is guilty of the thing that Hamilton is accused of, and Scott stops persecuting Hamilton and permits him to go free. Scott tells Brok that he wants to marry the girl, and as they leave for the mainland, Scott helps Hamilton leave in his boat.

X-RAY: This drama concerns itself with several plots—the seduction of an innocent young girl by an older man and the efforts of an innocent Negro to get away from southern injustice which would see him hang on the word of a white woman whose feelings have been hurt when the Negro rejects her advances. The story holds interest and the off-beat elements can excite the imagination of some viewers. The cast is adequate and direction and production are good. The theme and its execution make the film most suitable for adult audiences. It's not a very pleasant entry, but there are angles that can be sold. The screenplay is by H. B. Addis and Uuis Bunuel.

AD LINES: "He Wanted Her Any Way He Could Get Her"; "This Tale Of An Older Man's Desire For A Young Girl Is For Adults Only."

FOREIGN

Rue De Paris

DRAMA
90M.

Lopert
(French-made)
(English titles)

ESTIMATE: Good entry for art and specialty spots.

CAST: Jean Gabin, Claude Brasseur, Roger Dumas, Marie-Jose Nat, Paul Frankeur, Roger Treville, Renee Fauro, Diminique Page. Produced by G. Danciger and A. Mnouchkine; directed by Denys de la Patelliere.

STORY: Jean Gabin returns in 1942 after spending two years in a prison camp to find that his wife died during childbirth, and he now has three children instead of two. Years later, his is proud of his own two children, Claude Brasseur, who is a champion cyclist, and Marie-Jose Nat, who becomes a successful model. The third child, illegitimate Roger Dumas, gives him little joy, getting into trouble, and eventually Gabin sends the boy to boarding school. Success has gone to the heads of both the other kids, with Brasseur becoming involved in fixed races and his daughter becoming the mistress of a wealthy tycoon. When he calls them to task, they leave home. Dumas runs away from boarding school and is picked up at the home of a prostitute. When he tries to assault the police, he is arrested. In court, Gabin's children testify against him, and the true relationship between him and Dumas comes out. Dumas pours out his love for Gabin in court, and the judge permits them to go home together, with Gabin realizing he has only one child, the boy not wholly his. Life seems fuller for both.

X-RAY: Touching and highly interesting is this import that presents a parent with unusual problems regarding his offspring. Jean Gabin is wonderful in the lead, displaying fine naturalness, while the others in the cast are also impressive. Sex is treated in an adult fashion, and art and specialty audiences should be well entertained. The direction and production are superior. The screenplay is by Denys de la Patelliere and Michel Audiard, based on the novel by Rene Lefevre.

AD LINES: "The Story Of A Father's Love For His Children . . . And A Son Who Was His In Name Only"; "A Touching Drama Of Devotion."

Complete back seasons of these pink reviews sections are available to subscribing theatres at 52¢ per set.

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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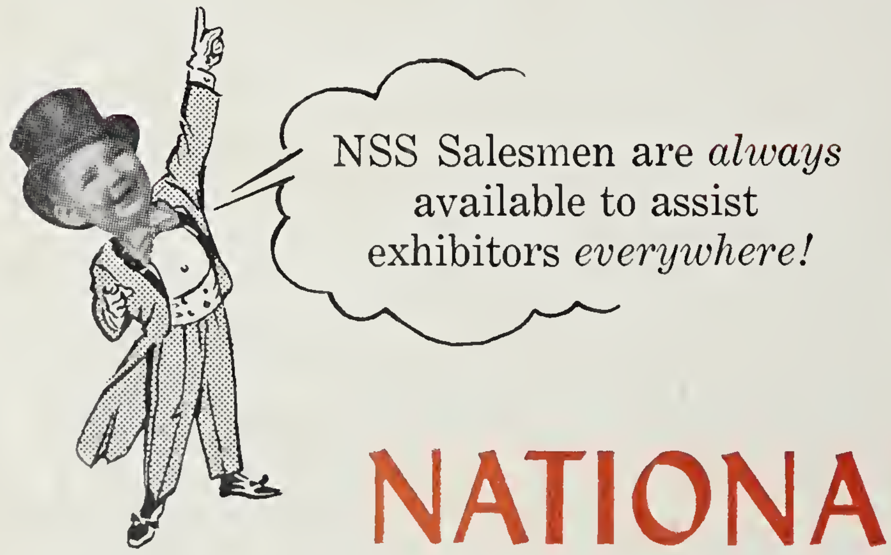
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Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 15, 1961 Volume 65 Number 11
IN TWO SECTIONS • THIS IS SECTION ONE

Pickus Supports Self Regulation

(See Page 8)

Physical Theatre-Extra Profits Dept.

Benjamin Kalmenson, executive vice-president, when told that rumors were about that Warners was thinking of concentrating on TV production rather than theatre films, answered by referring us to the impressive lineup of coming features detailed elsewhere in this issue. See page 14.

A SOUND POLICY-SLIDING SCALE

. . . see editorial—page 5

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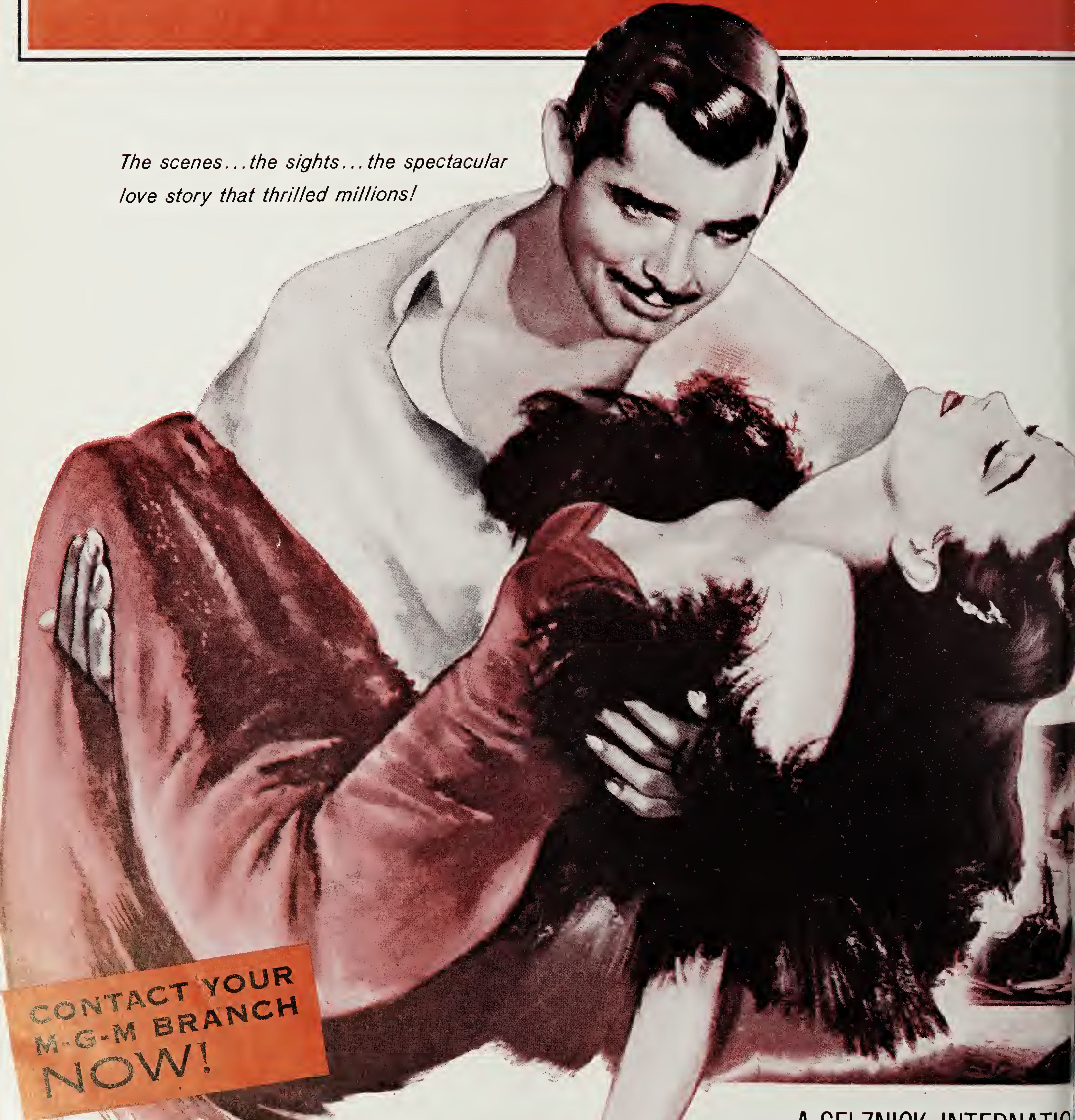

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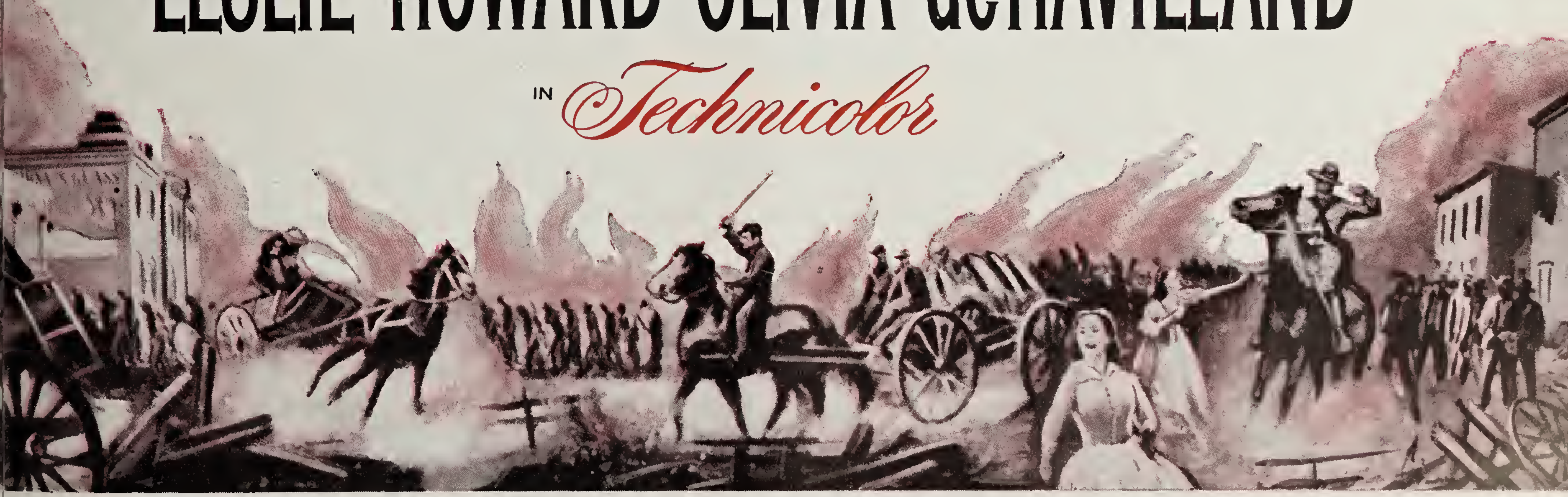

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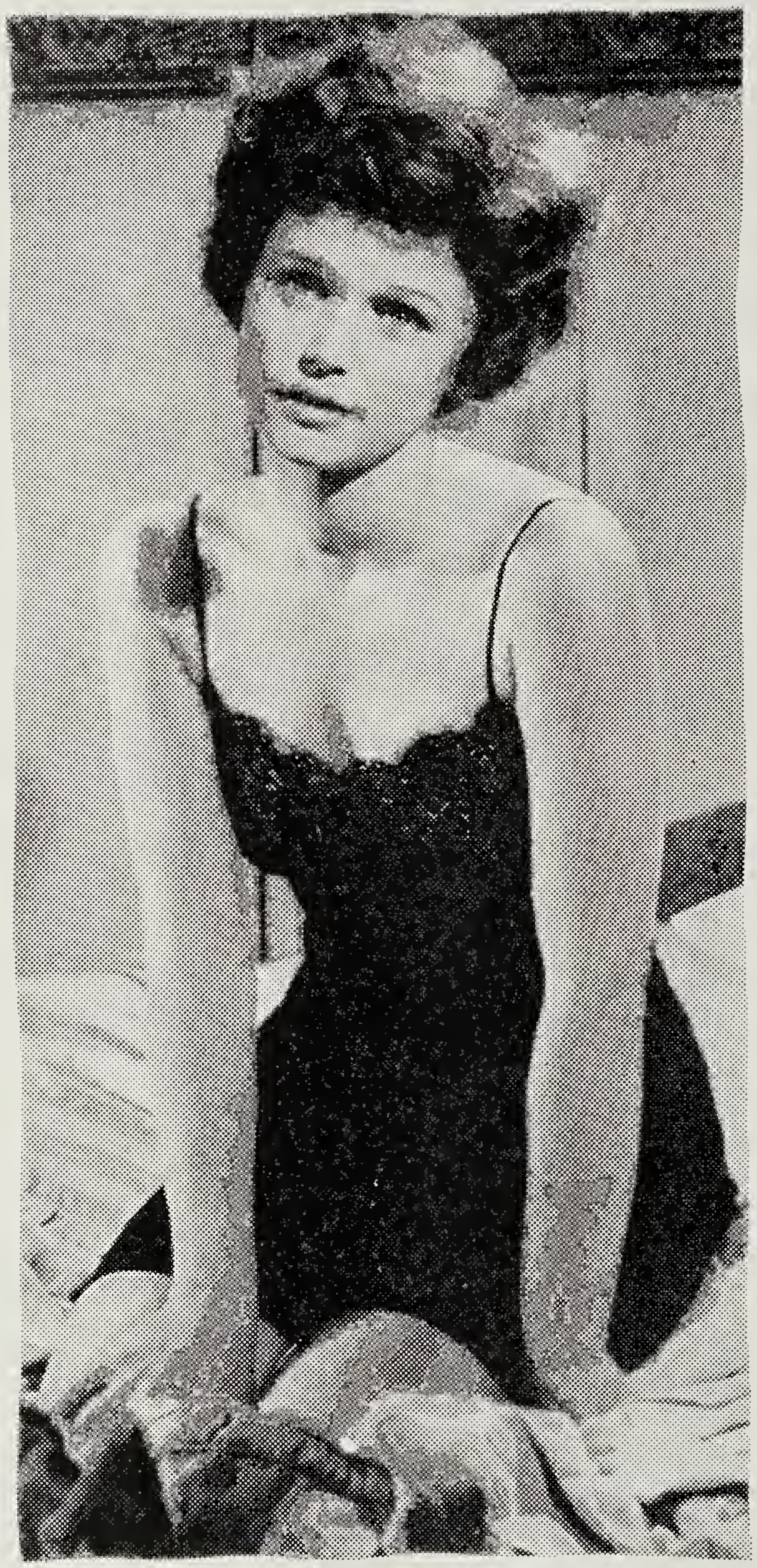
...who sank into degradation and rose to
seek redemption at the hands of the woman
her silence had condemned to the gallows...

...of CANDY MAN, her Creole lover, who first lit the fires that smouldered within her and taught her the ways of evil...

...of GOWAN, her husband, whose weakness nearly destroyed them all, who had to learn to face the truth that alone could set them free...



...of GOVERNOR DRAKE, her father, who had never heard the truth from his daughter, and when at last he did, it was too late...

...and of NANCY, who laid down her life that those who lived might find salvation.

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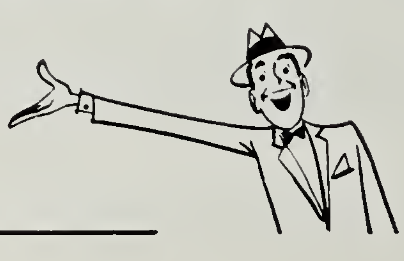

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MOTION PICTURE EXHIBITOR Plus SHOWMEN'S TRADE REVIEW

Volume 65 • No. 11

FEBRUARY 15, 1961

A SOUND POLICY—SLIDING SCALE

The never ending struggle between exhibitors and distributors continues. Contention and strife seem to be the basic elements of our work-a-day world. Is there no solution to the problems that beset our industry? We think there is. We have taken another hard look at the situation today, and as it has been shaping up over the past decade, and the incontrovertible fact is that all the woes of our business can be summed up in two words—FILM PRICES.

Not too long ago, exhibition was stunned by a proclamation of NO ADJUSTMENTS, as enunciated by William J. Heineman, vice-president in charge of sales at United Artists and never known as a soft touch—but, who could blame him? However, more headaches, heartaches, and contention resulted. There was reaction all the way down the line of exhibitors, and the troubled waters have certainly not been calmed in the interim. However, with a recent release from United Artists, pegged at the very top percentage rate, Mr. Heineman amended his "No Adjustment" edict somewhat, when he added, *"Give me a chance to earn more than the contract provides, and I'll be glad to review it if the picture doesn't earn it."* This, in our opinion, is a fair approach, for there is a fair and simple solution to handling it.

For years, MOTION PICTURE EXHIBITOR has been advocating the "Sliding Scale" policy. This is a formula based on overhead, *guaranteeing the producer-distributor a fair return of the gross and allowing the theatre to retain a fair percentage over and above his operating costs.* To be completely workable, though, there must be complete honesty on both sides, and to demonstrate that attribute, we feel that exhibitors should be willing to prove their "claimed" overhead as indicated previously by submitting to an audit by certified public accountants. This would remove, once and for all, any grounds for distributor charges of inflated or "admitted" overheads, as requested by some exhibitors.

If a picture grosses well, the exhibitor pays according to the scale. If it fails, it is reasonable to assume the distributor would make the effort to adjust the contract. Many Sales Managers have agreed that a picture is only worth what it earns at the box office. The "Sliding Scale" furnishes an immediate answer to that, for it eliminates haggling over prices, saves so much time for exhibitor and distributor alike, and makes for better relations all the way up and down the line. It also eliminates unrealistic price demands in initial sales.

Actually, a set price policy on any picture is unreasonable for it is a fact that one picture can turn out to be a real blockbuster in one area, and a real bust in another. Who, then, is well enough equipped to say positively just what each picture is worth in every situation? We don't think that any distributor really wants to take unfair advantage of his customer, nor does he intentionally overcharge, but without a sound, scientific basis of calculation, it is inevitable that mistakes will be made. The "Sliding Scale" provides that sound and scientific protection for both buyer and seller. Why, then, should pictures be sold on speculation?

We have been shown records of certain big theatre circuits who are known to inflate their overhead or try to include in contracts "admitted overhead." We will always remember one big operator trying to buy "Around The World In 80 Days" while it was being sold to theatres generally at 70/30 or 90/10, taking overhead into consideration. Smart Bill Heineman, well grounded in sales, made a personal request to the late Mike Todd that this exhibitor be offered a straight 50/50 deal. Todd almost threw Heineman out of his office. But upon Heineman's assurance that the exhibitor would never go for the seemingly better deal, Todd agreed. Naturally Heineman was right. The exhibitor would not accept 50/50 without benefit of inflated overhead. He did not play the picture.

"Sliding Scale" selling must prove an incentive to both sides. Longer runs are possible under this plan. Smart sales managers naturally would rather get a greater dollar return on their pictures than to have fewer contracts at high percentage terms which actually return less money in the long run.

"Sliding Scale" selling takes the gamble out of selling. It is bound to create better relations. We cannot conceive of Mr. Heineman, or any other top sales executive, rejecting offers from several thousand exhibitors to submit to overhead audits.

Not too long ago, an important account was found "chiseling on receipts" (under reporting) but had the nerve to ask for an adjustment, which he received. In the course of time, this same exhibitor admitted his defalcations—yet Heineman refused settlement under the admitted shortages, but insisted on full application of the contract terms, getting back not only the shortage but the credits he received because of his under-reported shortage.

"SLIDING SCALE" could stop the closing of many theatres who cannot pay "unreasonable demanded terms", paid by exhibitors only because of the product shortage, and constant requests for contract adjustments.

Make Bill Heineman keep his promise! We think he would be glad to, as would most of the general sales managers. Who will be the first 2,500 theatremen to agree to an audit of their theatre overhead by accountants approved by the distributors? The rewards could be extremely gratifying if a fair film pricing formula results from this spirit of cooperation.

Your help could be a decisive factor.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From ROSENBERG, TEX.

I have just read your article in MOTION PICTURE EXHIBITOR entitled, "DO 'GOOD' PEOPLE WANT 'GOOD' FILMS?" First from my experience, I would say definitely yes to the question. They have proven it by box office results in such pictures as "SWISS FAMILY ROBINSON" and others.

Regarding Catholic Legion of Decency ratings, I receive ratings from several sources including the Legion of Decency, one from the Green Sheet published in New York, and a Dallas Board sponsored by COMPO. There is a variation in the ratings in each of these three sources.

Back to the Legion of Decency rating, my experience has been that the Catholic churches through their priests have been very cooperative in "Good Pictures." As an example, I consider the Catholics very fair because if we have a good picture that is approved by the Legion of Decency they will carry publicity in their church bulletin board and they announce from the pulpit. On several occasions they have helped substantially increase our grosses. On the other hand, if a picture has a B rating, they have a bulletin board in their churches in which they urge their congregations not to see this movie. However, as stated above, the priests in my towns are our greatest boosters for our good movies and a great help in increasing our business.

In the cases of such pictures like the "BIG FISHERMAN" and "SWISS FAMILY ROBINSON" and many others, they have permitted us to carry our advertising in the vestibule and as I stated, would announce from the pulpit urging the people to see this picture. I recall a few years back a priest in one of our towns told his people to see a certain picture if they had to sell their eggs and chickens to get the money for their admission.

It is becoming more apparent that a lot of the so called lost audience patrons are eager to come back to see a movie and could be regular in attendance if they were not afraid, as one family remarked, they never knew when their family would be subjected to a movie that was filled with sex, profanity, and illicit scenes.

The Legion of Decency frowns on any picture where their is a divorce. However, all churches are against a picture that sometimes goes to the extremes in infidelity. This is becoming more apparent in recent pictures.

Finally I can only say that the distributors can save an expensive campaign against censorship by simply not "going too far" in their adult themes.

MART COLE, General Manager
Cole Theatres, Inc.

EDITOR'S NOTE: We can only say that Mr. Cole is more fortunate than most in the cooperation he receives on his "good" films. We wish the story were the same everywhere. Unfortunately, such cooperation and church support is the exception rather than the rule. As we have pointed out, in too many situations, condemnation of the "bad" is quick, while commendation for the "good" is a rare thing indeed. We congratulate Mr. Cole for his local support.

From MASSAPEQUA PARK, N.Y.

I should like to tell you about a little public relations deal which turned out to be money in the bank.

Every year the Lions Club of Massapequa stages a fund raising drive for blind children (a worthy cause). They offer to get your registration plates for your car and all they ask is $1.00 donation extra. I had Mr. Jacobsen, the secretary, set up a stand in my outer lobby and I advertised that Bar Harbour Theatre would be the headquarters for the registration plate deal. Well, to cut a long story short, the Lions Club made $1400 for the blind children at my theatre, which meant at least 1400 prospective patrons were in my lobby and I made a lot of new customers. The money. in the bank part of the deal was that I convinced the Lions Club that they should run a benefit night at my theatre. They not only agreed to that suggestion, but are going to stage four benefits a year.

CHARLES STOKES
Bar Harbour Theatre

EDITOR'S NOTE: As long as exhibitors come up with campaigns like this one, combining good business with invaluable public relations, there is no need to fear the demise of this very much alive industry. Well done, Mr. Stokes!

From PULASKI, VA.

I am deeply grateful that I was selected by the editorial board as a winner of an Achievement Citation for an entry in your EXPLOITATION Section. I only hope that this isn't my last one, because I sure am "going for broke," so just have plenty of the Citations on hand. I sure could use some of that prize money.

Enclosed I am sending you a tear sheet from our local paper which gave me a news story on receiving the Citation.

Again I say to you and MOTION PICTURE EXHIBITOR, thank you.

WENDELL JONES, Manager
Pulaski Theatre

EDITOR'S NOTE: The saveable pink EXPLOITATION section is one of MPE's most popular features. It makes good sense to share your ideas with other showmen. Also, it is gratifying to see the community served by a theatreman recognize his accomplishments. Keep the entries coming.

From WILLITS, CALIF.

Would you please send us a copy of "THE SLIDING SCALE METHOD" as printed in your April 15, 1959, issue?

I read in a recent issue that you would send copies of reprints on request.

I enjoy reading your magazine very much. It is a lot of help to us.

HENRY A. KEITH, Assistant Manager
Noyo Theatre

EDITOR'S NOTE: Sent and thanks for the kind words. Helping you is our reason for being.

From CLEVELAND, OHIO

You are doing okay. But how about union members of all trades going to a union operated theatre once in awhile instead of watching TV that may or may not be union operated. We are expected to patronize union establishments, clothes, carpenters, etc. How about their support to the operators' union and stage hands by going to shows?

Jack Madger, Projectionist

EDITOR'S NOTE: We agree. Why not have your union contact others in the area asking for their support. This could also be an IATSE undertaking on a national scale and one by which the entire industry could benefit.

From QUAKERTOWN, PA.

I have a complete set of MOTION PICTURE EXHIBITOR "Pink Sections" in yearly binders, from 1937 to 1957, which due to space limitation, I'd like to dispose of to someone who needs them. Anyone interested?

CHARLIE POORMAN, Manager
Starlite Drive-In Theatre

EDITOR'S NOTE: From the requests for complete sets that come to our attention and that we can't fill, it would appear that Mr. Poorman shouldn't have much trouble disposing of his bound reviews. Anyone interested is invited to contact Mr. Poorman.

From EAST HARTFORD, CONN.

Please send me "SLIDING SCALE METHOD".

Also please send me three copies of Paul Lazarus' talk "THE AMUSEMENT PAGE—Friend or Foe?" to newspaper advertising executives.

Thank you for your good and generous service.

BARNEY TARANTUL
The Burnside Theatre, Inc.

EDITOR'S NOTE: You are welcome, and your copies are on the way. We will fill all such requests as long as our copies last.

From LOS ANGELES, CALIF.

As a subscriber, I would greatly appreciate your forwarding me a reprint of the article, "SLIDING SCALE METHODS." I hope you have some left.

RALPH F. CLARK, District Manager
United Artists Corporation

EDITOR'S NOTE: While supplies last, and we still have a few, we are happy to furnish copies of such exclusive MOTION PICTURE EXHIBITOR services.

From GLENWOOD, IOWA

Note that you have reprints of your article "SLIDING SCALE METHOD" as originally published April 15, 1959. Will you please send us one.

We have used your REVIEW section for the past 15 years and would not want to operate without it. Keep up the good work.

BYRON V. HOPKINS
Rex Theatre

EDITOR'S NOTE: It's on its way, and thanks for the other kind words.

NEWS CAPSULES

BROADWAY GROSSES

"Misfits" Leads Upsurge

NEW YORK—New pictures, a break in the weather, and the holiday all stimulated business on Broadway last week-end.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE MILLIONAIRESS" (20th-Fox). Paramount claimed $40,000 for the opening session.

"WHERE THE BOYS ARE" (MGM). Radio City Music Hall did $81,000 for Thursday through Sunday, with the fourth and last week sure to top $125,000. Stage show.

"THE MISFITS" (UA). Capitol announced that the second week would reach $85,000, with the first session claimed at $76,000 despite the snow.

"BEN-HUR" (MGM). Loew's State on reserved seat policy did $29,000 on the 65th week.

"SPARTACUS" (U-I). DeMille totaled $24,500 on the 19th week. Reserved seat policy.

"EXODUS" (UA). Warner reported $60,000, or capacity, for the ninth week of hard ticket policy.

"THE YOUNG ONE" (Valiant). The Victoria claimed $10,000 for the fourth week.

"THE FACTS OF LIFE" (UA). Astor reported the opening week very good at $40,000.

"THE WACKIEST SHIP IN THE ARMY" (Col.). Forum reported the opening week as $23,500.

"PEPE" (Col.). Criterion announced the eighth week as $28,200. Road show engagement.

"THE ALAMO" (UA). Rivoli claimed the 16th week of road show engagement at $15,000.

Manson Joins Columbia

NEW YORK—Arthur Manson has been named advertising manager for Columbia Pictures, it has been announced by Robert S. Ferguson, national director of advertising, publicity, and exploitation.

Manson comes to Columbia from the Stanley Warner Corp., where he has served as assistant to the director of advertising and publicity since that company sold Cinerama Corp. last year. Prior to that he was director of advertising and publicity for Cinerama and was responsible for the promotional campaigns which introduced that motion picture method in many parts of the world.

Manson earlier had been Cinerama's advertising and publicity director in the Pittsburgh and Cleveland territories. At one time he was advertising and publicity director for MGM in Canada. He acted also as a publicity representative for a number of independent producers.

RKO Circuit Ups Herkowitz

NEW YORK—Harry Mandel, president of RKO Theatres, announces the appointment of Fred Herkowitz to be national director of the advertising and publicity department.

Herkowitz has for many years handled advertising and publicity for the RKO Theatres in New York.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., FEB. 13

Screen Gems Offers Stock To Col. Holders

NEW YORK—Screens Gems, Inc., announced a net income of $1,620,017 in the fiscal year ended June 25, 1960, compared with $1,097,907 the previous year in a prospectus offering SG common stock to common shareholders of the parent company Columbia Pictures.

The offering for 288,400 shares of SG common stock at the rate of one share at a subscription price of $9 for each five shares of Columbia common held as of Feb. 9, expires Feb. 23.

Prior to the offering, SG common stock was not traded in any market and income data was withheld. Net income in other fiscal years totaled $654,714 in 1958; $889,469 in 1957; and $907,850 in 1956.

Net income for the 13 weeks ended Sept. 24 1960, was $152,545 or seven cents a share on total income of $61,218,374; and compared with net income of $384,303, or 17 cents per share on total income of $7,448,113 in the first quarter ended Sept. 26, 1959.

The net proceeds from the sale of SG common stock will be mainly used to finance production of TV film programs the company will distribute, and pay Columbia for TV distribution of its features.

Total proceeds to the company on the 288,400 shares offered will amount to $2,439,864, and after the offering 2,538,400 SG common stocks will be outstanding of an authorized total of 3,500,000.

SG for the 1960-61 season has licensed 399 TV programs with some 14 series involved. The company is also distributing, on re-run, some 2,078 pre-1960 programs to TV. The company also has TV distribution right to about 1400 features, shorts, serials, and cartoons. Since 1955 it has exclusively distributed to TV worldwide all of Columbia's pre-1948 feature library, and has rights to about 450 of them. Additionally, SG has exclusive rights in U.S. and Canada to TV distribute about 600 pre-1948 Universal features until June 30, 1971. Income therefrom of not less than $20,000,000 is guaranted to Universal.

Helen Winston, right, Canadian producer of Columbia's "Hand In Hand," is seen being presented with the National Audience Board Award of Merit by Mrs. Edward J. Greene, NAB east coast preview chairman, at the film's world premiere at the Normandie, New York City. Looking on is Paul N. Lazarus, Jr., vice-president, Columbia Pictures Corporation.

FILM FAMILY ALBUM

Obituaries

James Lancaster, Jr., 50, brother of actor Burt Lancaster, died of a heart attack on the set of "Birdman Of Alcatraz" in Hollywood. He was working as an assistant director on the Harold Hecht-United Artists production. Survivors include his widow, father, a sister, and his brother.

Lew Schrieber, 20th-Fox production executive and executive studio manager, died following a long siege of pneumonia. His association with the production phase of motion pictures began in 1927 with Al Jolson in Warners' "The Jazz Singer," and prior to that he was a song plugger. He was casting director for 20th-Fox and was assistant and executive manager in charge of studio operations for Darryl Zanuck. He also worked under the late studio chief Buddy Adler and finally under studio head Robert Goldstein. He is survived by his wife, two daughters, a brother, and two sisters.

I. J. Schmertz, 72, former 20th-Fox branch manager in Cleveland, died suddenly of a heart attack in Miami, Fla. One of the pioneers of the industry, he devoted his entire life working for this company, starting as an office boy. He had been manager of the Cleveland office from 1929 until 1957 when he retired. His retirement coincided with 50 years of consecutive employment with the company. He is survived by his wife; a son, Raymond, who succeeded his father as Cleveland branch manager; a daughter; and five sisters.

Former U. S. Senator **Millard E. Tydings**, 70, of Maryland, died at his farm near Havre de Grace. He was the president of a company which in 1921 built and for a time operated a theatre in Wilmington, Del., then known as the Parkway, now SW's Ritz.

Davis Heads D-I Unit

DALAS—Robert Davis was named president of the Texas Drive-In Theatre Owners' Association at its annual convention here, succeeding Tim Ferguson, who was made chairman of the board.

Boyd Scott, Al Reynolds, and Bob Milentz were elected vice-presidents, and M. K. McDaniel and A. J. Valentine were retained as secretary and treasurer respectively.

Ferguson, McDaniel, Philip Tiball, Ralph Galderon, John Fagan, Earl Podolnick, and Alex McKenzie were named to the board.

Resolutions were passed calling for the production of more films, more research and better public relations, shorter clearances and the elimination of road shows and extended runs, and the establishment of proper standards of self-regulation by Hollywood to combat the threat of censorship.

Other resolutions voiced opposition to the sale of post-48 pictures to television, toll video in whatever form, and an increase in the minimum wage.

Pickus Backs Strong Self-Regulation

Censorship No Answer, TOA President Opines; Tells Texas D-I Meet Of Exhibitor Production

DALLAS—Albert M. Pickus, president, Theatre Owners of America, in an address before the annual convention of the Texas Drive-In Theatre Owners Association at the Sheraton Dallas Hotel, said, "Three major problems facing our industry are censorship, the product shortage and toll television."

"In connection with censorship. There are many angry straws in the wind about the content of some current pictures. The Legion of Decency recently issued a strong condemnation of what it considers a trend towards less moral pictures. The House Postal Subcommittee claims it has received so many protests about the content of movies that it is planning a full-scale hearing. Most of our state legislatures are about to go into session, with every indication that most of them will consider bills to censor or classify film, and the U.S. Supreme Court, ruling on the Times Film vs Chicago case, instead of giving us what we had hoped would finally be our long-desired and rightful protection from pre-censorship, ruled that the licensing procedure in Chicago, under which that city operates its censorship program, was not unconstitutional. Its effect could be encouragement to every state and every municipality to set up a licensing board like Chicago's and attempt to censor movies.

"Against such pressures, pity the poor theatre owner. He knows some current films will provoke criticism, but if he passes them up, he won't have enough product to play in their place. He also knows from experience that some of the most criticized films are the biggest grossers, and that the film companies will not be very receptive to his protests, because of the boxoffice results. Yet he knows that if films that cause public resentment continue to be made, he is eventually going to be saddled with outside, governmental censorship.

"We of TOA know we must provide leadership in this problem. . . . We believe in our industry's self-regulatory procedure. We believe that if changes are to be made, they should encompass the present Motion Picture Production Code, and they should be administered by the people who know films best—moviemen. We strongly feel that dramatic and decisive action must be taken, if we are to convince our critics that we are alert to their complaints, and that we are capable of, and will, solve our own problems.

"There appears to be two channels by which to attack the problems. One is to make the Code Seal so important that it would not be profitable for a picture-maker to try to market a film if he does not get a Code Seal. The other appears to be to adopt some procedure by which parents will know when a picture is of a provocative nature, aimed at adult audiences. Such a procedure would place the burden of child attendance where it belongs—on the parents.

"To develop such a program, TOA has a committee now studying ways of strengthening our self regulation, and will soon present a constructive self-regulatory program to the theatre owners of our nation. We shall recommend united exhibitor effort to implement this program. We must do this if we ex-

(Continued on page 18)

"Exodus" Hits Million Mark In First Month of Release

NEW YORK—Otto Preminger's "Exodus" has broken all existing boxoffice records by grossing over a million dollars in the first month of release. A total of $1,007,792 was amassed in the initial eight engagements, it was announced by William J. Heineman, United Artists vice-president.

Heineman added that the advance sale figure (above and beyond the million-dollar gross) for these eight engagements as of today stands at $768,732. The continuing strong advance-sales figure in these eight situations is unprecedented, Heineman said.

NT&T Earnings Hit $971,852 For Year

NEW YORK—National Theatres and Television, Inc., announced tentative consolidated earnings before special items, for the fiscal year ended Sept. 27, 1960, of $971,852. This includes net gains from dispositions of theatres and real estate of $1,043,000, and earnings of television and radio broadcasting stations sold during the year of $817,000.

Special items were a net profit of $2,971,000 from the sale of the broadcasting stations, a net provision for loss in connection with motion picture production and related items of $764,000, and a net provision for loss on the company's investment in National Telefilm Associates, Inc., estimated, subject to completion of audit, at $6,268,000. Including these special items, the estimated net loss for the year was $3,089.000. Earnings for the preceding fiscal year before special item, were $2,534,000, including net gains from dispostions of theatres and real estate of $272,000 and broadcasting station earnings of $591,000.

The prior-year net provision for a loss on the investment of National Telefilm was $1,037,000. Including this special item, the net income for the year was $1,497,000.

Allied, TOA Heads To Meet Informally

NEW YORK—The heads of two national exhibitor organizations whose policies have differed radically in the past, agreed to meet here on Feb. 16.

The informal meeting will be held at the suggestion of Marshall H. Fine, head, Allied States Association of Motion Picture Exhibitors, with Albert M. Pickus, president, Theatre Owners of America.

Fine indicated that he hoped "that we might be able to discuss possible ways of aiding our respective organizations for the good of all exhibition. . . .

"Perhaps through our conversation might even develop a possibility whereby some of our present duplications might be avoided, now or at some future date, effecting a mutual savings for us both, again to the advantage of theatre owners everywhere."

Pickus sated he would be glad to keep the luncheon engagement with Fine, but said the labeling of this informal get-acquainted, social meeting as a "summit conference" is unfortunate.

Col. Names Friedman

NEW YORK—Monroe Friedman has been appointed trade press contact and newswriter, it was announced by Robert S. Ferguson, Columbia's national director of advertising, publicity and exploitation.

Friedman, whose trade press assignment is effective immediately, has served with Columbia in various capacities since January, 1956, when he joined the company in the printed media section of the advertising department. He later served in the pressbook department as a copywriter.

In 1957, he left for military duty. Upon his return to Columbia in September, 1959, he joined the publicity department where he has been engaged in general publicity assignments.

Lopert Appeals To Atlanta Citizens Over Censor Ban On 'Sunday', 'Tunes'

ATLANTA—Lopert Pictures has appealed directly to the citizens of Atlanta for support in fighting the city censor's ban on "Never On Sunday" and "Tunes of Glory." A distinguished gathering of community leaders, including some 80 members of the clergy, medical and legal professions, the business community, and educators were shown both films at a special preview. Following the screening, the audience filled out and signed affidavits eliciting their views as to the suitability of both films for public exibition in Atlanta. By an overwhelming majority, these citizens of Atlanta agreed that both films were entirely suitable for public showings.

Excerpts of the affidavits were given to all members of the Atlanta Board of Censors, which was to see both films at special appeal showings.

The original ban of the films in Atlanta was imposed by the Atlanta City Censor Christine S. Gilliam because of the isolated uses of the word "bastard" and the expletive "My God" by army officers in "Tunes of Glory," and by the isolated use of the world "Whore" in "Never On Sunday". The censor also asked that an entire scene involving a British sailor in a compromising position with the leading lady, Melina Mercouri, be cut.

Lopert Pictures has refused to make these changes and deletions.

The appeal made by Lopert Pictures Corporation is based on the argument that other films using similar or the same words were not banned and that, in any case, the films taken as a whole are not obscene and should therefore not be banned.

"Tunes of Glory," which stars Alec Guinness and John Mills, and "Never On Sunday," which stars Melina Mercouri and Jules Dassin have been acclaimed by responsible critics throughout the world. Both films have appeared on many "Best Ten" listings in newspapers and magazines. Miss Mercouri and Mills received the "Best Actress" and "Best Actor" awards for their performances in these films at the 1960 Cannes Film Festival. The ban on "Tunes" was reversed.

Fox Realigns Ad-Pub. Force After Analysis

NEW YORK—As a result of an analysis of sales territories within the United States conducted by 20th-Fox, the film company will realign its national advertising-publicity force into market areas, instead of traditional "branch" concept, it was announced by vice-president Charles Einfeld.

The study revealed that lines of communication, established through the media of radio, TV, and newspapers, indicates wider spheres of influence than heretofore recognized. The reappraisal found that there were many overlaps in regard to regional tastes, influences, and motivations. The field force is being realigned to conform with the scientific results the report revealed: i.e., "market areas," which will comprise adjacencies, will now be the areas in which a single ad-pub manager, will direct the activities.

Einfeld stated that the report had given 20th-Fox "extremely vital information on a subject of prime inportance."

"We have always been aware of the constantly changing tastes of our audiences and have shifted our merchandising methods to conform with local and national trends."

"However, this new research project developed an increased awareness of the flexibility of regional borders and does away with some outmoded terms. We must eliminate the tired 'northwest' and 'southeast' type of phrases. Market areas extend beyond these boundaries, and all promotional activities should be directed in that regard."

This advance will call for a geographical realignment of the ad-pub managers, with the following men, covering the following market areas, under the supervision of exploitation director Rodney Bush: Phil Engel, Boston, New Haven, Albany; Hal Marshall, Philadelphia, Washington; Ralph Buring, Pittsburgh, Buffalo; Manny Pearson, Cleveland, Cincinnati; Jerry Berger, St. Louis, Indianapolis, Memphis; Chick Evens, Kansas City, Omaha, Des Moines; Sol Gordon, Chicago, Detroit; Louis Orlove, Milwaukee, Minneapolis; Jimmie Gillespie, Dallas, Oklahoma City; Jerry Rafshoon, Atlanta, Charlotte; Ed Hale, Jacksonville; Frank Jenkins, New Orleans; Pete Bayes, Denver, Salt Lake City; Helen Yorke, San Francisco, Seattle, Portland; Eddie Yarbrough, Los Angeles; and Sam Glasier, Toronto.

UA To Release Big Fight

NEW YORK—United Artists has acquired the motion picture rights to the third Floyd Patterson-Ingemar Johansson heavyweight title fight from TelePrompTer Corp., it was jointly announced by William J. Heineman, UA vice-president, and Irving B. Kahn, president of TelePrompTer. The fight is scheduled for the evening of March 13 in Miami Beach's Convention Hall.

United Artists distributed films of the first two Patterson-Johansson bouts. Some 7,500 theatres around the country showed motion pictures of the June, 1960, meeting in which Patterson became the first heavyweight titleholder in boxing history to regain his crown. He had lost it a year earlier when Johansson scored a dramatic third-round knockout.

Picker Opens New Office

NEW YORK—Eugene Picker, who resigned as president of Loew's Theatres recently, has opened temporary offices at 711 Fifth Avenue, New York City. Picker will announce his new plans soon.

Bank Purchases Theatre Closed By Film Squeeze

COLUMBUS, O.—Loew's Broad, landmark in downtown theatre circles for 40 years, has been purchased by the Huntington National Bank. The theatre, first of the de luxe type here, will close March 31. The theatre was opened in 1921 as the James and sold to Loew's in 1927.

Claire E. Fultz, bank president, said a contract has been signed to purchase the theatre and no immediate plans for use of the structure have been made. But is is possible, he said, that the auditorium will be used for outside auto parking. The office building, part of the structure, will be retained without change, Fultz said.

Lack of enough first-run attractions was given as the principal reason for the sale. The theatre was built by the late William "Billy" James. The circuit will continue operation of the 3000-seat Loew's Ohio here.

Para. Expects Upturn As Better Films Bow

NEW YORK—Paul Raibourn, Paramount Pictures vice-president, reported that while the company's profit from operations last year was off slightly from 1959's $2.62 per share, the decline has been stemmed and profit is rising.

He said the profit upturn began in the 1960 third quarter, and that the first two quarters of this year should be considerably better than the comparable 1960 periods.

Paramount earned $1.06 a share from operations in the six months ended June 30, 1960, versus $1.45 a share in the like 1959 half. Nine month earnings were $1.87 a share, down from $2.14 in 1959. Of course, in 1959 the company, besides operating profit, earned $3,109,000, after taxes, in non-recurring income, mainly from the sale of pre-1948 films to TV.

Raibourn attributed better earnings to higher grossing films.

Paramount through 1960, had received $16,000,000 from the 1958 sale of its pre-1948 library to TV, and expects another $34,000,000 in pre-tax earnings, $6,000,000 of that this year. There are no present plans to sell the 200 post-1948 films, Raibourn added.

Autometric, a Paramount subsidiary, plans to acquire a small firm for stock, Raibourn disclosed.

Brotherhood Awards Set

NEW YORK—The eighth annual Brotherhood Media Award Presentations of the National Conference of Christians and Jews will be held tomorrow (Feb. 16) in the main ballroom of the Roosevelt Hotel, it was announced by Taylor Mills, Motion Picture Association of America, chairman of the awards committee.

The event will highlight the annual New York Brotherhood Week dinner launching the Local Observance of Brotherhood Week to be celebrated Feb. 19-26.

Leonard Bernstein is the New York chairman for Brotherhood Week. Bob Hope is the national chairman.

New Wage Bills Continue Exemption Won Last Year By Industry Efforts

NEW YORK—Charles E. McCarthy, vice-chairman, Council of Motion Picture Organizations, National Minimum Wage Committee, announced that Representative James Roosevelt, D., California, has introduced in the House the Kennedy Administration's wage bill, and an identical bill was introduced in the Senate.

The Roosevelt Bill continues the clause exempting all employees of motion picture theatres which the industry's witnesses won last May when they testified before the House Labor sub-committee. The Senate Bill will also carry this exemption, which was written into the Kennedy bill last summer by the Senate Labor Committee as a result of the COMPO campaign.

McCarthy states, "We have every reason to believe that these exemptions will be retained in both bills as they are voted upon."

He added, "It is our belief that further letters to Senators and Congressmen urging them to back the exemption of theatre employees are not only unnecessary but at this juncture might be inadvisable. We suggest instead that if you are moved to write to your Senators and Congressmen it would be better if you expressed pleasure at the inclusion of this exemption in these bills and your gratitude to Congress for its recognition of our industry's needs."

McCarthy said that the National Minimum Wage Campaign Committee will file with the sub-committee of the House Labor Committee a letter praising inclusion of the exemption clause in the Roosevelt Bill and reminding the sub-committee that the industry's need of such exemption has not changed since last May when seven industry witnesses asked for this exemption. He added, "Your committee is prepared to make all representations to the Senate Labor sub-committee that may be deemed necessary."

Friends Honor Schwartz

NEW YORK—"A Tribute to Sol Schwartz" by his friends in the motion picture industry will be held in the form of a testimonial luncheon at the Waldorf Astoria Hotel, on Feb. 24.

Exhibitor leaders of the American Congress of Exhibitors, Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association, and other friends in the industry have united in the tribute to Schwartz, who resigned recently as president of RKO Theatres to join the top management team of Columbia Pictures as vice-president.

Steering committee for the cocktail reception and luncheon comprises co-chairmen S. H. Fabian, ACE; Harry Brandt, ITOA; and Leslie Schwartz, MMPTA.

Levine Sets U.S. Production

NEW YORK—Joseph E. Levine announced that his Embassy Pictures Corporation had concluded an agreement with Martin Ransohoff, president, Filmways, Inc., for the production of an original romantic comedy, "Boys' Night Out," to be made in New York and Hollywood. This will mark Levine's first production to be filmed in the U.S.

UA Sets Dividend

NEW YORK—The board of United Artists declared a regular quarterly dividend of 40 cents per common share, payable March 31 to stockholders of record March 17.

Carolina Theatre Picketing Spreads As Negroes Seek End To Segregation

CHARLOTTE — Demonstrations against movie houses in an effort to desegregate their seating facilities which began some time ago in other North Carolina cities has spread to Charlotte and has been renewed or stepped up in several other communities.

Negro college students tried for several hours to buy tickets at the Carolina and Imperial box offices, but were refused. The demonstrators used revolving lines in front of the two houses, which are restricted to white patrons.

None of Charlotte's seven white theatres has any provision for Negro patrons.

At High Point, the Paramount, which has been picketed by Negroes in an effort to get it to drop segregated seating facilities, has closed its balcony reserved for Negroes, but manager Hugh J. Smart said it was closed for economic reasons and that the move had no racial implication.

"We had been planning to close it for several months," he said emphasizing that the closing in no way was connected with recent demonstrations staged at the theatre by Negro students who are seeking to be admitted to the main section now reserved for whites.

Smart said revenues from the Negro ticket office have not been sufficient to balance costs of operating the balcony, and it was for this reason that it was closed.

Negro patrons have been admitted at a side entrance which leads directly to the balcony.

The Paramount was the only white theatre in High Point with a Negro balcony. It has been the scene of most of the demonstrations, but at others, small groups of Negro students have sought to buy tickets from time to time and have stood in line at the boxoffices for several hours when refused.

On Feb. 1, the anniversary of the beginning of the lunch counter sitdown movement at Greensboro, N. C., more than 100 Negro students picketed the Paramount at High Point, and others marched along downtown streets carrying banners and placards urging an end to segregation in the theatres.

At Greensboro, Negro students observed the anniversary of the beginning of the lunch counter sitdown movement by seeking admission to the all white Center. Told there that the theatre does not have accommodations for Negroes but that Negro facilities are provided at two other downtown theatres, the National and the Carolina, the Negroes began picketing all three and formed revolving lines at all of the box offices, continually requesting and being refused tickets to the white sections of the theaters.

Meanwhile, at Chapel Hill, where the picketing movement began, white and Negro leaders who had called off picketing temporarily while negotiations were under way with theatre managements, announced that they were resuming picketing on a nightly basis.

The newly-formed Chapel Hill Citizens Committee for Open Movies announced that pickets were being set up again nightly at the Carolina and Varsity, the town's only two theatres, since their request that they be opened to all without racial barriers had been denied. They said they had been told by manager E. C. Smith of the Carolina, however, that "his decision was not irrevocable."

There are no Negro motion picture facilities in Chapel Hill or nearby Carrboro.

David Dansby, spokesman for the Citizens Committee, said, "We want to continue negotiations while the picketing is going on for this is the only way we have any chance of making any progress."

The Carolina was picketed recently during the showing of the all-Negro cast film, "Porgy and Bess," but the demonstration was called off while negotiations were conducted with the management of both the Carolina and the Varsity regarding the request that they both lower racial barriers. Subsequently, the managers of both houses said they would follow "the regular policy of theatres in this state" of maintaining segregation.

In announcing that daily picketing of both houses was being resumed, Dansby said "we wish to make it clear" that the picketing "is not for the purpose of closing up the theatres or of being a nuisance to those who wish to attend. Picketing under a town ordinance making such activity lawful and giving it protection is our way of reminding our citizens of this injustice and asking them to join us in letting the management know the change in policy is wanted and will be supported by the community."

"The committee is making persons available to speak for three to five minutes at the meeting of any community club that meets during the week of Feb. 6 to 12 and present its position," he said. "It requests the action of individuals, church and civic groups in expressing support to the theatre managers for a change in policy.

"The Committee has offered its assistance to the theatre owners in controlling the number of Negroes who might attend in the beginning of a change in policy and for a time thereafter in order to demonstrate that the way in which all members of our community act will be lawful, decent, and gentlemanly."

Among those present at the recent New York advance press and industry showing of "Grandeur 70," new 20th-Fox 70 mm film process, were, left to right, Harold Rinzler, Randforce Amusement Company; Martin Moskowitz, assistant general sales manager, 20th-Fox; Russell Downing, president, Radio City Music Hall; and Emanuel Frisch, Randforce Amusement Company. "The King and I" is the first picture to be shown in the new process.

Selsman Joins Paramount

NEW YORK—Michael Selsman has been appointed New York newspaper and syndicate contact for Paramount Pictures. Selsman, who will report to Paramount publicity manager Harold Rand, has resigned as trade press contact at 20th-Fox to accept the new post. Associated with 20th-Fox for the past six years, Selsman had functioned in a variety of publicity assignments.

Disney Net Profit Up; Strong Pix In Future

BURBANK, CALIF. — Consolidated net profit of Walt Disney Productions and domestic subsidiaries for the quarter ended Dec. 31, 1960, was $115,589, equal to seven cents a share on the 1,626,023 common shares outstanding, it was reported at the annual meeting of shareholders. This compares with a first quarter loss last year of $165,939, equal to 10 cents a share.

The current quarter's earnings were after tax provision of $119,000. However, no tax provision was required last year.

Although first quarter gross revenues were down by $1,044,091 from last year, costs and expenses were $1,325,619 less than the like period last year.

Film revenues were about the same as last year. Television revenue was down $617,670 substantially due to timing of deliveries which should even out by the end of the year. The Disneyland Park revenue was off by $363,916, due primarily to less attendance because of inclement weather.

It was further stated that charges for amortization of film and television subjects for the current quarter account mainly for the reductions in costs and expenses.

The first quarter is normally the low period of the year, with the major revenues during the last six months. The company looks forward to profits in the second quarter and to a good profitable year. "Swiss Family Robinson," now well into release, is doing exceptionally good business. "One Hundred and One Dalmatians," which has just commenced release has had excellent early box office reports. "The Absent-Minded Professor" will open at the Radio City Music Hall in New York at Easter. "The Parent Trap" and "Nikki, Wild Dog of the North," will be released in early summer.

The board of directors, at its organizational meeting following the stockholders' meeting, declared the regular quarterly cash dividend of 10 cents per share payable April 1, to stockholders of record March 17.

All incumbent directors and officers were reelected, with the exception of John E. Barber, who was not a candidate for reelection to the board for reasons of health. George Bagnall was elected a director to replace Barber.

Col. Execs Aid Scouts

NEW YORK—Rube Jackter, vice-president and general sales manager of Columbia Pictures, and S. H. Malamed, assistant treasurer of Columbia Pictures, have accepted appointments as co-chairmen of the entertainment division of the advertising, publishing and entertainment "Luncheree" sponsored by the Greater New York Council of the Boy Scouts of America. The "Luncheree," to be held on Feb. 16 at the Waldorf-Astoria Hotel, will highlight the Council's annual fund drive for 1961.

Brooklyn Theatre Sold

NEW YORK—Berk and Krumgold, theatre realty specialists, announce that they have sold for the Abbingdon Amusement Corporation, a Loew subsidiary, the 2,000 seat Brevoort, Brooklyn, N. Y., which has been operated by the Loew Circuit.

The purchaser, 1280 Bedford Corporation, is headed by Alfred Margulies, a local exhibitor who has taken over the operation. Immediate extensive improvements and rehabilitation in the theatre are contemplated.

Reade Urges N.E. Drive-In Owners To Study Possible Daytime Activity

BOSTON—A call to the nation's drive-in theatre owners to pool their efforts to develop daytime use of drive-in facilities was issued by Walter Reade, Jr., exhibitor leader, in an address to the New England Drive-In Theatre Association.

Declaring that drive-in theatres have come of age as a major factor in today's motion picture scene, Reade said that "means must be found to realize a potential from the use of drive-in facilities during non-operating hours."

Reade, who is president of Walter Reade, Inc., and a past president of the Theatre Owners of America, recommended to the New England drive-in operators that drive-in theatres raise funds to research potential use of their physical plants and real estate during daylight hours.

Reade stated that "drive-ins have come of age, that 25 per cent of all film rentals in the United States now come from drive-in theatres, and that drive-ins are now a completely respectable portion of the motion picture theatre industry." He declared that he believes that drive-ins can, in many cases, charge a higher admission price than downtown theatres because their playgrounds and other recreational facilities offer the public greater value for their entertainment money. He also stated, however, that he believes drive-ins should adopt a policy of always admitting children free.

He cautioned drive-in operators to assume their new responsibilities by selecting films best suited for their audiences, avoiding the purely sensational programming, and operating within reasonable hours. He pointed out that since most patrons have to work the next day, drive-ins should normally close no later than 1:00 a.m. He also recommended that the operators of theatres take positive steps to further identify their facilities as a recreational center for the community.

Reade also suggested that drive-ins, within a reasonable radius, might exchange their managerial man-power over short periods of time. "This would broaden the experience of the managers and make them more valuable to their theatres," said Reade.

He also told the convention that the recent Supreme Court decision in the Times Film pre-censorship suit against the City of Chicago was a "terrible setback."

"We will immediately be exposed to censorship in its ugliest form," he said. "We are on the firing line and faced with serious problems immediately.

"When we invite people to come to our drive-ins we expect families to come. We have a family business," Reade said, as he called on exhibitors not to show "violent" trailers.

The all-day session at the Bradford Hotel, Boston, was moderated by Edward Lider, president. Other speakers were Irving Saver, Alexander Film Company, Denver; Tom Hilligoss, Projected Sound, Indiana. Luncheon was hosted by Coca-Cola.

"Professor" To Music Hall

NEW YORK—Walt Disney's "The Absent-Minded Professor" has been selected as the Easter holiday screen attraction at the Radio City Music Hall, it was announced by Irving H. Ludwig, Buena Vista president, and Russell V. Downing, president of Radio City Music Hall.

Casino Shortens Name; Broadens Film Activities

NEW YORK—Munio Podhorzer, president of Casino Film Exchange, Inc., announced that the name of his company has been changed to Casino Films, Inc. The shortening of the name is the first step in the expansion of Casino's future activities.

Casino, which has been importing and distributing German language films in this country for over 25 years, will continue to do so. For the year 1961, 30 feature films have been imported and scheduled for release.

However, in addition to the German films, Casino intends to also acquire features and short subjects from other countries for distribution in general, as well as so-called "art" theatres.

Court Decrees Set TV Sales Patterns

NEW YORK—Federal Judge Archie O. Dawson has entered separate decrees in each of the six cases brought by the Government in the New York Federal Court against distributors of feature films in television stations.

The decree permits each distributor to "sell or license for exhibition over any television station or group of television stations any number of films for any number of runs in a single agreement at an aggregate price or fee." It forbids only conditioning one feature film on the license of any other film. The distributors denied at the trial that they had ever done so.

The Government had requested that television stations be granted the right to renegotiate all contracts. The court refused this remedy even for the few contracts which it found were conditioned.

The Government had also requested Judge Dawson to include in the decrees provisions which would have required each defendant to offer its films picture-by-picture with each picture separately priced, and which would have prohibited them from offering films in packages only. The Court refused to include such provisions in the decrees, having held that there is nothing illegal in offering or selling films in groups so long as there wasn't conditioning.

The Government had argued that the decrees should order defendants to supply each television station with which it negotiated with a list of the films being offered and a description and synopsis of each film, and to give each station "reasonable time" to study the list before closing a deal. Judge Dawson refused to include such a proviso.

AIP Promotes Dyson

HOLLYWOOD—Earl Dyson has been elevated to the post of midwestern division sales manager for American International Pictures, it was announced by Leon P. Blender, vice-president in charge of distribution. Dyson's territory will include the Denver, Kansas City, Omaha, Des Moines, and St. Louis exchanges with headquarters at the Kansas City exchange.

Variety Week Sparks Tents' Charity Work

PHILADELPHIA—Introduction of three vital new charity projects, supplementing existing humanitarian facilities in each of the cities involved, are among highlights of the current Variety Clubs Week.

The Los Angeles Variety Club has dedicated a new $60,000 swimming pool at the Boys Club in that city. This will be but one major event on a full week's schedule of Variety Club activities, it is announced by chief barker M. J. McCarthy and Variety Week chairman Jack Berwack.

As the keystone of its Variety Week program, the Variety Club of Detroit will hold a dinner in the Book-Cadillac Hotel tomorrow (Feb. 16) to formally launch the Growth and Development Center at the Children's Hospital of Michigan. The Governor of Michigan and the Mayor of Detroit will be among the notables in attendance.

Variety's parent tent in Pittsburgh, which has and will continue to support its famed Camp O'Connell and its Rosalia Foundling Home will announce a third major charity as a highlight of a crammed Variety Week program which, according to chief barker W. Ray Downey, will be extended through Feb. 22. The new Pittsburgh charity venture will be called the "Variety Fund for Handicapped Children" to be headed by former international chief barker George Eby. Details are to be announced later.

Other tents in every city where Variety exists will either hold open house, rededicate its local charity, or honor those who have supported these establisments since their founding. The barkers of Toronto, Ontario, tent will have a special luncheon party for the handicapped youngsters at Variety Village. The Canadian Varieteers will also honor their Mayor Phillips, presenting him with a plaque for his years of support to Variety.

Leading officials of the city and state were to be honored guests at a special luncheon in Boston, one of the key events in the week-long celebration planned by chief barker Jim Mahoney of the New England tent.

Encore Awards to outstanding amateur entertainers, as well as an award to the professional entertainer of the year will be among highlights of the Appreciation Awards Ball to be staged by the barkers of the Indianapolis tent. The oldest and youngest movie exhibitors will be honored by the San Francisco tent, while another of the many events carded for Variety Week by chairman Ted Nesser will be a luncheon in tribute to the work of the women of Variety.

The local campaigns will supplement the salutes to Variety Clubs by a host of radio and TV personalities, as well as by many special articles to be carried nationally by the various wire and syndicated news services. Lawrence Welk, national chairman of Variety Week, and his network show sparked salutes by Ed Sullivan, Arthur Godfrey, Dick Clark, Art Linkletter, Don McNeil, Perry Como, Bill Cullen, Monty Hall, Ben Alexander, and many others.

UA's Hasselo Heads Unit

NEW YORK—Norman A. Hasselo, personnel director and traffic manager of United Artists Corporation, has been elected president of the Passenger Traffic Association of New York for the coming year. Founded in 1953, this association consists of 100 members representing major industrial and commercial organizations whose annual purchase of transportation and hotel accommodations amount to approximately $80,000,000.

TOMBOY IS A

ALL TEXAS HAILS TOMBOY AS A REAL BOX OFFICE CHAMP!

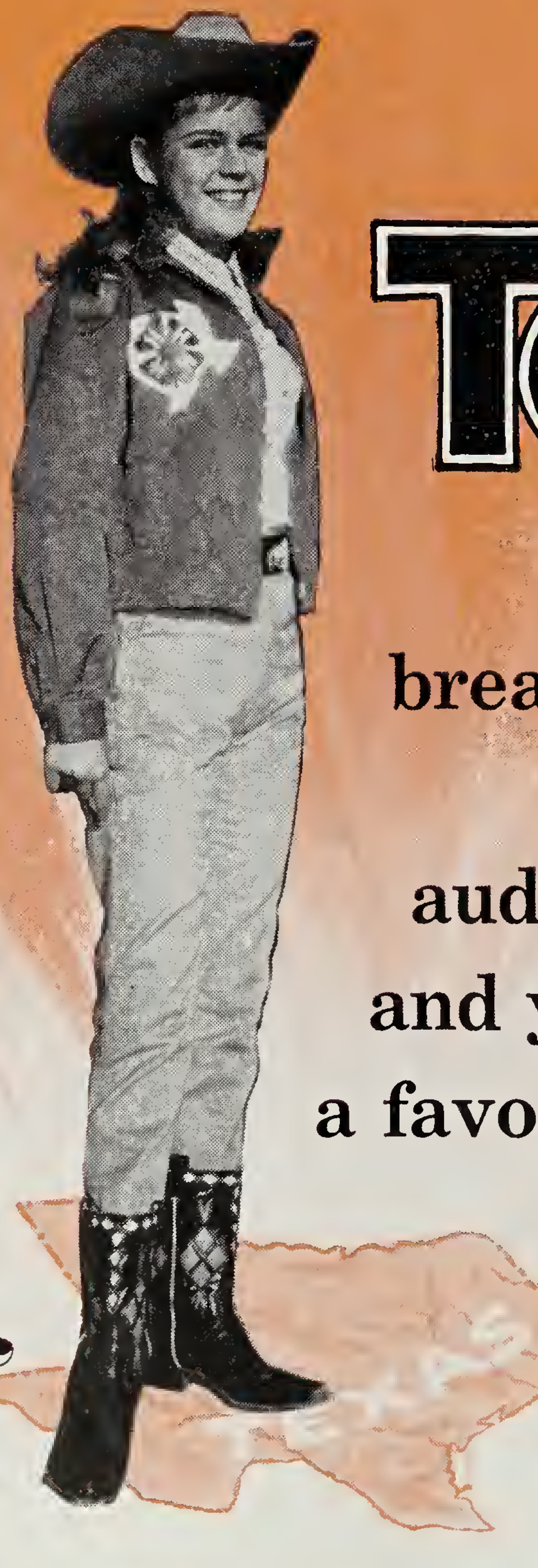
Bigger Than The Big Ones!
Bigger Than The Blizzard!
Biggest Of All!

"...A pleasant, heartwarming entertainment, full of excitement, charm and sentiment ... Warm, sentimental and appealing tale..." FILM DAILY

"...Good, wholesome entertainment..." MOTION PICTURE DAILY

"...Good, wholesome fare for youngsters and family audiences... ideal family entertainment ...picture has a refreshing, outdoors quality and backgrounds which will insure a strong appeal to moviegoers..." BOXOFFICE

"...a highly exploitable, wholesome melodrama... the promotional possibilities in farm areas especially are enormous." HARRISON'S REPORTS



TOMBOY

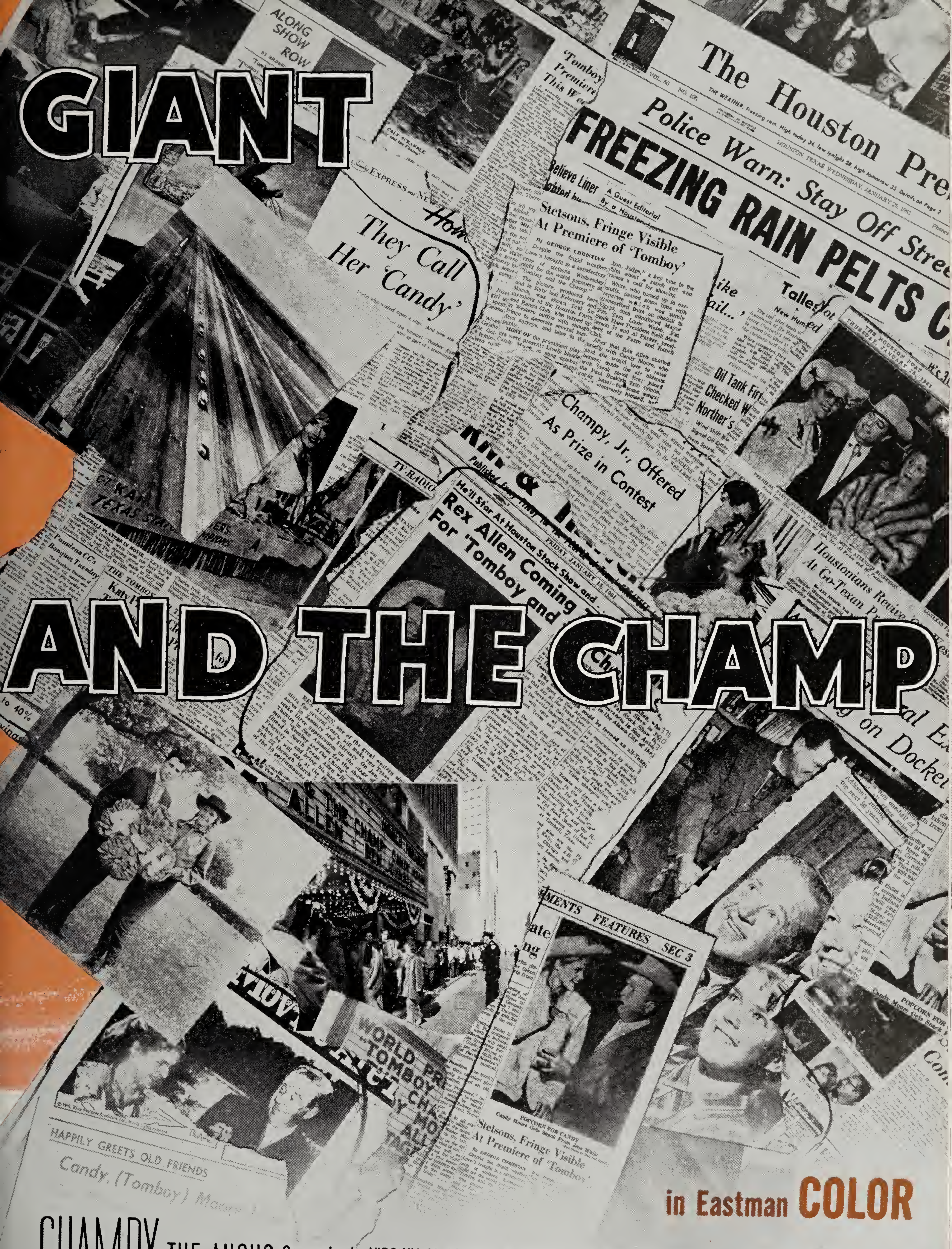
Beats the weather as it breaks records all over Texas! A showman's special, an audience delight. Do yourself and your audiences of all ages a favor and book Tomboy NOW!

"...Good, wholesome entertainment..." MOTION PICTURE HERALD

"...a heartwarming-type picture which should do exceedingly well...being accorded solid support by such interested groups as the 4-H Clubs, Future Farmers of America,etc...." INDEPENDENT FILM JOURNAL

Starring

CANDY MOORE · BEN JOHNSON · JESSE WHITE


ALONG SHOW ROW
The Houston Press
Police Warn: Stay Off Streets
FREEZING RAIN PELTS C
'Tomboy' Premiere This Week
A Guest Editorial
Stetsons, Fringe Visible At Premiere of 'Tomboy'
They Call Her 'Candy'
EXPRESS and NEWS
Champy, Jr., Offered As Prize in Contest
Rex Allen Coming For 'Tomboy and
He'll Star At Houston Stock Show and
Oil Tank Fire Checked W Norther's
Houstonians Revive At Go-Texan
on Docket
TEXAS STATE
THE TOMBOY
to 40%
WORLD PR TOMBOY CHA
FEATURES SEC 3
POPCORN FOR CANDY
Candy Moore Gets Snack From
HAPPILY GREETS OLD FRIENDS
Candy, (Tomboy) Moore
Stetsons, Fringe Visible At Premiere of 'Tombo

GIANT AND THE CHAMP

in Eastman **COLOR**

and **CHAMPY, THE ANGUS**

Screenplay by VIRGINIA M. COOKE • Produced by TOMMY REYNOLDS and WILLIAM LIGHTFOOT
Directed by FRANCIS D. LYON • A SIGNAL PICTURES PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE
Guest Stars REX ALLEN • CASEY TIBBS • JERRY NAILL

The NEW YORK Scene

By Mel Konecoff

PLATO SKOURAS, producer of "Francis of Assisi," arrived in town from Rome last week after completing production on the film starring Bradford Dillman. He told us at a press luncheon at Sardi's that he hoped to premiere the production in New York and San Francisco in August.

Discussing films in general, he thought that they were becoming more popular, with TV having lost its excitement and attraction. Movies are also becoming a prime target once again of individuals and groups who are seeking to modify and control the medium. He thought that some of the critics may have a point in that some of the films are a bit too frank and adult in their treatment and subject matter. Self-censorship is the ideal method of regulation, he thought, but we're becoming lax in our controls in an effort to create boxoffice attractions. Sex alone cannot be the sole boxoffice attraction. You must have other ingredients in films as well, such as suspense, comedy, drama, and heart.

The young producer, who releases through Fox, thought that the Production Code is being enforced inconsistently and that it is being weakened from within as a result. Said he, "Not all producers are being judged in the same light."

He likes making pictures abroad because of lower costs and because of cooperation and encouragement received from governments and other organizations. "Assisi" cost him three million dollars, which is one-half to one-third less than if he were to make it in Hollywood. America, he felt, doesn't do anything to encourage producers, and unions here make it difficult to produce pictures at a price. He termed "Assisi" a family picture rather than an out-and-out religious film.

PRODUCTION NOTES: A deal which has been on tap for the better part of a year jelled at last and the result is an announcement by Columbia Pictures vice-president Paul Lazarus, Jr., that TV and film writers Robert Alan Aurthur, Reginald Rose, and Gore Vidal have been signed via their newly-formed Edgewater Productions to make four pictures over the next two years in partnership with Columbia. The latter will provide financing and distribution.

Considerations were that these men can provide needed quality entertainment since the formula and the usual are passe. The deal also gave the writer a chance to stay with the story right through to the end as producer of the film.

Aurthur, who is acting as executive producer for the group, opined that he and the others were pleased to get into the film end of the entertainment business because the TV field has become a narrow one indeed for the writer, with drama discouraged and the ability to make money being reduced. Ratings and a lack of autonomy plague the writers in the TV medium these days.

Their pictures will be top level, said Lazarus, and budgets will depend on the subject matter. The first should be started in late spring and most of the films will be made in New York or vicinity because all three live here and like working here. They don't rule out making a film in Hollywood, in which case Columbia facilities will be used. Each writer will write and make one film, with the fourth possibly being assigned to an outside writer. The first may be in theatres by the end of the year. If the pictures are successful, the relationship will develop into a continuing one.

THE METROPOLITAN SCENE: Good old Charlie Powell has abandoned the field of trade publicity at Columbia to handle radio and TV publicity, and his place has been taken by good old Monroe Friedman. We wish them both well. . . . Good old Michael Selsman has been appointed New York newspaper and syndicate contact at Paramount after a stretch as trade contact at Fox. We wish him well, also. . . . The Rev. Charles Dismas Clark, whose work in rehabilitating ex-convicts is dramatized in UA's "The Hoodlum Priest," is the subject of a piece in the February issue of Harper's Magazine. . . . That recent full page ad in the New York Times taken by Stanley Kramer on behalf of his forthcoming "Judgment at Nuremberg" was a pretty effective attention-getter.

Soft Drink Tax Mulled

DES MOINES—A "luxury tax" proposal has been introduced in the house of the Iowa legislature by Rep. Alvin P. Meyer of Winterset, Ia.

The proposal calls for a 10 per cent levy on gross receipts of distributors and wholesalers of bottled soft drinks and a 50 cent tax a gallon on soft-drink syrups.

Rep. Meyers explained the tax revenue would be earmarked for increased school aids.

U-I Declares Dividend

NEW YORK—The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of $1.0625 per share of the 4¼ per cent cumulative preferred stock of the company.

The dividend is payable March 1 to stockholders of record at the close of business Feb. 17.

Spero Heads Atlantis

NEW YORK—At a board meeting in the offices of Atlantis Films, Inc., Harold L. Spero, Atlantis general sales manager was unanimously elected to the board of directors and installed as the company's new president, succeeding Nathan N. Milco, who has severed his ties with Atlantis to devote himself to other pressing business interests.

In addition to his new duties, Spero will continue to function as the company's general sales manager and will set company policy on the release of its newest films, "Anna's Sin" and "3 Brides For 3 Beaux."

Eva Marie Saint Goes Indie

NEW YORK—Eva Marie Saint has announce the formation of her own independent motion picture company, Mandeville Productions, Inc. The new firm will produce features for motion picture distribution, and may also extend their operation into the television film field.

WB Lineup Stresses "Want-To-See" Films

NEW YORK—Warner Bros. will bring an outstanding line-up of varied entertainment to the motion picture public in 1961 and simultaneously is readying for production some of the most "want-to-see" films in its history, president Jack L. Warner said in New York on the eve of his return to the Warner Studios in Burbank, Calif. He listed 35 films in preparation, in production, and completed and awaiting release.

The Warner Bros. motion picture program, designed for the world market, puts the spotlight on important literary properties, including major Broadway stage hits, best-selling novels, and unusual original screen stories, Warner stated.

He also noted that the company is introducing a considerable number of "new faces" in its films this year and stressed that it has become a Warner Bros. policy to surround established, so-called "box-office" stars with as many promising newcomers as possible.

The Warner Bros. president outlined the company's program and policy at a meeting of the organization's New York staff.

After noting the current successful release of "The Sundowners," Warner listed eight other Warner Bros. films as completed and awaiting release. They are "Fanny," starring Leslie Caron, Maurice Chevalier, Charles Boyer, and Horst Buchholz, produced and directed in Technicolor on location in France by Joshua Logan; "Parrish," starring Troy Donahue, Claudette Colbert, Karl Malden, Dean Jagger, Connie Stevens, Diane McBain, and Sharon Hugueny, produced and directed in Technicolor by Delmer Daves; "Splendor in the Grass," starring Natalie Wood, Warren Beatty, Pat Hingle, and Audrey Christie, produced and directed in Technicolor by Elia Kazan; "A Fever in the Blood," starring Efrem Zimbalist, Jr., Angie Dickinson, Jack Kelly, Don Ameche, and Ray Danton, produced by Roy Huggins and directed by Vincent Sherman; "Gold of the Seven Saints," starring Clint Walker, Roger Moore, and Leticia Roman, produced by Leonard Freeman and directed by Gordon Douglas; "The White Warrior," starring Steve Reeves and Georgia Moll directed in Technicolor by Richard Freda; "The Fabulous World of Jules Verne," in MystiMation, and "Bimbo the Great," in Circuscope and color, two spectacular Joseph E. Levine presentations. "The Sins of Rachel Cade," starring Angie Dickinson, Peter Finch, and Roger Moore, produced in Technicolor by Henry Blanke and directed by Gordon Douglas; and "The Steel Claw," starring George Montgomery.

Now in production for Warner Bros. are "The Roman Spring of Mrs. Stone," "Susan Slade," "Claudelle Inglish," and "Portrait of a Mobster."

Preparations are well under way, Warner said, for the start of production of the Technicolor motion picture version of Meredith Willson's Broadway musical hit, "The Music Man," starring Robert Preston, Shirley Jones, Hermione Gingold, Buddy Hackett, and Paul Ford, with Morton DaCosta producing and directing.

Among the other important properties Warner listed as now being prepared for motion picture production are "A Majority of One," "Gypsy," "The Marauders," "The Couch," "Lad, A Dog," "The Devil in Bucks County," "Act One," "A Distant Trumpet," "May This House Be Safe From Tigers," "The Crackerjack Marines," "The Deathmakers," "Nicola," "A Noble Profession," "The White Rajah," and others.

Have Geishas... Will Travel...

CRY FOR HAPPY projects coast-to-coast, talk-of-the-country tour! Three of the most beautiful girls in the world...Miiko Taka, one of the stars of "Cry For Happy," and two gorgeous Geishas to go on month-long trip...hitting top news-disseminating cities!...Traditional Geisha-type teas hosted by girls for press and VIP's!...Newspaper, radio and TV interviews!...Department store...community function / and theatre appearances!...Picture-provoking stunts! It is true what they say about Japanese girls...They're naturals for "stealing" newspaper space and radio / TV time!

Look for the "G" GIRLS in these "HAPPY" cities...

LOS ANGELES...DALLAS...
SAN ANTONIO...HOUSTON...
CHICAGO...PHILADELPHIA...
CLEVELAND...PITTSBURGH...
BOSTON...NEW YORK...
DETROIT...WASHINGTON...
SAN FRANCISCO!

COLUMBIA PICTURES presents A WILLIAM GOETZ PRODUCTION

GLENN FORD · DONALD O'CONNOR

CRY FOR HAPPY

co-starring
JAMES
SHIGETA

...and the yum-yummy girls from "SAYONARA"...
MIIKO TAKA and MIYOSHI UMEKI

Screenplay by
IRVING
BRECHER
Based on the novel by
GEORGE CAMPBELL
Directed by
GEORGE
MARSHALL

CINEMASCOPE

Eastman
COLOR

...from
happy
happy
Columbia!

Producer and director team Betty Box and Ralph Thomas on a trip to who knows where. This team has been responsible for a host of hits, with more to come in the future.

BETTY BOX—Boxoffice Bullseye

By JOCK MacGREGOR

As British film chiefs salute Betty E. Box on delivering yet another potential winner, "No Love for Johnnie," one can but wonder why there are so few other women producing film in the English speaking world. Her record for hits is magnificent. Since the war she has produced some 35 pictures, and many have been prominent among the top money spinners.

In 1960, not only did she top the British box office stakes with "Doctor in Love," but provided another enormous winner with the touching "Conspiracy of Hearts," which on a global basis may well end up the bigger money maker.

And "Doctor in Love" was very nearly never made! After "Doctor at Large," Betty felt that three variations or a theme was enough and to make more would be to tempt providence. She wanted to stop before the public lost interest in the series. The public demand, however, was such that she had to change her mind.

Blonde, young, as attractive as many stars and better dressed than most—she admits to a weakness for mink—Betty started making short films with her brother, Sydney Box, in 1942. When he turned to features, she continued as his associate, working on such hits as "The Seventh Veil."

Then Betty was put in charge of all production at the Gainsborough Studios of the Rank group. There were amny raised eyebrows, but doubts about her ability to hold the position, control the large staff, and make popular successes were soon dispelled. She guided such films as "Miranda," "The Huggets" series, and "The Blind Goddess" into the box office hit parade.

It was during this period that she met Ralph Thomas, who, though trained as a lawyer, had graduated from clapper boy to film editor and was in charge of trailer production for Rank. For 10 years they have worked together with Betty producing and Ralph directing. During this period, they have made nearly 20 pictures, including "So Long at the Fair," "The Iron Petticoat," "The Wind Cannot Read," and "Upstairs and Downstairs." Only two have not been financially successful.

They have the happy knack of choosing subjects which the public wants to see. Though Betty claims to have no set recipe for making popular films, the secret probably lies in her "quote"; I make the films I like to see. I'm no highbrow. What I look for is a rattling good story, plenty of laughs, plenty of situations, and, most important, good casting."

Still under 40 she is undaunted by the fact she made the box office winner of the year. She has done it before and with complete womanly charm is, I am sure, quite determined to do it again. Indeed, with "No Love for Johnnie," she is setting a cracking pace for 1961.

Based on Wilfrid Fienburgh's best seller, this is the story of the loves, frustrations, and ambitions of a power hungry Member of Parliament who stops at nothing to further his career. Heading the important cast are Peter Finch and Stanley Holloway. Ralph Thomas, of course, directed.

Betty has a fine record for spotting potential stars and encouraging new talent. Well I remember her some six years ago telling me about an exciting new discovery in "Doctor at Sea" whom I should adore. I took up her invitation to lunch at Pinewood Studios—and how right she was. The newcomer, playing a tiny part, was the then unknown Brigitte Bardot.

Oddly enough, strongly challenging Betty as Britain's top box office producer is her husband, Peter Rogers, who produced 1960's runner up for the top honor, "Carry On Constable." Though they have financial interests in certain productions and enterprises, they work entirely independent of each other as far as production is concerned. Indeed, they are rivals in every sense of the word, producing for different groups and often finding their pictures in opposition.

It is doubtful if anyone meeting Betty without knowing her interests would even place her as a business tycoon, let alone a film producer. By day, she does favor a perfectly groomed, slightly business like appearance, but by night she becomes radiantly feminine—and generally will be sporting one of the minks she has earned through sheer hard work and assessing the public's taste.

To sum up this remarkable woman and possibly provide the key to her unrivalled success, I can do no better than quote Ralph: "Betty Box says without compromise what she thinks."

ABOVE, the production team discusses their newest film, the recently completed "No Love For Johnnie," with stars Mary Peach and Peter Finch at an impromptu script conference. BELOW, Trevor Howard and Jean Simmons in a scene from the 1950 production, "The Clouded Yellow," first film made by the Box-Thomas team.

A boxoffice winner in Britain and abroad was the touching story, "Conspiracy of Hearts," indicative of the versatility of the Box-Thomas team, which moves effortlessly from drama to comedy.

Speaking of comedy, here is a scene from "Doctor In Love," latest in the fabulously successful series that has had England and the rest of the world chuckling for years. Another winner.

Newspapers Disagree On Censorship Ruling

COLUMBUS, O.—The Scripps-Howard Columbus Citizen-Journal editorially disagreed with the U. S. Supreme Court decision upholding censorship in the Chicago case, while the Columbus Dispatch voiced approval of the decision.

"The Supreme Court's narrowly-split decision strikes directly at a fundamental right guaranteed by the Constitution," said the Citizen-Journal. "It limits the traditional guaranties of the First Amendment, key provision of the Bill of Rights.

"The decision, voted 5-4, affirms the power of states and cities to require movies to be submitted to a board of censors before they can be shown. In question was a Chicago ordinance aimed at immorality, obscenity and scenes deemed to incite breaches of the peace.

"This has been the announced purpose of censorship since time immemorial. It was the alibi when Hitler's Nazis burned the books, placed the schools, newspapers, radio, theatre and all other forms of public expression under government control.

"There are plenty of laws to deal with those who abuse the rights of free speech, whether in public meeting, in print or on stage or screen. These involve confiscation of the offending material, plus criminal prosecution of its authors.

"Pre-censorship is something wholly different. It sets up select boards empowered to judge, in private, what is good for the public to see and hear. Almost inevitably this censorship goes far beyond such obvious things as obscenity. It filters out unorthodox ideas. It is, in fact, inclined to combat any ideas at all; and it sets the precedent for systematic thought control whenever demagogues in local power—from Ku Kluxers to religious and political fanatics—may so decree.

"As Chief Justice Warren said in his dissenting opinion, this decision 'presents the real danger of eventual censorship for every form of communication.' And in the words of Justice Douglas, 'whether—as here—city officials or—as in Russia—a political party lays claim to the power of governmental censorship . . . no such regime is permitted by the First Amendment."

The Dispatch said the decision could prove to be the turning point in the controversy over whether the Constitution provides for absolute freedom of speech regardless of how "offensive, obscene, blasphemous and detrimental to public morals the material may be."

The Dispatch noted that past decisions of the Supreme Court "seemingly had so firmly established the principle that prior censorship is unconstitutional that many states, including Ohio, have abandoned any effort to maintain censor boards.

"There can be little doubt that millions of Americans have been revolted and alarmed at the Pandora's box of vulgarity, filth, and obscenity—principally in foreign films—which the movie distributors have flung open following the virtual collapse of censorship. They have been concerned, too, over the extent to which the same taint has been spreading to the Hollywood product with the concurrent breakdown of the studios' own regulatory machinery.

"Perhaps the time will come when some form of movie censorship no longer will be needed in the interests of ordinary decency, the protection of juveniles and public morals in general. A conviction that this Utopian plane has not yet been reached is implicit in the about-face just made by the highest court in the land.

CANADIAN Highlights

By Harry Allen, Jr.

THE INTERNATIONAL CINEMA GUILD was recently revived under the management of Barney Simmons. It will offer specialized distribution of offbeat films, booking and buying for art houses, and a "Curtain at 8.30" program of distinctive films for communities of all sizes. The company, which has been dormant for almost 10 years, is again under the directorship of Yvonne Taylor, who operates three Toronto theatres using a foreign and art film policy, the International, Towne, and Little cinemas. Initial program of the "Curtain at 8.30" plan is a series of six award winning films. The films are being shown every other Wednesday on a reserved performance policy but seats are not reserved. The list of films and the number can be varied to suit any situation. On the distribution side of its activities, the Cinema Guild is releasing eight Ingmar Bergman films and is at present negotiating for others from producers equally noted both in the U.S. and abroad. The booking and buying end of its business is also under way, with the first theatre to avail itself of its services being the Elysee, Montreal, an art house. The present plan of "Curtain at 8.30" program has three factors in its favor, according to Barney Simmons. These are more films, better quality of product, and a much greater conditioned audience. There are about 15 art houses in Canada.

REDIFFUSION, INC., of Montreal and Superior Community Television of Sault Ste. Marie have joined as Rediffusion-Superior Community to operate what will be Canada's second toll TV venture, the present one being the year-old Telemeter project in Toronto. The Sault Ste. Marie operation, to be directed by C. Ray Harnett, will offer community antenna services along with the Charge-A-Vision presentations of newer films, the latter to be paid for through a monthly remittance method.

Harnett said that Sault Ste. Marie has been divided into nine zones, the first of which will be equipped in from six to eight weeks. This one will encompass the business district, which is in the central area, and the others will be equipped progressively. Film programming arrangements haven't been made yet. Soo Micro and Cable Co. is busy running about 150 miles of coaxial cable from Sault Ste. Marie, Mich., which is across the St. Lawrence Seaway, to make the three U.S. networks available in Canada's Soo. Use of cable places the operation outside the government jurisdiction, which governs air links. Customers will pay a $4 per month community antenna fee, but the installation charge has not been decided yet. The C-A-V box to be attached to TV sets has a metering device and five outlets, two of which will offer motion pictures. Every two months the customer uses his removable key to read the meter, then takes one of the six addressed envelopes in the box, places a cheque for the right amount in it, and mails it to Rediffusion-Superior.

THE MARITIME MOTION PICTURE EXHIBITORS ASSOCIATION has presented a brief for an amusement tax reduction to Premier Louis J. Robichaud and the Executive Council of the Province of New Brunswick. "The economy of the motion picture theatre in the economy of this province is such that it can no longer afford discriminatory taxation of any kind and hereby asks your government to remove all such taxes which it now imposes. We are not asking for special consideration—only that we be treated fairly." The brief is signed by F. Gordon Spencer of Saint John as vice-president of the association. It reviewed the state of the cinema in Canada, showing the decline in its economy. "The plight of the motion picture theatre has been recognized to varying degrees in various parts of the world," it said, offering the abolition of the tax in the U.K. and the U.S. as an example.

Ad Firm Sues Valiant

NEW YORK—A suit has been filed against Valiant Films by the Ernest S. Johnson Advertising Agency of Washington, D. C., for alleged non-payment of advertising commitments.

An additional suit was filed against the predecessor Corporation, Distributors Corporation of America. The total amount of the joint action is over $17,000.

The action, filed with the Supreme Court of New York, covers monies due for radio, television, and newspaper advertising for Valiant and Distributors Corporation of America releases in Chicago, Philadelphia, Washington, Baltimore, Norfolk, Va., and Roanoke, Va.

"A censorship law reasonably enforced would effectively deal with the blatant and trashy sex films which are not shown in Ohio without let or hindrance or the possibility of successful challenge.

"We hope the Ohio Legislature will look into the advisability of reinstating Ohio's very fair and moderate film censorship program in consideration of the change of climate with respect to this issue on the U. S. Supreme Court."

Kohn To Boost "Pepe"

NEW YORK—Jonas Rosenfield, Jr., vice-president in charge of advertising, publicity and exploitation of Columbia Pictures, has announced the appointment of Howard E. Kohn II as world-wide advertising and publicity coordinator for "Pepe."

Kohn, who has been associated with the special domestic promotion unit handling the spectacular since its inception in 1959, will be responsible for the servicing and general supervision of all international promotion for the George Sidney—Posa International film

New Preminger-Col. Pact

NEW YORK—Otto Preminger's distribution contract with Columbia Pictures has been extended to include two additional films, it was announced by A. Schneider, Columbia president. This brings to four the number of films producer-director Preminger will make for Columbia under the new arrangement.

The two pictures covered in the original contract are "Bunny Lake is Missing" and "The Other Side of the Coin."

The two additional properties for Columbia release have not as yet been chosen by Preminger.

LONDON Observations

by Jock MacGregor

CONFIDENCE IN THE FUTURE of the cinema and the growing popularity of tenpin bowling as a national sport in Britain is underlined by Associated British Cinema's decision to give the go-ahead to a $4,200,000 scheme. Managing director D. J. Goodlatte plans to build combined cinema and bowling centres at Blackpool and Coventry. The former is the most popular seaside resort in the northwest and the site will be the 1800 seater Hippodrome. The new theatre will have much the same capacity. The bowling centre with 16 lanes will be situated below the auditorium.

The Coventry project will form part of the new city centre. The theatre will seat 1,372 and the bowling centre, again below the auditorium, will have 24 lanes. In Liverpool, a two story bowling centre with 24 lanes will be built above the car park of the ABC Carlton Cinema. The Rex, Leytonstone, London, and the Casino, Rusholme, Manchester, are to be converted into two-story bowling alleys with 22 lanes at the former and 20 at the latter. Bowling centres are also being planned for Leicester and Glasgow. ABC's third bowling centre is due to open at Wylde Green, Sutton Coldfield, on March 18. Its newest theatre will be the ABC at Sheffield which is set for an April opening.

A FURTHER STEP in the streamlining of distribution in Britain is revealed by the merger of British Lion, the leading independent setup, and Columbia. A new company, BLC, has been formed, and will be headed jointly by David Kingsley of British Lion and Kenneth Hargraves of Columbia. It is anticipated that a number of exchanges will be closed and that regrettably a number of employees will be found redundant. Productionwise, both companies will be completely independent of each other and continue to provide their own programs. "Guns of Navarone," which Columbia will release, must at long last be nearing completion as an April 27 royal premiere at the Odeon has been announced.

IN TOWN to confer with producers' representative Ben Henry was Leon Roth of the Mirisch Brothers. His main concern was "The Magnificent Seven" for which UA plans a saturation release utilizing 90 prints and an advertising campaign bolstered to $100,000 in the style of that which bulldozed Joseph Levine's "Hercules Unchained" into the top bracket at the box office. . . . Trade viewers of the BBC's ever popular "This Is Your Life," which keeps the identity of the subject secret until the program, had a surprise when C. J. Latta and Irving Allen suddenly appeared to present an equally surprised founder of a children's home with $11,200 from the Variety Club. A further $5,600 was presented personally by past chief barker Billy Butlin. This proved one of the biggest shots in the arm ever for the tent just as a brochure and raffle are being lined up for the Annual Dinner Dance (all tickets have been sold) on Feb. 25. . . . The VC's fifth mobile cinema has been ceremoniously handed over to the Lord Provost of Glasgow (Lord Mayor). Equipped to show CinemaScope, it is the first in Scotland to provide free entertainment for children in orphanages, homes, etc. The mobile service started in a modest way to give shows for children in London and the south who rarely, if ever, enjoy outside treats, and has grown so that 2600 shows have been given to an aggregate of 300,000 underprivileged children. Other units are planned for Welsh and West of England centres and the ultimate goal is to entertain half a million youngsters a year. The programs, which are chosen for suitability, are provided entirely free of charge by the major British and American companies. Working expenses are met from the VC's general charity fund. The Tent now regards the service as among its most important permanent activities.

PICKUS *(Continued from page 8)*

hibitors are to avoid outside censorship and retain the trust and confidence of the people of the world.

"In connection with the product shortage," Pickus said, "Last year we got 226 releases, of which 63 were films of foreign origin. This gave us a net of 163 new domestic pictures. These would last drive-in operators if they could play every available picture, about 40 weeks on a double feature two-changes-a-week policy.

"Help will not come voluntarily from the Hollywood companies. . . . Help can only come from exhibitors. TOA has started the ball rolling. We have worked with a new company, Pathe-America, as a new source of product. This company is now filming its first exhibitor-sponsored picture which should be ready for our screens by late April or early May. . . . I am not making a sales pitch for Pathe-America; but to stress that this is the fore-runner of the means of effecting our own product salvation. . . . This is one source of breaking the product squeeze—a picture sponsored by, and made for exhibitors. . . . But one source is not enough. We need four or five more to insure that no matter what the majors do in the future, we as theatremen will always have our own basic sources. To that end we have contributed many thousands of dollars to the ACE Production Company, with the TOA the only trade association to make such an investment."

Taking a hard look at pay television, Pickus said, "To date no pay TV attempt has succeeded once the public realized what it would have to pay, and that programming would be similar to free television. But, in proving this point, the theatres could be seriously hurt. Although the FCC will permit a test of pay-TV in Connecticut, we still have legal recourse, and the greatest of all weapons—public support which we hope to marshal so that Congress will legislatively outlaw pay-TV.

"The new Congress already has before it several bills forbidding charging of a fee for TV programs. We are hopeful that through our leadership, we can get Congress to act on these Bills. This campaign is being undertaken by Philip F. Harling, who is not only TOA's anti-pay TV committee chairman but also chairman of the Joint Committee Against Pay TV."

Pickus concluded by saying, "We of TOA have established permanent liaison with the men who make pictures—the screen Producers Guild; and have formed a permanent committee to work together with the advertising and publicity directors of the Motion Picture Association of America; and have formed a permanent committee to work together for more effective merchandising. We also are working directly with the Academy of Motion Picture Arts and Sciences to the end that theatres may play a greater role in the annual Oscar telecasts.

He pointed out that TOA is now close to the pinnacle of its strength.

Columbia Overseas Film Rentals Up 11 Per Cent Despite New Competition

NEW YORK—Mo Rothman, vice-president in charge of foreign distribution for Columbia Pictures, said that overseas film rentals are up 11 per cent for the first 34 weeks of 1960-61 despite increased competition, including local productions and the growing popularity of television.

"But we are boldly meeting that serious challenge," said Rothman, "by continually seeking out new approaches in the production and in the selling of our films around the world."

Rothman, who just returned from a three-month trip that took him to virtually every overseas territory, pointed to Columbia's program of fostering foreign-made productions and encouraging these producers to film for the world market as one method of meeting and overcoming the competitive challenges.

Rothman declared that Columbia's one-world concept of international merchandising on all films had resulted in paving the way for greater public acceptance of motion pictures, regardless of their origin. "Films that 10 years ago would not have made money in certain overseas markets because of their origin," said Rothman, "are today proving themselves top-money-makers."

In citing figures for the 34 weeks beginning in June of 1960 he said that "no matter where a picture is made, if it is good, it will find public acceptance in all markets throughout the world."

Referring to Raoul J. Levy's "La Verite" as an example, Rothman reported that the Brigitte Bardot starrer is currently playing to sensational business in France, Germany, and Finland and "should bring in about $5,000,000 in film rentals to Columbia."

The distribution chief also referred to Federico Fellini's "La Dolce Vita," winner of the Grand Prize at the Cannes Film Festival, as a film "with which Columbia should do over $1,000,000 in just the British Commonwealth and three Latin American countries only."

"We also expect great things from other foreign productions which are currently "The Hunchback of Rome," "Crimen," "Red awaiting release," said Rothman. These include four Dino De Laurentiis productions, Lips," and "I Love Your Love." Columbia will release each of these throughout the world, except Italy.

Rothman also foresaw a bright future for English-language productions overseas, pointing to the tremendous business being reported by such films as "Suddenly, Last Summer," "Strangers When We Meet," and "The 3 Worlds of Gulliver."

#60 of a regular every-week EDITORIAL FEATURE *found only in this trade paper*

"How I Would Sell . . .
"THE WHITE WARRIOR"

Warners' Actionful Spectacle Starring Steve 'Hercules' Reeves

Make way for "THE WHITE WARRIOR."

Make way for "THE WHITE WARRIOR."

That's what we'll tell 'em in Sioux Falls. But before going into how we will sell "THE WHITE WARRIOR," I must say a word of praise to all distributors for the usually fine well-put-together informative pressbook we receive on every picture. Without them, our job would be much more difficult. If you don't believe this, try setting up a campaign without one and without seeing the picture.

Let's take a good look at what we've got to sell in "THE WHITE WARRIOR."

Title—I think we've got a good title that screams excitement . . . we'll scream it to ticket buyers of every age.

Steve Reeves—The only person in the cast that is known, BUT he's got a great following and we'll hit him hard.

Action and Excitement—Lot's of it that will sit 'em on the edge of their seat. We'll tell 'em about that too, using the sales lines as *NEW THRILLS . . . NEW ADVENTURE . . . Never before anything to compare to the excitement!*

Novelist Leo Tolstoy—At the proper place we'll tell 'em that "THE WHITE WARRIOR" is based on a character popularized by this author.

I am concerned that if this picture is not sold properly many people will confuse it with past ones that have hit the market, especially those that have starred Steve Reeves. For this reason, we will try and let our potential customers know that it's NEW!

An Exclusive **SHOWMANALYSIS** *Prepared by—*

CLIFF KNOLL, City Manager, Minnesota Amusement Company, State Theatre, Sioux Falls, S. D.

KNOLL

ABOUT THE AUTHOR • Cliff Knoll, no stranger to these "How I Would Sell" pages, was literally born and raised in the theatre business. He worked his way up through doing display work in the theatre art shop and publicity department and as a youth ran the projectors as well. It was at the age of 18 that he first became a theatre manager. At one time, he was advertising manager of the Adler Theatre Company, and later general manager of the same company headquartering in Marshfield, Wisc. Since 1941, he has been associated with Minnesota Amusement Company, a subsidiary of AB-PT, managing theatres in both North and South Dakota cities, and in each location acting as city manager as well. Since 1956 he has been in Sioux Falls. He is married and has two children, and his hobbies include home movies, growing roses, and fishing.

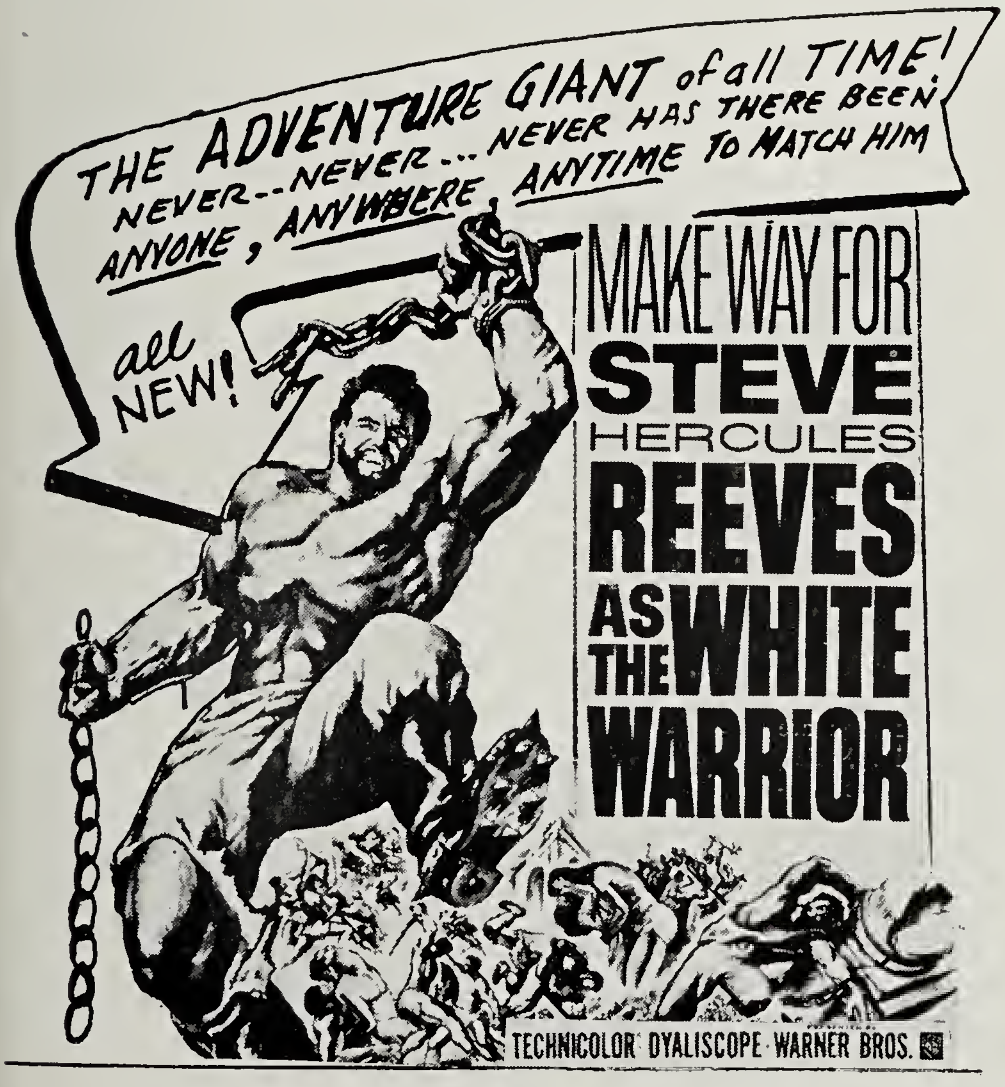
I believe there's money in the till for us in this picture and we're going out after it here in Sioux Falls.

From past experience, in our situation, a picture of this type does above average business the first three or four days tapering to average business the remainder of a week's engagement. Because of this past experience, we'll put a hard selling campaign starting about 10 days in advance with the bulk of its weight hitting three days before opening in an effort to open bigger than ever.

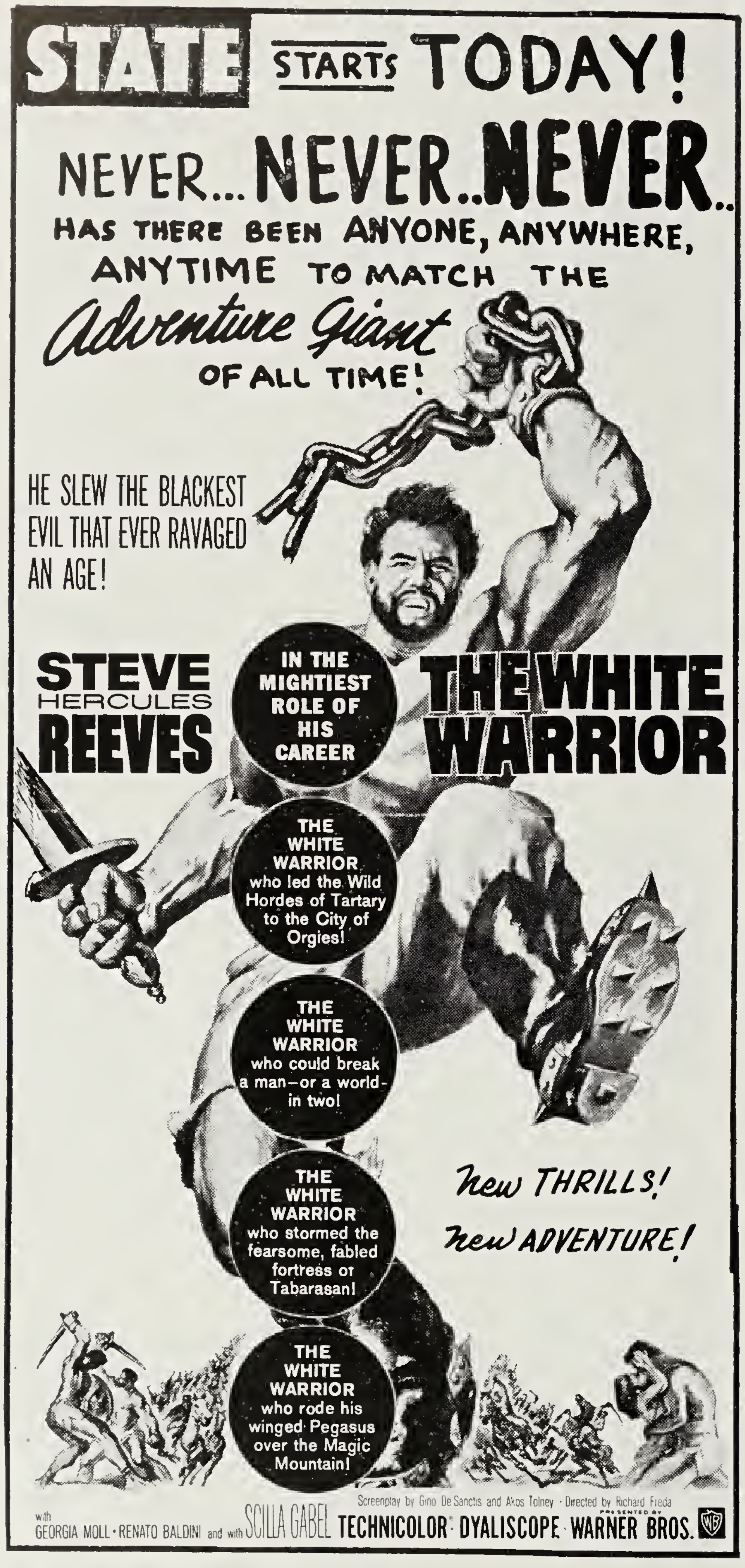
Here's how our campaign will look:

Newspaper—I like the line "Make Way For 'THE WHITE WARRIOR.'" Starting 10 days in advance we'll scatter two teaser ads a day in our daily newspaper off the entertainment page. These will run daily until our first composite ad on the Sunday before opening. On this day, we'll use Mat 204, inserting this copy in it: "NEW THRILLS! NEW ADVENTURE! Never before anything to compare to the excitement." This ad follows our "Make Way" pattern.

In my opinion, the artists have done a good job on the newspaper ads. However, I prefer the ones featuring the full length view of Reeves, and will use them where our budget will allow us.


THE ADVENTURE GIANT of all TIME!
NEVER--NEVER... NEVER HAS THERE BEEN ANYONE, ANYWHERE, ANYTIME TO MATCH HIM
all NEW!
MAKE WAY FOR
STEVE
HERCULES
REEVES
AS THE WHITE WARRIOR
TECHNICOLOR · DYALISCOPE · WARNER BROS.

LOBBY DISPLAY made up from available paper captures all the action of the feature. Dress it up with such touches as a real piece of chain from the mighty right arm of Reeves.



STATE STARTS TODAY!

NEVER... NEVER.. NEVER..
HAS THERE BEEN ANYONE, ANYWHERE, ANYTIME TO MATCH THE *Adventure Giant* OF ALL TIME!

HE SLEW THE BLACKEST EVIL THAT EVER RAVAGED AN AGE!

STEVE HERCULES REEVES

IN THE MIGHTIEST ROLE OF HIS CAREER

THE WHITE WARRIOR

THE WHITE WARRIOR who led the Wild Hordes of Tartary to the City of Orgies!

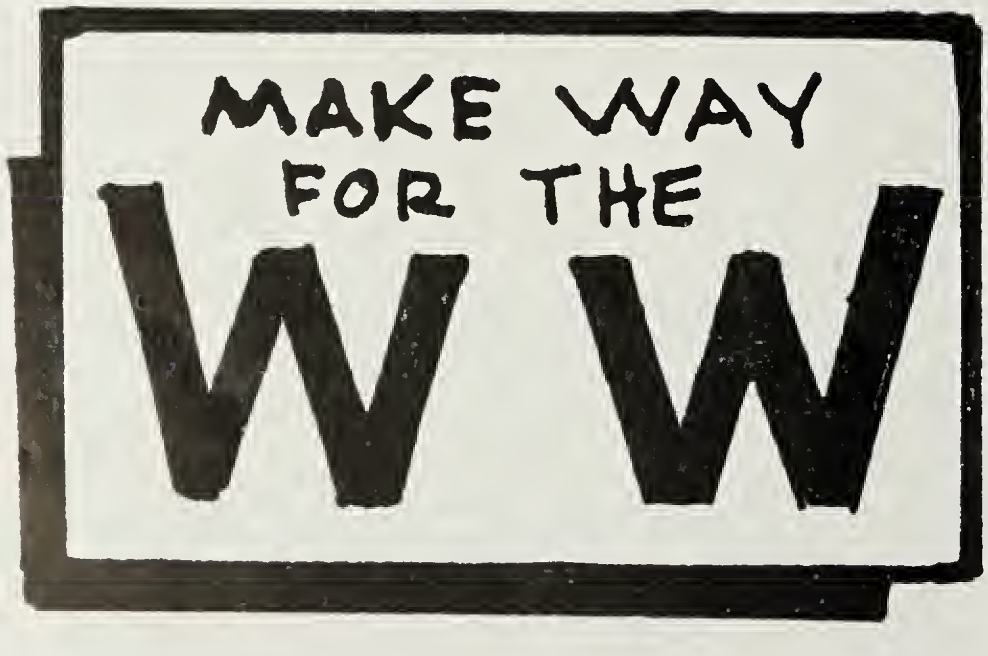
THE WHITE WARRIOR who could break a man—or a world—in two!

THE WHITE WARRIOR who stormed the fearsome, fabled fortress of Tabarasan!

THE WHITE WARRIOR who rode his winged Pegasus over the Magic Mountain!

New THRILLS!
New ADVENTURE!

with GEORGIA MOLL · RENATO BALDINI and with SCILLA GABEL
Screenplay by Gino De Sanctis and Akos Tolney · Directed by Richard Freda
TECHNICOLOR · DYALISCOPE · PRESENTED BY WARNER BROS.



MAKE WAY FOR THE W W

Attached are copies of our preopening and opening day ads and the changes that we will make to fit our situation.

Since this picture will be of great interest to the young element, we will insert as large an ad as we can on the COMIC PAGE, starting three days in advance through the opening day.

Television—Warners have made up seven trailers focusing on the film's rugged physical action and the barbarian pagantry against which it was shot. These should be used. I plan on making up a special telop with this copy: "MAKE WAY FOR THE WHITE WARRIOR." This telop will hit the TV screen with snappy audio of the same copy immediately before each TV trailer. This will continue with our thought of "MAKE WAY FOR THE WHITE WARRIOR." These spots will be put into times between 4:30 p.m. to 10:30 p.m., catching the young viewers as well as the adults.

Budget permitting, we'll concentrate these spots starting two days before opening right through three days of current showing.

Color Contest—With the cooperation of one of the local television stations we'll put a different twist to a Kiddies Color Contest. During the "Bozo the Clown" kiddies program, (4:30 p.m. to 5:30 p.m.) we'll have Bozo tell his young viewers about the contest two days before the contest starts. This will alert the kids to be ready. On the third day the TV camera will take a full screen shot of the Steve Reeves line drawing which the kiddies will trace off their television screen. The following day they'll shoot it again for those that missed it or didn't complete their sketch. Children will be asked to mail or bring their entry to the television station for judging so that each day Bozo can show some of them on his show, along with plenty of comments about the picture.

Promoted prizes and guest tickets will go to the winners who will be announced on the fourth day of our current showing. This will keep our campaign alive during this most important period.

Treat Dad Contest—On our other television station's kiddies program, "Captain 11," we'll arrange to break simultaneously with our TV Color Contest with a "Treat Dad Contest." Their viewers will be asked to write a card on the subject "Why I'd like to treat Dad to 'THE WHITE WARRIOR.'" The best of these will be selected as winners with the Dads admitted free when accompanied by their youngster. With this type of contest, we control the number of passes.

Here cards will be read during the TV show and if they come from local youngsters, an effort to have them appear in person and read their winning card will pay off with lots of interest from friends of the boy or girl since they are appearing on television.

This also should start some Dads talking at their place of employment.

Radio—An effort will be made to get all local radio stations to give us a special package, unless we can promote it gratis, to tag as many of their station breaks with "MAKE WAY FOR THE WHITE WARRIOR." This teaser line will start about the same time our newspaper teaser ads start, which is 10 days in advance.

If our budget warrants the use of the six high-voltage radio spots, we'll use them starting the same day and running the same length as our television spots, thereby saturating the airwaves with hard-hitting sell.

Library and College Tiein—Since this is based on a character popularized by novelist Leo Tolstoy, we'll contact city libraries and the two colleges, and arrange dramatic displays of the novel "HADJI JURAD," from which the "WHITE WARRIOR" character is taken. These displays will be surrounded

ABOVE, the opening day ad. See also the previous day's ad on the opposite page. BELOW, a newspaper teaser ad that can be highly effective start to your campaign on the film.

with the special "Story In Pictures" (set of eight stills), available from Warners.

Either by personal contact or personal letter, each college instructor of history and literature will be advised of this Tolstoy character.

These two tieins will, as you see, hit a different age bracket of moviegoers, in which we're very interested.

Y.M.C.A. and Sports Store Tiein—Many of us have had weight-lifting/body-building contests in connection with other Steve Reeves movies. If so, I would stay away from this type promotion so that people don't get the idea it's not a new attraction.

In place of this, I would run a contest on *"Guess the measurements and weight of Steve Reeves."* In addition to drop ins for entry blanks from a display made up from a 6 or 3 sheet at each location, we will make up a special mailing piece featuring a cut of Reeves that each participating store will mail out to their regular customers. In addition to theatre tickets, the store will furnish a prize.

The Y.M.C.A. could handle the same contest among its members.

Taxi, Bus, and Bicycle Tiein—An effective and inexpensive tiein will be locally printed bumper cards:

MAKE WAY FOR
THE WHITE WARRIOR
THE GIANT OF ADVENTURE

This same card can be tied on bicycles with passes to the first specific number of youngsters that park their bannered bike in front of the theatre at a certain time. This will create a burst of activity in front of the theatre.

Newsboys—We'll arrange with all the downtown corners daily newsboys to place a hand painted sign on their back each day during our newspaper teaser campaign. Copy on these will be the same as the ad: "We'll make way for the WW"; after the picture opens, copy could be changed including the full title, Reeves, and playdate.

Lobby and Front—The 3 and 6 sheets will make great cutouts and will be used for window tieins, along with the special "Story In Pictures" stills.

The 6 sheet will make a flash cutout in the lobby; however, we will make some changes as indicated by the attached sketch.

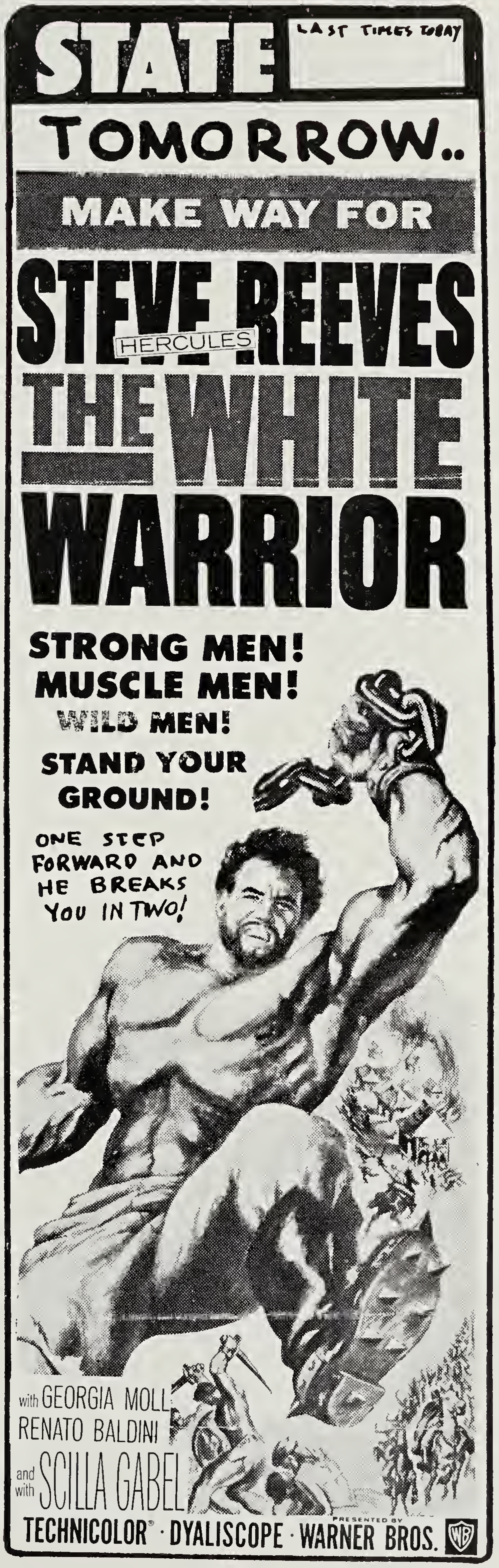
During current showing a cutout of Reeves, mounted on our canopy attraction panels with the changeable letters for the copy will make a noticable change from our regular canopy.

Street Bally—Weather permitting, we'll costume a large man in Hercules-like strong man attire as "The White Warrior" to hang special car door hangers made up locally. We are especially interested to get these on the employees' automobiles parked in factory and packing plant lots, as well as the college and high school lots. After these are covered, he'll cover the city parking lots and streets.

Giant Jigsaw Puzzle—The 3 sheet mounted and cut out will make an excellent giant jigsaw puzzle. A couple of ushers can hit schools at dismissal time and invite kids to put it together. If they do it in a specified time, they receive a free theatre ticket. This puzzle can also be used at skating rinks, playground centers, and on downtown street corners with equal success.

There you have it. Lots of oldies but each with an effective punch that we know will help sell "THE WHITE WARRIOR" here in Sioux Falls. You will note that the major portion of this campaign is focused on away-from-the-theatre activities, pinpointed on what people are watching and/or where they are.

COMING . . . in the issue of Feb. 22
MAURICE GOLDBERG, Advertising Director
Fox Theatre, Philadelphia, Pa.
tells how he would sell . . .
MGM's
"GORGO"



STATE LAST TIMES TODAY

TOMORROW..

MAKE WAY FOR

STEVE REEVES

HERCULES

THE WHITE WARRIOR

STRONG MEN!
MUSCLE MEN!
WILD MEN!
STAND YOUR GROUND!

ONE STEP FORWARD AND HE BREAKS YOU IN TWO!

with GEORGIA MOLL
RENATO BALDINI
and with SCILLA GABEL

TECHNICOLOR · DYALISCOPE · PRESENTED BY WARNER BROS.

ALBANY

At a meeting at Neil Hellman's Thruway Motel, G. Brandon Donahue, new chief barker, Variety Club Tent Nine, discussed ideas for a drive to increase membership; the continued support for the Camp Thacher project; "King For A Day" dinners; and a program of activities through the month of May. A benefit premiere at the relighting of the SW Strand the night of April 6 is scheduled through arrangements made with Charles A. Smakwitz, a former chief barker and current SW zone manager for Newark, N. J. . . . Projectionists' Local 396, Binghamton, installed new officers for 1961. Donald Minkler is president; Jerold Brown, vice-president; Earl Tuttle, business agent; Charles Johnson, financial secretary; and C. E. Nichols, recording and corresponding secretary.

ATLANTA

Judson Moses, MGM publicist, has opened an office in the Grand Theatre Building to work with the Georgia Civil War Centennial Commission in staging the anniversary premiere of "Gone With The Wind" next month. . . . The Dean, Butler, Ga., was closed by its owner Mrs. H. H. Gee. . . . Greer Grace, College Park Drive-In, Fort Valley, Ga., has entered a Macon, Ga., hospital for treatment. . . . Jane Northcutt succeeded Betty Reedy in the sound department at Wil-Kin Theatres, when the latter moved to United Artists in the billing department. . . . Justine Ledford succeeded secretary Mildred Bell at National Theatre Supply Company. . . . Sid Whiteman former U-I sales manager, has joined with James E. Frew at Continental Films. . . . Mildred Jackson, UA staff, is recuperating at home following surgery. . . . Former Georgia theatreman Earl H. Hulsey died in a private hospital at Dallas, Texas. He was a native of Georgia and owned several theatres here in the silent days.

BOSTON

Morrie Steinman, well known press agent and film exploitation man from the twin cities, St. Paul and Minneapolis, came to Boston and New England for the first time for Universal's "The Great Impostor," and is handling the world premiere at the Keith Memorial set for Feb. 16. Among his exploitation in behalf of the film, Steinman posed as an "impostor" at the Mass. State Legislature, where he tried to get a bill passed impersonating a legislator; held a private showing of the picture at the Women's Reformatory in Framingham with Joan Blackman, feminine lead in the picture in a personal appearance; and garnered plenty of newspaper space. . . . A Boston man, George Sheldon Balloch, is president of the newly organized independent film company, Dickinson Film Productions, which acquired the rights in London last week to produce Graham Greene's novel, "England Made Me." The film will be made in Sweden this spring. Although many of Dickinson's films will be made in Europe and the Middle East, international headquarters for the company will remain here in Boston. . . . Boston Cinema Lodge B'nai B'rith third annual "Man of the Year" Award Luncheon, honoring Herman Rifkin and Steve Broidy, was to be held at Hotel Bradford on Feb. 14. The committee in charge includes: Carol Goldman, president; Bill Kumins, general chairman; Joe Hochberg, ticket chairman. . . . Angie Dickinson came to town in behalf of upcoming releases. She had photos taken with Marlene Dietrich, who was in Boston with her stage show at the Colonial, because both are winners of the Golden Garter Award given by Willy of Hollywood.

DAVID O. SELZNICK'S
GONE WITH THE WIND
Starring
CLARK GABLE VIVIEN LEIGH
LESLIE HOWARD OLIVIA de HAVILLAND
STARTING FRIDAY EVENING
MARCH 10th 1961

MGM's "Gone With The Wind" will have its anniversary premiere in Atlanta on March 10 at Loew's Grand, and shown with the premiere announcement board in the theatre lobby are, left to right, Milton H. Musser, co-chairman of Georgia Civil War Centennial Ball, being held in conjunction with the reissue premiere, Martin C. Burnett, Loew's Theatre district manager; and Howard Rutherford, manager, Loew's Grand.

Ben Sack's Capri, in furtherance of its policy of establishing the theatre as a cultural showcase, has opened a theatre art gallery, open to the general public from 1 p.m. to 9 p.m. daily. Alan Friedberg, manager, said theatres today can and should be more than a site for the exhibition of motion pictures. . . . John Markle, exploitation chief of Columbia Pictures here and Sack Theatres are making big plans for "Pepe," booked for Ben Sack's Gary Theatre to open Feb. 22. . . . Among the perennial bills reported by Frank C. Lydon, executive secretary of Allied Theatres of New England, for action in the Massachusetts Legislature at the 1961 session are: Changes in the "obscenity" laws, an anti Ascap-BMI measure, an admission tax on televised fights, changes in Sunday and holiday observance, several minimum wage bills, and restrictions in employment of boys and girls. . . . Dickinson Film Productions, Inc., newly organized Boston independent film company, acquired the rights in London last week to produce Graham Greene's novel, "England Made Me." This film will be made in Sweden this spring. "The Nili Spies," a factual Jewish spy story of World War I is scheduled for filming in Israel this fall. George Sheldon Balloch, president, said: "Although many of Dickinson's films will be made in Europe and the Middle East, international headquarters for the company will remain here in Boston. Good quality films are now more in demand than ever before on a world-wide basis."

NEW HAMPSHIRE NEWS—Deer Park Drive-In, North Woodstock, had sixty meter posts uprooted and the gate broken to pieces by vandals. . . . Edwin P. Bourgassa, projectionist at the Latchis, Keene, was assaulted in the projection booth and suffered head and face injuries from the assailant who fled after the attack. . . . Both Keene theatres reported successful operation of their free morning movies for children on three days so parents could do shopping—WKNE and the Chamber of Commerce co-sponsoring the idea. . . . Mrs. Mildred Kiniry, wife of a veteran Interstate manager, is operating the Rialto, Lancaster, in partnership with Miss Edna Whyte. Carl Lesnick bought the building from Allard Graves who had planned to operate the theatre himself. At present, the house will be dark Tuesdays through Thursdays. . . . Plaza, Derry, has closed its doors. . . . State, Nashua, has been giving away battery-operated carts at Saturday matinees.

BUFFALO

Maurice Druker, former manager, Loew's Midland, Kansas City, has been named general manager of the Loew-Shea theatres in Buffalo. He succeeds Frank Arena who has been appointed general manager of three Loew theatres in downtown Cleveland, from which home city Arena arrived only two months ago to succeed Edward F. Meade. . . . Vending machine operators, suppliers, and manufacturers in the western New York area began the observance of the 75th anniversary of automatic merchandising at a dinner meeting in the Buffalo Statler Hilton. The year-long observance known as "75-25," will also mark the 25th anniversary of the National Automatic Merchandising Association. . . . Robert Boasberg, well known Buffalo attorney and brother of Charlie Boasberg, Warner Bros. sales chief, has been elected second vice-president of the Greater Buffalo Advertising Club. . . . Edward F. Meade, former city manager for the Loew-Shea houses, has opened his own promotion agency. . . . Anthony Kolinski has arrived in Buffalo from Milwaukee where he was office manager at the Warner Bros. exchange, to take over the management of the local branch succeeding Nat Marcus, resigned. . . . The local branch of Paramount Pictures has moved to quarters in the Tracy Building, and the United Artists office moved into the same building. . . . Mrs. Robert C. Hayman, wife of Bob Hayman, Hayman Theatres in Niagara Falls, presided at an advance gift luncheon put on by the women's division of the 1961 United Jewish Fund Campaign. . . . Says Hamilton B. Allen, motion picture and drama editor, in the Rochester Democrat and Chronicle, "With our thinking colored by all the shouting about lack of good pictures on the screens it is surprising for one who gazed at them constantly to discover, on reprising the year, that there were at least 65 that drew favorable comment from this corner. That our screens offered 65 films that one viewer rated as deserving attention in the 52 weeks of a year does not make it a vintage year, but it indicates anew that the motion picture theatre remains our top source of entertainment. Can its electronic opposition count 65 worthwhile shows in the same period? Or in twice that period?". . . . In commenting editorially on the Supreme Court's motion picture censorship decision, the Buffalo Evening News in part, said: "What started, in short, as a trend to bring movies under the same constitutional protection that applies to other expression, has now gone into reverse with a vengeance. For, under this decision, all forms of expression conceivably could be threatened, for the first time, with the very sort of 'licensing scheme' from which the movie industry has tried to break loose. But this is an idea so repugnant to the whole historic development of free expression since Milton's time that it cannot stand. Either the court must go all the way back to its earlier view of the movies as just entertainment—or, if it views them as a constitutionally protected form of expression, it will have to go the rest of the way and make the dissent in this case the majority decision in the next one." . . . The Diana, Medina, a Dipson Circuit operation, has been completely reseated by the Hayes Seating Company of Balswinsville, following a fire.

CHARLOTTE

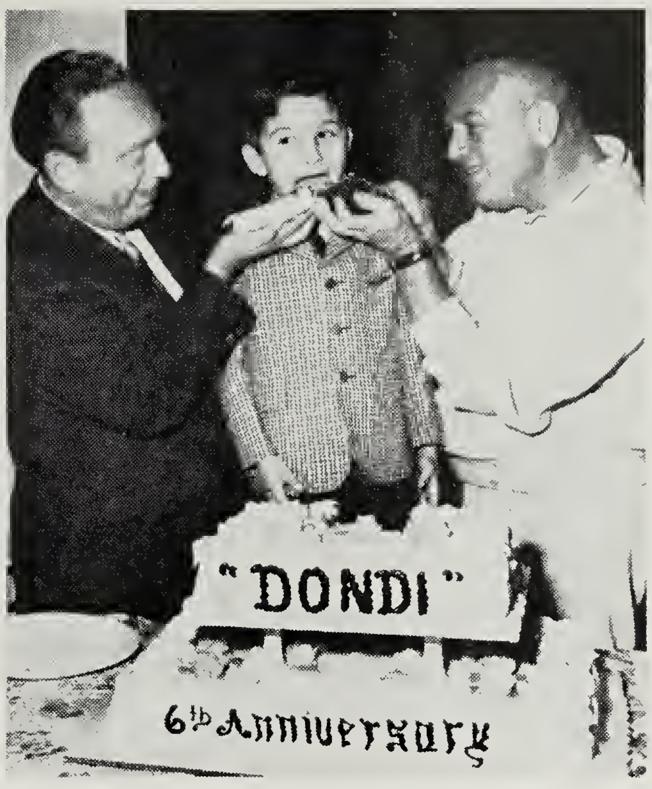
Dick Huffman, manager, Charlotte branch of MGM, has resigned to become manager of four motion picture theatres at Myrtle Beach, S. C. In his new post he will direct the operations of the Rivoli and Gloria and also the Myrtle and Flamingo Drive-Ins. All four are owned by Watt Parker of Charlotte. Huffman has been at Charlotte for about five years. . . . The Roxy at Old Fort, N. C., was destroyed by fire. Al Jennings of Black Mountain, N. C., who owned the building, which was used as a combination movie house and skating rink, estimated the loss at $25,000 to $30,000, partially covered by insurance. Jennings said he plans to rebuild the structure along the same lines, designed for a skating rink during the week and a theatre on weekends. The fire was discovered about 1:25 a.m., when flames broke through the roof and apparently had been burning for some time prior to that. Firemen were unable to do much except save the adjoining buildings.

CHICAGO

Nat Nathanson, division manager, Allied Artists, was installed as chief barker of the local Variety Club. . . . Morton Fink, president, Golf-Mill Theatres, Inc., has signed a long term lease with the Milwaukee Golf Development Corporation; and announced plans to construct a million dollar 1800-seat indoor theatre as part of the Golf-Mill shopping Center near Niles, Ill. . . . Gloria Porterfield is the new Allied Artists staff secretary. . . . Ralph Packard, head, United Film Carriers, was hospitalized in St. Francis Hospital, Evanston, Ill., after an automobile accident. . . . Police escorted away pickets calling themselves "Fighting American Nationalists" at the Cinestage showing U-I's "Exodus" due to Dalton Trumbo, one of a group of motion picture writers who refused to testify about possible communist connections before the Senate committee investigating subversive activities, having written the screen play. . . . Sol Horwitz has been named office manager, Allied Theatres of Illinois. He was formerly chief booker for the organization. . . . Dick Sachsel, owner, Renu Screen Company, was in St. Francis Hospital, Miami Beach, for surgery. . . . Demolition of the Great Northern is now in active progress. . . . Phyllis Correll is a new member of the Columbia exchange staff. . . . Susan McWilliams has been added to the staff of Regan Distributing Corporation. . . . Park, North Vernon, Ill., reopened after remodeling. . . . Rogers, Decatur, Ill., is now on week-end operation. . . . The Pekin, only movie in Pekin, Ill., is being helped by the city council to remain open. The theatre tax has been waived for six months and in its place an amusement license of $50 has been imposed. . . . George M. Blake is the new manager of Today, a newsreel house on Madison Street. . . . First issues of Movie Digest have reached theatres here. B and K are making gifts of them to patrons. . . . Gregory Koerner, head, Koerner Film Delivery Service, is better after a heart attack. . . . G. A. Romaine has joined the managerial staff at the Chicago. He was formerly manager of the Garrick, now being demolished.

CINCINNATI

After having maintained a hard-ticket policy since June 21, 1954, the downtown Capitol reverted to continuous screenings when Continental's "Behind the Great Wall" replaced MGM's "Cimarron" after a five-week run. Managing director Don Wirtz said the current scarcity of films suitable for hard-ticket screening caused the change-over. . . . Following a second trial in Municipal Court, a jury acquitted Ferguson Hills Drive-In of promoting a scheme of chance. President Samuel Levin, Dayton, O., claimed that Wahoo, an attendance-promoting game, cost patrons nothing to play and the drive-in realized no profit from it. . . . Valiant Films has closed its local office following consolidation with the Cleveland office. . . . Lucile Seitz, 20th-Fox contract clerk, has resigned to await birth of a baby. . . . James S. Abrose, Warners branch manager for 19 years, and a company executive for 35 years, has retired. His successor is A. H. Duren, previously sales manager in Chicago. . . . Weldon Waters, 20th-Fox branch manager for two years has resigned, to be succeeded by Ira Sickelman, former manager, Washington, D. C., office. Other 20th-Fox changes have been the resignation of J. E. Watson, advertising and publicity manager; appointment of Lorraine Abner as contract clerk, succeeding Lucille Seitz, resigned; and Lisa Gardner as booker's clerk. . . . Carol Fanbach, secretary to Paramount branch manager, William A. Meier, and Karyl Harrison, receptionist, have resigned to await arrival of the stork. Madge Crabtree, ledger clerk, is now Mr. Meier's secretary, and Nora Davis, former clerk, is receptionist. . . . Irving Sochin, division manager, Continental Distributing, has resigned.



"Dondi," the cartoon strip is six years old so the occasion was celebrated at the Allied Artists' studio recently in fitting fashion by David Kory, who portrays "Dondi" on the screen; Gus Edson, who with Irwin Hasen, creates the comic strip; and Albert Zugsmith, right, producer-director of the film.

COLUMBUS, O. NEWS — Herman Hunt, owner, Hunt's CineStage, and officials of Operators' Local 386 announced settlement of the 14-month labor dispute following an all-day meeting between Hunt and Dave Cornwell, president of the local, and Ned Welch, business agent. Both sides made concessions to settle the dispute. Union operators went on duty at the opening of "Exodus" Feb. 1 at Hunt's CineStage. . . . Walt Disney's "Swiss Family Robinson" proved to be one of the biggest boxoffice hits in the past year at RKO Palace in its first week. . . . Robert McKinley, former assistant manager, Loew's Broad, who has been engaged in theatre management in Cincinnati and Hamilton, Ohio, for the past several months, has returned to Columbus.

DALLAS

Hollywood star Angie Dickinson, who appears in "A Fever in the Blood," at the Majestic, visited here. Miss Dickinson also co-stars in "The Sins of Rachel Cade," which is also scheduled for an early showing in Dallas. The young actress recently won the Golden Garter award for the second time. It is awarded for "the prettiest legs in Hollywood." . . . Services were held here for Mrs. Jean Darnell Matthews, 72, who died on Jan. 20 after a short illness. She had appeared in musical comedies and motion pictures in New York City and later went into publicity work for motion pictures and stage shows. She had been a publicity agent in Hollywood at the Thomas H. Ince Studios for four years. In Dallas, she was employed by Interstate Theatre and the Old Mill. She also worked for the Capitol and the Palace until 1930 and did promotion work for the old Dallas Lincoln. . . . Herman Beiersdorf, southern division sales manager for American International Pictures, and Bob O'Donnell, president of Empire Pictures Distributing Co., have announced the termination of the franchise agreement under which Empire has been distributing agent for AIP in Texas for the past four years. A new local exchange, to be designated American International Pictures of Texas, Inc., will be opened here. The staff will be headed by Don Grierson as manager; Gem Reagan, head booker; and Karen Dunn, cashier. . . . W. P. "Tex" DeLacy has been named manager, Variety Tent 17 club, succeeding Joe Caffo who recently resigned. DeLacy is editor and publisher of Prevue of Dallas, a local entertainment monthly, which he will continue. . . . The Dallas Variety Club shifted operations to its new quarters at the Town and Country Restaurant. The move was from the Hotel Adolphus where Variety had had its home since the local club was organized 25 years ago. The official "christening" of the new quarters on Feb. 18 will be a testimonial dinner for Phil Isley, outgoing chief barker and veteran Dallas showman who heads his own theatre circuit. New chief barker Gordon McLendon said a group of film celebrities would be invited to join Dallas Variety in honor of Isley. . . . More than 450 feature motion pictures released through 1955 to 1960 are being distributed in 16mm for general use, it was charged by Texas COMPO. The films are rented at low prices and apparently without safeguards to protect exhibitor customers.

HOUSTON

Al Zarzana and Rey Boriski, who have formed the Al-Ray Theatre Co., will add two more theatres to their chain which is only about six months old. They presently operate four indoor theatres, the Al-Ray, formerly the Linden; the Venus, Galena, and Rainbow. This week they will take over the first neighborhood theatre in the city which is being operated by Frank Wilke. In May the pair are expected to take over the operation of the South Houston. . . . Elmo Ward, manager, Airline, has announced that a complete renovation has started on a snack bar, restrooms, and other improvements. . . . Tad Gould, new owner, Hi-Nabor Drive-In, was in with his wife and family to hunt for a new home. . . . The Houston Press has a cooperative deal with Interstate Theatres on free theatre passes for straight A students. Each of the children who have a straight A card are presented with eight weeks of free movies. . . . George Bannon of Allied Artists was in and an honor guest at the Houston Press Club. . . . Ellis Ford, manager, Delman, revealed that remodeling is still underway at the Delman where "Spartacus" is playing on a two-a-day basis.

JACKSONVILLE

A new milestone in the local history of motion pictures marked the world premiere opening of "One Hundred and One Dalmatians" at the downtown Florida. It became the first time that an opening night house was purchased by a television station, in this instance WFGA, the area's most powerful station over Channel 12. The opening night theatre tickets were given to the Terry Parker High School Band which sold them to finance the group's recent trip to Washington to participate in the presidential inaugural parade. . . . WOMPI members were surprised and delighted when a television crew from WJXT, Channel 4, appeared at the group's monthly dinner meeting at the Hotel Roosevelt and made a telecast which was used as a news highlight of the day. It showed WOMPI leaders receiving a $1,000 check from Radio Station WMBR as the top prize in a Community Club Awards contest for the final quarter of 1960. WOMPI zeal in the contest won out over 28 other women's organizations of the city. . . . George Krevo, former local exhibitor, and Mrs. Krevo announced the birth of a new daughter, Karla Krevo. . . . A highly commendable new service adopted here by WOMPIs is the provision of suitable clothing and needed dental and medical care for the groups of handicapped children who are enrolled from all sections of Duval County at the Central Grammar School. . . . Retired sea captain Hans Vige and Mrs. Vige were packing in their rural patrons at the Pinecrest Drive-In with four-feature programs at $1 per carload. . . . Sheldon Mandell, owner of the first-run, suburban Five Points, had to double as a traffic cop when over-capacity groups of children and teen-agers battled their way to entrance doors to see "Village of the Damned."

MIAMI, FLA., NEWS—Sympathy was extended to Sonny Shepherd, Wometco Theatres vice-president, in the passing of his mother, Mrs. Sallie Shepherd, and to James Camp, manager, Grand, West Palm Beach, in the accidental death of his Navy son, Gary. . . . W. O. Stamps in charge of painting for Wometco's maintenance department, died following surgery. . . . Wometco Enterprises Employees Federal Credit Union held its 26th annual meeting and elected Bob Green, personnel director, president. Vice-presidents are Van Myers, head of Wholesale Confections; Dick Wolfson, head, legal department; and Frank Boscia, WTVJ. Gordon Spradley, manager, Miami Theatre is secretary, and Frank Myers, purchasing agent, is treasurer, with head booker Eddie Stern assistant treasurer. Harvey Fleischman, district manager, is again chairman of the credit committee. . . . Managerial shifts include Dana Bradford from Rosetta to Essex, with James Maury assigned as temporary manager, Rosetta. Jose Smith is new manager of the Tower. . . . Ticket agencies have been set up in greater Miami department stores and 116 hotels and motels in the area for "The Alamo," currently showing at the newly refurbished Roosevelt, Miami Beach, Fla.

NEW HAVEN

Peter Perakos, Connecticut film industry pioneer, and president of Perakos Theatre Associates, has contracted with Massachusetts Theatre Equipment Company of Boston for early installation of 70 mm. equipment at the deluxe Elm, West Hartford. Perakos told MOTION PICTURE EXHIBITOR: "In a resolute display of our faith and confidence in the future of motion picture theatres, we are proceeding with the admittedly expensive 70 mm. equipment at the Elm." Sperie P. Perakos, Peter's son and vice-president and general manager, P-T-A, has named John A. D'Amato, formerly at the Palace, New Britain, as acting manager of the Elm, succeeding Vincent Capuano, who has left the circuit. Mrs. Lydia Wollman will temporarily manage the Palace, New Britain. . . . Dave Jacobson, Jason Theatrical Enterprises, has closed the 700-seat Gem, Willimantic, Conn., reducing to one (the Stanley Warner Capitol) the number of theatres operating in that eastern Connecticut city of 15,000. The property, which is owned by Stanley Warner Management Corporation, is understood destined for conversion into an office and commercial building. . . . Poli's New England Theatres, Inc., and Metro-Goldwyn-Mayer, Inc., formerly Loew's, Inc., are named defendants in a $200,000 damage suit brought by the 85 West Main St. Corporation. The writ alleges breach of lease in connection with the long-shuttered Loew's Poli Palace, Meriden, Conn. The suit is based on the claim that the two amusement concerns have renounced their lease, which allegedly expires in 1971. . . . The Nutmeg Theatre Circuit has named Donald Iogha as manager, Norwalk, Norwalk, Conn., and Fine Arts, Westport, Conn. In exhibition for 16 years, his most recent post had been managership of the Plaza, Stamford, Conn. . . .

NEW ORLEANS

Harry Richard, formerly with Columbia in Jacksonville, joined the Don Kay Enterprises here as field representative here and in Memphis. . . . M. H. Brandon, head, Film Transit in Memphis and Little Rock; and Transway, New Orleans, is recuperating at his home from a heart attack. . . . Gail De Jarnette, Paramount Gulf's theatre engineer, is substituting for John Magendie, Hodges Theatre Supply manager, who is hospitalized for imminent heart ailment. . . . John Schaffer, retired pioneer in the operation of transporting films and theatre commodities, and popcorn and accessories distribution, and his wife recently observed their golden wedding anniversary. . . . Rodney Toups, manager, Loew's State, since 1926, retired. Frank Henson, former city manager in St. Louis, replaced him. . . . Dan M. Brandon is Variety Club's local chairman of registrations and reservations for Variety's International Convention to be held in Miami on April 25-29. . . . Gus Stierwald, Columbia, has been installed as president of Exchange Employes Local B-57. . . . Joan Crosson, UA secretary, announced her engagement. . . . E. W. Clinton closed the Mono, Monticello, Miss., until further notice. . . . Joseph Baiamonte is the new owner of the drive-in at Amite, La., renamed the Amite, and formerly known as Skaggs, while Hiram Skaggs held the reins. . . . Mrs. Sammy Wright was unanimously voted to succeed her late husband in the unexpired term of the office of secretary of Louisiana Theatre Owners organization. . . . Local WOMPI are continuing to lend a hand to the Easter Seal Association. . . . Jackie Drew returned to Paramount to take over a vacancy in the booking department left open when Dave Richoux was promoted to the post of head cashier. . . . Amanda Gaudet, head, NSS accounting department, is recuperating at home following surgery at Baptist Hospital. . . . Mrs. Ann Balencie resigned as Paramount cashier to await the birth of a baby.

PHILADELPHIA

Dave Rosen has signed to handle the local distribution of Exclusive Pictures. . . . Theatre decorator David E. Brodsky has been named president of the Downtown Jewish Orphans Home for the 11th year. . . . Five girls' coats were stolen from a locker at Buena Vista; and they had to go home without them. In this weather, yet. . . . Al Rosenberg, formerly with Novelty Scenic Studios for 35 years, is now in business for himself as the Amro Decorative Company, 1344 Fanshawe Street. . . . Irv Blumberg, Warner Brothers area publicist, was on the sick list. . . . MGM's "Gorgo" had its American premiere at the Fox. Herman King, of the King Brothers, visited, and his trip brought heavy coverage in the press and on radio and TV. Terry Turner was also in and set the TV campaign for MGM and the theatre in conjunction with MGM's field press representative, Ed Gallner.

PITTSBURGH

Leonard Mendlowitz has been appointed group sales director for Otto Preminger's "Exodus," due at the Warner, Pittsburgh, for a reserved seat engagement starting March 8. . . . Harold C. Lund, Westinghouse Broadcasting chief here, has been named chairman of the Variety Club's Camp O'Connell committee for 1961. . . . Lenny Litman, president of the local syndicate that will operate the American Basketball League franchise here, has appointed Variety barker Oscar (Sparky) Adams as general manager for the team. . . . Pittsburgher Irv Levy, who has built up a television career as Roland Kindheart, is visiting the home folks while awaiting word about a new Hollywood TV series in which he is up for one of the lead roles. . . . Robert Crichton, author of Universal's Tony Curtis starrer, "The Great Impostor," was in town for press interviews. He's also scheduled to tour nearby towns on behalf of the film,

(*Continued on page 26*)

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Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THEATRE FOR THE FIRST 13 WEEKS OF 1960

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THIRD 13 WEEKS OF 1960.

ALAMO (UA)

Rivoli, New York (*$21,100)	15 wk.	105%
Alexandria, San Francisco (No Ave.)	11 ”	91%
Palace, Chicago (*21,000)	11 ”	93%
Midtown, Philadelphia (*13,700)	13 ”	83%
Gary, Boston ($10,300)	7 ”	102%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	57 ”	131%
Loew's State, New York (**$43,175)	63 ”	115%
Boyd, Philadelphia (**$12,300)	60 ”	169%
Todd, Chicago (No Ave.)	58	Ave. $26,100
Coronet, San Francisco ($13,200)	59 ”	146%
Blue Mouse, Seattle ($6,100)	53 ”	151%
United Artists, Detroit ($9,500)	51 ”	198%
Cooper, Omaha ($4,500)	47 ”	152%
Brown, Louisville ($5,700)	23 ”	221%
Loew's Midcity, St. Louis (No. Ave.)	28	Ave. $13,400
Capri, Boston ($8,100)	7 ”	117%
Pageant, St. Louis ($4,100)	7 ”	94%

BLUEPRINT FOR ROBBERY (PAR.)

Pilgrim, Boston ($9,500)	1 ”	137%
Paramount, San Francisco ($15,200)	1 ”	73%
St. Louis, St. Louis ($12,500)	1 ”	76%

BREATH OF SCANDAL (PAR.)

Fox, St. Louis ($14,300)	1 ”	105%
Viking, Philadelphia ($7,000)	1 ”	85%
Esquire, Chicago ($13,500)	5 ”	71%
Mary Anderson, Louisville ($6,100)	1 ”	84%
Metropolitan, Boston ($11,600)	2 ”	62%
Golden Gate, San Francisco ($19,700)	1 ”	53%
Omaha, Omaha ($7,700)	1 ”	73%
Michigan, Detroit ($20,300)	1 ”	79%

BUTTERFIELD 8 (MGM)

Capitol, New York ($45,900)	11 ”	92%
Warfield, San Francisco ($10,000)	5 ”	127%
Orpheum, Boston ($12,400)	8 ”	121%
United Artists, Louisville ($9,000)	4 ”	122%
Chicago, Chicago ($28,100)	8 ”	132%
Randolph, Philadelphia ($13,000)	10 ”	112%
Adams, Detroit ($9,800)	12 ”	111%
Loew's, St. Louis ($13,000)	6 ”	113%
State, Omaha ($5,200)	5 ”	108%
Music Box, Seattle ($5,700)	4 ”	123%
Music Hall, Seattle ($7,100)	1 ”	86%

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	32 ”	222%
Gary, Boston ($9,000)	18 ”	176%
Palace, Chicago ($21,000)	26 ”	109%
Midtown, Philadelphia ($10,600)	26 ”	114%
Ambassador, St. Louis ($8,500)	9 ”	127%
Alexandria, San Francisco (No Ave.)	19	Ave. $13,500
Madison, Detroit (*$16,600)	20 ”	118%
Paramount, Seattle (*$8,000)	8 ”	101%
Pageant, St. Louis (*$2,800)	5 ”	187%
Capri, Boston (*$9,000)	5 ”	70%
Brown, Louisville (*$5,200)	12 ”	164%
Omaha, Omaha ($7,700)	1 ”	84%
Palace, New York ($22,500)	7 ”	145%
Fifth Avenue, Seattle ($7,900)	2 ”	99%
Fox, St. Louis ($14,300)	2 ”	100%

CIMARRON (MGM)

Stanton, Philadelphia ($13,400)	6 ”	72%

CINDERFELLA (PAR.)

Woods, Chicago ($25,100)	4 ”	99%
Victoria, New York ($19,000)	5 ”	111%
Metropolitan, Boston ($11,600)	2 ”	108%
Viking, Philadelphia ($7,000)	2 ”	129%
St. Louis, St. Louis ($12,500)	3 ”	101%
Paramount, San Francisco ($15,200)	2 ”	100%
Michigan, Detroit ($20,300)	3 ”	88%
Paramount, Seattle ($12,300)	2 ”	72%
Omaha, Omaha ($7,700)	2 ”	71%
Pilgrim, Boston ($9,500)	1 ”	64%

DAY THEY ROBBED THE BANK OF ENGLAND (MGM)

Fox, Detroit ($12,600)	1 ”	84%

ESTHER AND THE KING (20TH-FOX)

Mercury, Detroit ($14,300)	2 ”	74%
Viking, Philadelphia ($7,000)	4 ”	77%
Oriental, Chicago ($27,000)	3 ”	76%
Gary, Boston ($10,300)	1 ”	100%
St. Francis, San Francisco ($13,200)	2 ”	71%
Palace, New York ($22,500)	5 ”	92%
Ambassador, St. Louis ($10,700)	2 ”	88%
Paramount, Seattle ($12,300)	2 ”	51%
Orpheum, Omaha ($8,700)	1 ”	92%
Rialto, Louisville ($8,300)	1 ”	76%

EXODUS (UA)

Warner, New York ($21,900)	8 ”	246%
Saxon, Boston ($18,400)	7 ”	189%
Cine Stage, Chicago (No. Ave.)	7 ”	Ave. $29.000
Boyd, Philadelphia ($21,700)	1 ”	175%

FACTS OF LIFE (UA)

Orpheum, Boston ($12,400)	3 ”	119%
Stanley, Philadelphia ($18,700)	4 ”	93%
Loew's Midcity, St. Louis ($11,300)	4 ”	91%
Michigan, Detroit ($20,300)	2 ”	109%
United Artists, Louisville ($9,000)	3 ”	144%
Chicago, Chicago ($28,100)	4 ”	126%
Music Hall, Seattle ($7,100)	2 ”	89%

FERRY TO HONG KONG (20TH-FOX)

Fox, Detroit ($12,600)	1 ”	62%

FEVER IN THE BLOOD (WB)

Orpheum, Seattle (No Ave.)	1 ”	Ave. $3,000
Paramount, San Francisco ($15,200)	1 ”	72%
Randolph, Philadelphia ($13,000)	2 ”	90%
Roosevelt, Chicago ($21,000)	3 ”	69%
St. Louis, St. Louis ($12,500)	1 ”	99%
Mary Anderson, Louisville ($6,100)	1 ”	63%

FLAMING STAR (20TH-FOX)

Paramount, New York ($32,700)	3 ”	70%
Fox, San Francisco ($12,300)	1 ”	90%
Pilgrim, Boston ($9,500)	2 ”	90%
St. Louis, St. Louis ($12,500)	2 ”	85%
Fox, Detroit ($12,600)	2 ”	91%
Rialto, Louisville ($8,300)	2 ”	103%
Coliseum, Seattle ($8,600)	1 ”	104%
Omaha, Omaha ($7,700)	1 ”	104%
Viking, Philadelphia ($7,000)	2 ”	98%

G. I. BLUES (PAR.)

Omaha, Omaha ($7,700)	2 ”	136%
St. Louis, St. Louis ($12,500)	3 ”	112%
Palms, Detroit ($24,800)	2 ”	81%
Metropolitan, Boston ($11,600)	2 ”	162%
Paramount, San Francisco (15,200)	2 ”	115%
Victoria, New York ($19,000)	6 ”	88%
Coliseum, Seattle ($8,600)	4 ”	96%
Stanton, Philadelphia ($13,400)	2 ”	84%

GO NAKED IN THE WORLD (MGM)

Chicago, Chicago ($28,100)	1 ”	93%
Loew's, St. Louis ($13,000)	2 ”	71%
Brown, Louisville ($8,700)	1 ”	63%

GOLD OF THE SEVEN SAINTS (WB)

Paramount, San Francisco ($15,200)	1 ”	74%
St. Louis, St. Louis ($12,500)	1 ”	75%
Orpheum, Omaha ($8,700)	1 ”	92%

GRASS IS GREENER (U-I)

Astor, New York ($25,900)	7 ”	116%
Memorial, Boston ($17,900)	5 ”	87%
Fox, Philadelphia ($14,800)	7 ”	100%
Ambassador, St. Louis ($10,700)	4 ”	130%
Mercury, Detroit ($14,300)	6 ”	81%
Orpheum, Omaha ($8,700)	3 ”	84%
Kentucky, Louisville ($7,600)	4 ”	82%
United Artists, Chicago ($20,800)	6 ”	119%

INHERIT THE WIND (UA)

Astor, New York (*$27,100)	10 ”	77%
United Artists, San Francisco ($13,500)	2 ”	71%
Fox, Philadelphia ($14,800)	3 ”	86%
Paramount, Seattle ($12,300)	2 ”	58%
Capri, Boston ($8,100)	7 ”	86%
Esquire, St. Louis ($12,500)	6 ”	86%
Roosevelt, Chicago ($21,000)	3 ”	70%
T-L Krim, Detroit ($5,200)	3 ”	127%

LITTLE SHEPHERD OF KINGDOM COME (20TH-FOX)

Rialto, Louisville ($8,300)	1 ”	85%

MAGNIFICENT SEVEN (UA)

Roosevelt, Chicago (*$17,300)	3 ”	110%
Loew's, St. Louis (*$12,800)	2 ”	81%
Music Hall, Seattle (*$8,700)	2 ”	72%
United Artists, SanFrancisco(*$15,200)	3 ”	78%
Fox, Philadelphia ($14,800)	3 ”	102%
Pilgrim, Boston ($9,500)	1 ”	129%
Palms, Detroit ($24,800)	2 ”	68%
United Artists, Louisville ($9,000)	1 ”	76%

MARRIAGE GO-ROUND (20TH-FOX)

Paramount, New York ($32,700)	5 ”	86%
Fox, San Francisco ($12,300)	1 ”	84%
Viking, Philadelphia ($7,000)	3 ”	122%
Fox, Detroit ($12,600)	1 ”	97%
Rialto, Louisville ($8,300)	2 ”	78%
Fifth Avenue, Seattle ($7,900)	3 ”	91%
Omaha, Omaha ($7,700)	1 ”	77%
Metropolitan, Boston ($11,600)	1 ”	138%
Ambassador, St. Louis ($10,700)	2 ”	84%
Oriental, Chicago ($27,000)	2 ”	71%

MIDNIGHT LACE (U-I)

Radio City, New York (*$134,200)	4 ”	118%
United Artists, Chicago (*$22,800)	8 ”	94%
Arcadia, Philadelphia (*$8,600)	8 ”	139%
Michigan, Detroit ($20,300)	3 ”	93%
Memorial, Boston ($17,900)	5 ”	101%
Kentucky, Louisville ($7,600)	3 ”	106%
Orpheum, Omaha ($8,700)	2 ”	116%
Golden Gate, San Francisco ($9,700)	4 ”	72%
Ambassador, St. Louis ($10,700)	3 ”	132%

MISFITS (UA)

Capitol, New York ($45,900)	1 ”	164%
Coliseum, Seattle ($8,600)	1 ”	186%
Palms, Detroit ($24,800)	1 ”	98%
Orpheum, Boston (12,400)	1 ”	169%
Warfield, San Francisco ($10,000)	1 ”	300%
Randolph, Philadelphia ($13,000)	1 ”	146%
Loew's, St. Louis ($13,000)	1 ”	177%
Admiral, Chief, Skyview, Omaha (No Ave.)	1 ”	Ave. $18,000

PEPE (COL.)

Criterion, New York ($27,300)	7 ”	155%

PLEASE TURN OVER (COL.)

Esquire, Chicago (*$9,800)	1 ”	98%
Beacon Hill, Boston ($8,300)	7 ”	99%
Shady Oak, St. Louis ($1,000)	2 ”	250%
T-L Krim, Detroit ($5,200)	3 ”	115%
Brown, Louisville ($8,700)	2 ”	61%

SAVAGE INNOCENTS (PAR.)

Palms, Detroit ($24,800)	1 ”	60%

SONS AND LOVERS (20th FOX)

Todd Cinestage, Chicago (*$11,900)	1 ”	72%
Gary, Boston (*$15,400)	2 ”	62%
Victoria, New York (*$10,700)	1 ”	179%
Omaha, Omaha (*$6,300)	1 ”	55%
Trans-Lux, Philadelphia (*$7,200)	1 ”	73%
T-L Krim, Detroit (*$5,000)	5 ”	128%
Beacon Hill, Boston (*$5,800)	2 ”	104%
Pageant, St. Louis (*$2,800)	3 ”	125%

SPARTACUS (U-I)

DeMille, New York (*13,700)	18 ”	231%
McVickers, Chicago (*16,200)	16 ”	116%
Astor, Boston (*$8,700)	15 ”	135%
Goldman, Philadelphia ($12,800)	14 ”	109%
Madison, Detroit ($16,000)	14 ”	122%
Music Box, Seattle ($5,700)	7 ”	174%
Esquire, St. Louis ($12,500)	7 ”	136%
United Artists, San Francisco ($13,500)	7 ”	149%

SUNDOWNERS (W.B.)

Radio City, New York ($163,100)	6 ”	100%
Paramount, San Francisco ($15,200)	3 ”	110%
Metropolitan, Boston ($11,600)	3 ”	112%
Palms, Detroit ($24,800)	2 ”	79%
Omaha, Omaha ($7,700)	2 ”	85%
Mary Anderson, Louisville ($6,100)	5 ”	90%
Roosevelt, Chicago ($21,000)	3 ”	99%
Music Hall, Seattle ($7,100)	2 ”	100%
Fox, St. Louis ($14,300)	2 ”	126%

SWISS FAMILY ROBINSON (BV)

Normandie, New York ($8,000)	6 ”	125%
State, Omaha ($5,200)	7 ”	174%
State-Lake, Chicago ($25,000)	6 ”	125%
Loew's Mid-City, St. Louis ($11,300)	2 ”	147%
Fox, San Francisco ($12,300)	3 ”	148%
Metropolitan, Boston ($11,600)	2 ”	159%
Ohio, Louisville (No. Ave.)	3 ”	Ave. $11,900
Music Hall, Seattle ($7,100)	3 ”	235%
Midtown, Philadelphia ($10,400)	2 ”	173%

3 WORLDS OF GULLIVER (COL.)

Forum, New York ($19,700)	8 ”	100%
St. Francis, San Francisco ($13,200)	2 ”	82%
Pilgrim, Boston ($9,500)	2 ”	90%
Loew's Midcity, St. Louis ($11,300)	2 ”	72%
Palms, Detroit ($24,800)	2 ”	70%
United Artists, Louisville ($9,000)	2 ”	62%
Loop, Chicago ($5,000)	5 ”	235%
Fifth Avenue, Seattle ($7,900)	1 ”	79%
Omaha, Omaha ($7,700)	2 ”	98%

WACKIEST SHIP IN THE ARMY (COL.)

St. Francis, San Francisco ($13,200)	4 ”	119%
Fox, St. Louis ($14,300)	3 ”	106%
Oriental, Chicago ($27,300)	5 ”	100%
Coliseum, Seattle ($8,600)	4 ”	129%
Stanley, Philadelphia ($18,700)	3 ”	75%
Michigan, Detroit ($20,300)	3 ”	99%
Memorial, Boston ($17,900)	2 ”	109%
Orpheum, Omaha ($8,700)	1 ”	74%

WHERE THE BOYS ARE (MGM)

Warfield, San Francisco ($10,000)	5 ”	89%
Loew's, St. Louis ($13,000)	3 ”	88%
Music Hall, Seattle ($7,100)	1 ”	78%
Viking, Philadelphia ($7,000)	1 ”	171%
United Artists, Louisville ($9,000)	2 ”	148%
Adams, Detroit ($9,800)	2 ”	141%
Radio City, New York ($163,100)	3 ”	74%

WIZARD OF BAGHDAD (20TH-FOX)

Fox, San Francisco ($12,300)	1 ”	65%
Fox, Detroit ($12,600)	1 ”	67%
Rialto, Louisville ($8,300)	1 ”	60%
Oriental, Chicago ($27,000)	2 ”	60%

WORLD OF SUZIE WONG (PAR.)

Radio City, New York ($163,100)	4 ”	103%
Paramount, Seattle ($12,300)	6 ”	100%
Grand Circus, Detroit ($13,000)	7 ”	157%
Paramount, Boston ($16,800)	7 ”	100%
Golden Gate, San Francisco ($19,700)	7 ”	95%
Arcadia, Philadelphia ($13,200)	7 ”	121%
Woods, Chicago ($25,100)	6 ”	119%
Kentucky, Louisville ($7,600)	1 ”	106%

PITTSBURGH *(Continued from page 24)*

which is getting the "Marcus Plan" treatment. . . . Also in town making the publicity rounds was Warner Bros. star Angie Dickinson, drumbeating her forthcoming "Sins of Rachel Cade." Warners fieldman Frank Casey, Chicago, and Wilson Elliott, Detroit, accompanied her.

PORTLAND

Invitational premiere to Universal's "Spartacus" was well attended with civic and organizational leaders. The event brought Mrs. J. J. Parker, president of Parker Theatres in Oregon, home from Honolulu where she had been spending the winter. . . . Mrs. Katherine Marshall, Music Box manager, reports "Exodus" sold out for week end showing, Friday, Saturday, and Sunday, with two week reservation advised. . . . UA's Earl Keate was in town working on "Misfits" promotions. An exhibitor screening was held. . . . M. M. Mesher, Paramount, reports a tremendous family turnout for "Swiss Family Robinson," Walt Disney's latest. The picture is in for a long engagement.

ST. LOUIS

Glen Norris, general sales manager of 20th-Fox from New York, was in the St. Louis office. . . . Earl Gardner, Paramount shipper for the past 30 years, is back at work after an illness lasting for more than eight weeks. . . . George E. Phillips, co-owner at Realart, was in Chicago for a sales meeting of Filmgroup, Inc. . . . Stan Smith, Columbia, fell while on a trip to Salem, Mo., and twisted his back. He's recuperating slowly. . . . Mary Sasaki, WOMPI corresponding secretary, has married and moved to Ann Arbor, Mich. . . . Miss Joan Shields has been appointed to fill the vacancy. . . . A son, Robert Steven, was born to Mr. and Mrs. George Cohn. He is their third child. Cohn is Columbia office manager. . . . Apache, St. Louis, closed indefinitely. . . . Gerald Theatre, Gerald, Mo., opened under the managership of Elmer C. Stephens. . . . Lindina, Edina, Mo., has been opened after being closed for two years by the Knights of Columbus. . . . WOMPIs decided at their meeting Wednesday (18) to donate socks and slippers, new or used, to the St. Louis Chronic Hospital and to start a small fund for the Mary Ryder Home from which the patients could draw for carfare or small necessities. To finance these projects the WOMPIs plan a rummage sale and a bake sale, it was announced by Marcella DeVinney, president. . . . Irving Shiffrin, Columbia exploiteer, was in on his way to Cincinnati. He'll be back in town to work on "Pepe" for St. Louis and Kansas City. . . . Washington Theatre, Quincy, Ill., manager Charles Lyon and Lyon's assistant, Bill Waters, have been publishing a monthly one page newspaper called "Platter Chatter" with news of movies and records. The new venture is proving very successful with teenagers. . . . Mrs. Frieda Paul and Mr. and Mrs. Norman Paul, who operate the Marvel, Carlinville, Ill., have opened a bowling alley there. . . . Town, Flora, Ill., is closed.

SAN ANTONIO

The State, which had been operated here for many years by the Interstate Theatre Circuit as a home of double features and more recently featuring Spanish language films and closed, may again be reopened and will be called the Mexico . . . The Towne Twin Drive-in is once again showing Spanish language films as part of its screen fare. . . . On request of the Greater Port Arthur, Tex., Ministerial Alliance, Mayor C. R. Eisler has appointed a Board of Censors as provided by the city charter. Eisler named Dr. Louis J. Kovar, pastor of the First Presbyterian Church, chairman; Dr. J. M. Wright, pastor of the First Baptist Church; Msgr. H. A. Drouilhet, Saint Mary's Catholic Church; and the Reverend Victor Buvinghausen, pastor of Trinity Lutheran Church. Duties of the committee, as given in the charter, are "to investigate all places of public amusement and entertainment and to take steps to permit, condemn, or prevent the showing of any circus, street show, medicine show, carnival, side show, or any other performance, shows or exhibits in connection therewith that is obscene, immoral, indecent or where games of chance are played or exhibited." . . . Mrs. George A. Dziuk has purchased the Arcadia, at Floresville, Tex., from Allen Hilton. . . . Holly Chambers and E. G. Ray are the new owners of the Texas Drive-In at Navasota, Tex., and plan to open the ozoner on March 3. . . . Damages from a fire that swept the Campus, Denton, was estimated at around $10,000 by W. E. Mitchell, vice-president of Interstate Theatres. Most of the damage was confined to the concessions area, the concessions stand being destroyed, and intense heat damage occurring on the second floor. The auditorium, however, had little damage, and the theatre was opened as usual for business at the regular screening time. . . . Many complimentary comments have been received on the monthly rating sheet for motion pictures to be shown in Tyler, Tex., which is issued by the Tyler Board of Review for Juvenile Readers. . . . The Roxy Drive-In has been closed and dismantled, according to reports. This is one of two theatres closed during the past year, the State, indoor, and the Roxy. . . . The Bandera Road Drive-In is currently operating on its winter schedule and is open only on Friday, Saturday, and Sunday. . . . Richard W. Vaughn has taken over duties as manager, Texas, and James Herman Sollock has been named new manager, Woodlawn, where "The Alamo" is nearing a record breaking run. . . . Mr. and Mrs. Don Gilbert, Mission and El Rancho Drive-In, Dalhart, Tex., are the proud parents of a baby girl whom they have named Linda Elaine. Gilbert is a partner with Russell Enlow in the ozoners. . . . The Evelyn, Dumas, Tex., was turned over by H. S. McMurry to the law enforcement agencies of Moore County for a benefit show to raise funds for the family of Robert Potter, assistant chief of police of Tulia, Tex., who was shot to death when he attempted to arrest three men who were burglarizing a cafe at Tulia. McMurry also arranged for the film which was donated by Screen Guild of Oklahoma City. Frank Hudson, chief of police at Dumas, handled the ticket sales in the box office on Saturday. The Moore County sheriff was head doorman, and others helped.

SEATTLE

With Seattle's mild winter possibly prefacing an early spring, there's some stirrings of activity among the drive-ins. United Theatres have tentatively scheduled opening of their Midway, Duwamish, Aurora and Starlight (Tacoma) drive-ins for Feb. 16. . . . Allan Metropolit has been named booker at the Paramount office, and in another shift Rosalie Vanderyacht replaces Phyllis Smith in the booking department. . . . A. G. Peechia has taken back the Narrows, Tacoma, which was formerly under the John Kane circuit. . . . Jack J. Engerman of Northwest Releasing was in Calgary and Edmonton accompanying Bob Newhart. . . . Mr. and Mrs. Mike Powers (20th-Fox branch manager) moved into their new residence on Mercer Island. . . . Zollie Volchok, Northwest Releasing, and his wife are leaving in April for Europe and will be gone six weeks on a buying trip that will include England, France, Italy, and Spain. . . . Gary Dupen has been added to Sterling Theatre's staff as assistant booker. . . . Darlene Janni is a new secretary to Fred Danz. . . Marguerite Ghesquire has been added to Sterling's accounting department. . . . Donna MacDonald has been named assistant cashier at MGM, and June Nissley cashier, on the resignation of Linda Kindle. . . . "Operation Eichmann" (AA) is opening March 16 to coincide with the actual Israel trial of Eichmann. . . . "101 Dalmatians" (Buena Vista) was well received at a recent special screening and will open in late March at the Coliseum. . . . Hap Fredericks, Universal salesman, was in.

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DRIVE-IN ISSUE

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Miracle Mile Drive-In *Page PE-6*

"Twin" D-I, Oklahoma City *Page PE-8*

New Products *Pages PE-20, 21*

PHYSICAL THEATRE

•

EXTRA PROFITS

Cover photo shows the recently opened Miracle Mile Drive-In, Telegraph and Square Lake Roads, Pontiac, Mich. The new airie was completely equipped and constructed by National Theatre Supply Company and accommodates 1,500 cars with room for later expansion.

Volume 16 **Number 2**

February 15, 1961

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

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EDITORIAL

Promoting the D-I

For those of the East, we need not belabor the point that this winter has been one of the most severe in history for this area. To the Drive-In operator who runs a year-round operation, this represents reduced grosses, to the seasonal operator, additional expenses in preparing his worse-for-weather theatre for spring and summer business.

The question naturally arises, how to offset these losses? While the owner of the indoor house has access to more promotional tie-ups, and often receives first run prints still hot with Hollywood exploitation, the Drive-In operator finds less in the way of canned promotional materials and usually relies on contests, give-aways, reduced rates, etc. to draw business to his theatre.

Another avenue of advertising open to the indoor theatreman is the national campaigns conducted by consumer advertisers featuring the indoor house in its copy. Again, this avenue has been only partially opened to the operator of the outdoor house. . . . though many industries would find excellent theme material in the hustle, bustle and business ($146,000,000 refreshment gross alone in 1960), of the Drive-In theatre.

To alert ad men, the outdoor house should prove a ready made situation in which averything from sportwear to nationally marketed food and refreshment articles could be featured.

To the Drive-In operator conscious of the unique environment of the outdoor house, this could mean extra profits in the way of national theatre ad copy supporting the wholesome fun and entertainment he has to offer.

Today's Drive-In theatre can offer the public all the recreational facilities of a samall amusement park, with safety-tested and fun loaded playground equipment for the kiddies, restaurant services for the adults, and a host of attractive, money makers such as racks for the small, gasoline-engine powered cars that are taking the country by storm, and outdoor facilities for social get-togethers such as picnics, swimming pools, and motels.

The drive-in season is short, for the operator who must make his year's profit during the spring-summer months, but it is the time of year when outdoor activities are at their height.

With the ample grounds found at the outdoor house, the outdoor owner is in a position to cash in on the public's rush to get out of doors after the long winter. The only limits imposed on what he can do to bring in more business are set by his imagination, for the drive-in theatre is, and will be a place that can offer entertainment not available anywhere else.

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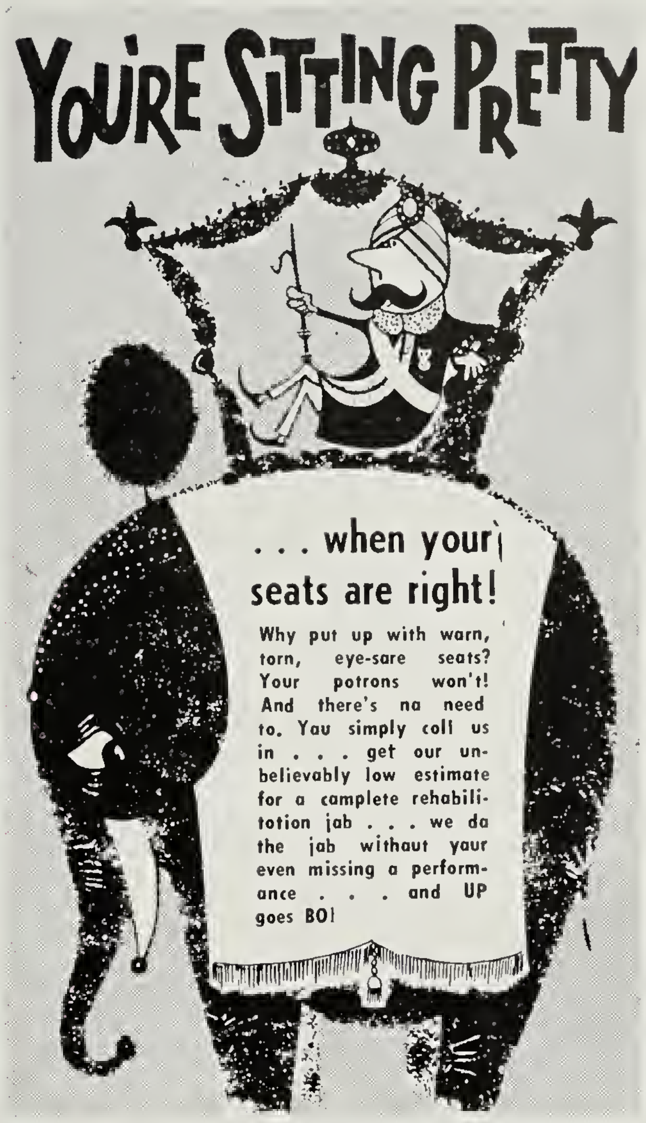
AL DEPROSPERO, Editor



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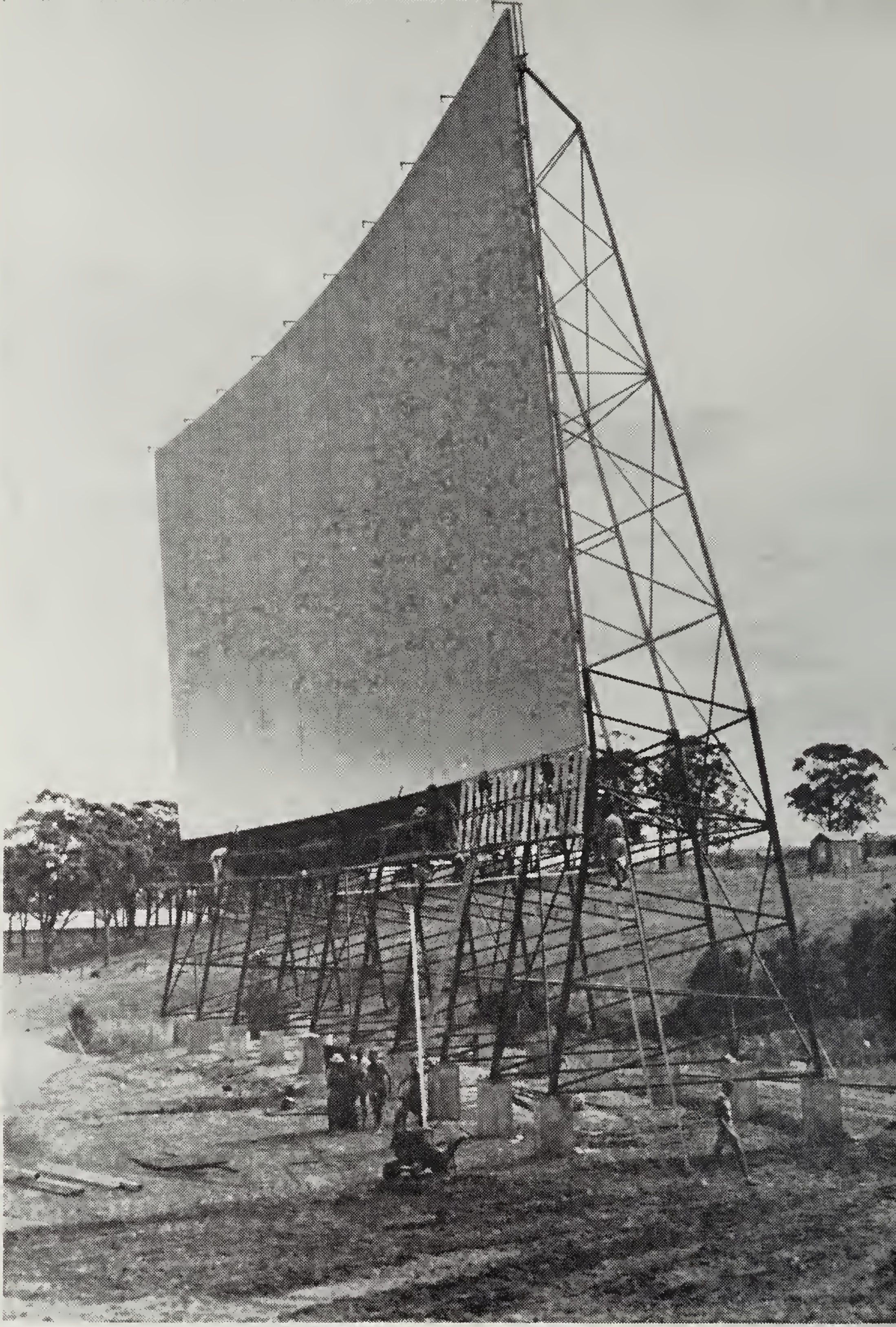
TIPS FOR D-I OWNERS WHETHER YOU'RE GETTING READY FOR SPRING OR . . .

Re-opening the Drive-In



Now is the time to inspect the screen tower and to banish any rust and weather stains. If the screen surface is painted, repainting will be necessary for maximum brilliance. Another possible trouble spot is the tower supports, which should be closely inspected to insure they are secure and undamaged.

Reopening the outdoor theatre that has been shut down for the winter months, or preparing the one that has operated throughout the year for the busy spring and summer season is often a haphazard and unpleasant task for drive-in owners. For this reason, the Physical Theatre Department of Motion Picture Exhibitor has established simple, but organized procedures, to accomplish the work smoothly, and efficiently.

A reopening or refurbishing can, of course, prove unnecessarily expensive if you attempt to complete all the operations simultaneously, and at the last minute. Finally, for the drive-in that has remained closed, we might add that the owner will find the task of reopening as easy as the amount of effort and precaution he expended in his closing, or winterizing operations.

To determine how extensive winter wear and tear has been on the closed theatre, a preliminary inspection of all the buildings, grounds, and equipment should be made. Only then can the owner begin to estimate how large a staff, or what expenditures will be necessary to put things in shape.

Once this has been accomplished, a schedule can be drawn up so the work is sure to be completed by the opening date.

Physical Preparations

Once a schedule of the many activities included in the getting ready process has been drawn up, the owner may take the first step in physical restoration or overhauling; contacting the personnel he has recruited for the season to report well ahead of opening date to assist him in preparations.

This should be done as arrangements are made with local contractors whose skills will be needed together with the 'regular staff.' Physical Theatre has usually suggested that the owner place on call 20 to 35 employees, depending on the size of the D-I.

Careful selection of personnel, a problem not confronting the year-round owner with the prospect of assembling an entire staff, should be made as early as possible.

Ideally, the maintenance crew should begin on a carefully laid schedule, such important jobs as relamping and replacing bulbs, fixtures, and floodlights, as soon as the electrical service is restored.

PHYSICAL THEATRE

Vol. 16, No. 2 **February 15, 1961**

Painting

Interior painting and cleaning of washrooms, concessions areas, and other buildings should be done at intervals when poor weather makes outdoor work impossible. This will save labor costs and delays in preparation, while providing steady work for the first of the staff to report. Thus painting, which always presents difficulties when an early spring opening is planned, can be done on suitable days in outdoor areas, and finished according to schedule or earlier, in indoor areas.

The most important painting project can be the screen, if a painted surface screen is used. In most cases, a single coat of paint will cover the area well, unless the screen was neglected at the end of the previous season and exposed to the elements during the winter.

This project may occupy four or more men for a full day, and take longer on very large sized screens, so the owner should plan on having enough men available during the week before opening to complete the task. This will permit the projectionist to run screen brightness and projection testing films well in advance of opening day.

Concession Area

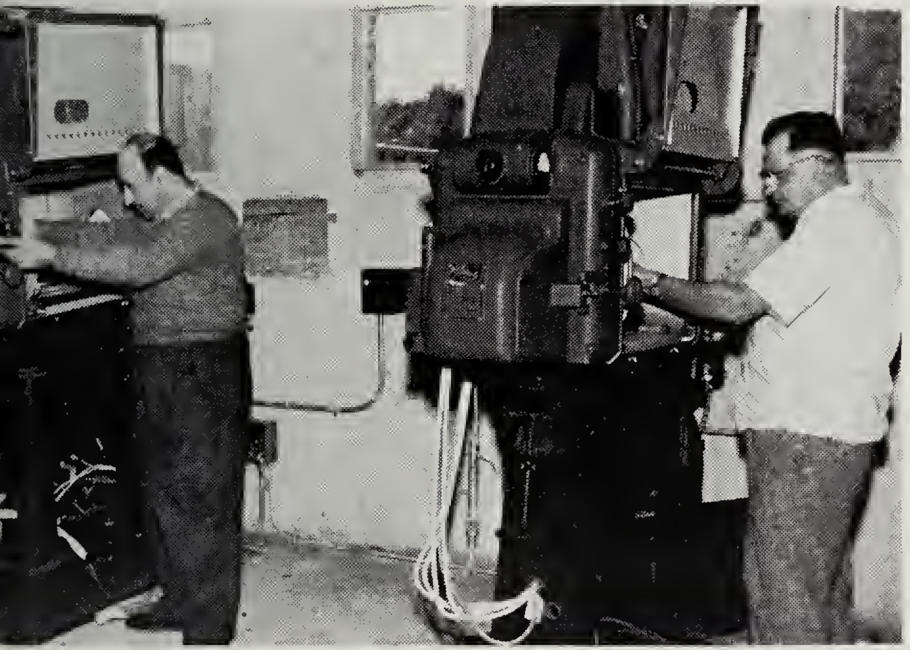
Special consideration should always be

]

Treating the ramps, aisles, and entrance-exit lanes with oil is best accomplished before the summer season draws near. Several coats of oil will provide a layering effect, so that the last coat remains on the surface during wet and dry, dusty periods in summer months.

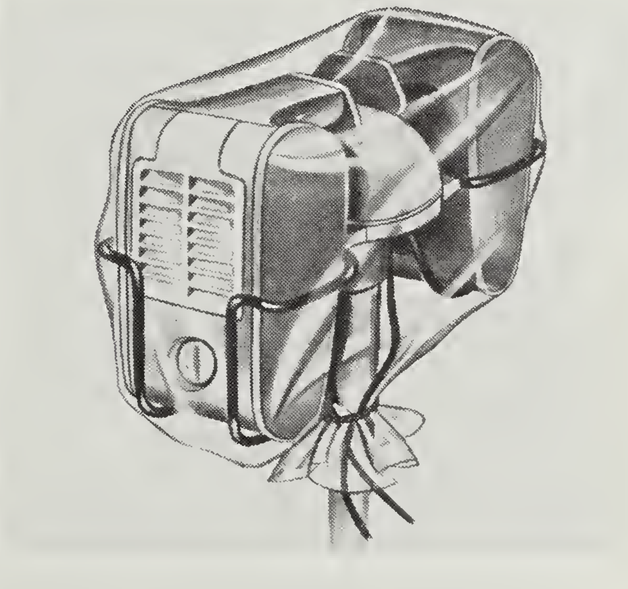
Right, buildings should be given a fresh coat of paint if the surface has become dull or weather beaten during closed periods. Exterior painting is best accomplished at intervals when weather permits, allowing interior painting of the Concession stand, etc., to be done when outdoor work is impossible.

Below, playground equipment is becoming more of a must to the successful drive-in operation each year. A well equipped play area for the kiddies is one sure way to insure steady family patronage. Currently equipment is on the market that requires little or no maintenance, and is well worth the initial investment.



Thorough inspection and cleaning of the projector is imperative, especially if the equipment has been left "on site" during the winter season. Ventilation on the booth before attempting to turn over, or run equipment is a must.

Photos below illustrate the right way and the wrong way to care for speakers during off seasons. The operator who wraps the speakers securely with a strong plastic and ties them to the posts, will have little difficulty getting things in operating order, and won't have to cope with insect nests, debris, etc., accumulating in the speakers.



given to the refreshment stand, as this is the one area where cleanliness is imperative. The first step in the preparation is the unpacking of urns, griddles, coffee machines, popcorn machines, and other stored equipment. Here again, care in closing the theatre pays dividends, as equipment that was thoroughly cleaned and tightly packed, can be ready to go to work in a matter of hours.

As soon as the equipment is unpacked and the protective coating of grease removed in the case of oxidizable metals, it should be washed in a warm soapy solution and tested for defects. While the refreshment stand manager is determining what equipment should be replaced or added, he should contact food suppliers and interview personnel to avoid first week chaos in the kitchen.

In the case of year round theatres, this phase of the operation would be understandably simplified since staffing and foodstuff requirements are familiar and conditions of the equipment known.

Supply Check

In addition to these checks already mentioned, it proves beneficial to prepare in advance for such needs as cleaning supplies for concession areas, lavatory supplies, ordering tickets, carbons, flashlights and batteries, boxoffice statements and other operating necessities; making arrangements with your bank for deposit slips, wrappers, and night deposits.

Ramps and Aisles

If you are contemplating oil-treating ramps, aisles, or entrance-exit lanes, now is the best time to begin, provided, of course, that the ground surface is not frozen to any great depth. By early oil treatment, deepest penetration of early coats will insure a packing effect so that later applications will stay "high" during dry weather.

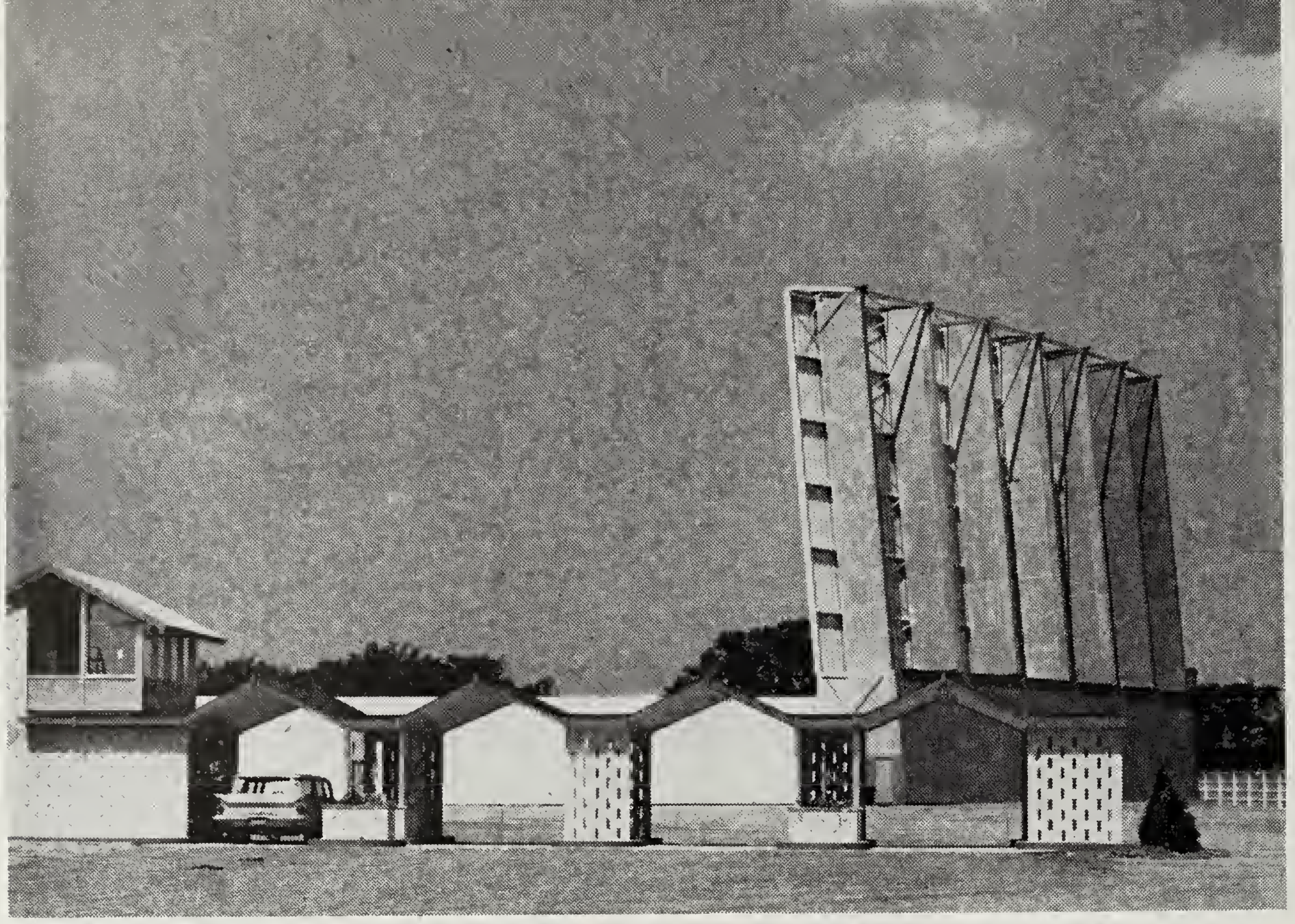
Rolling and dragging will fill and depress much of the frost expansion damage due to winter freezing and thawing. Deep potholes and depressions that resist should be cut out and patched with new foundation and surface material. Hot asphalt mix has been found to be extremely well suited to filling in these depressions. After patching, a heavy wire galvanized "drag" approximately 10' square, should be drawn over the surface to evenly distribute the accumulated grit piled by washouts, etc. Often, the drive-in owner will find prices of a paving contractor below the costs he will run completing the job himself.

When the operator is satisfied that he has attended to all physical equipment and buildings and grounds, he should be approaching opening date.

Projection Equipment

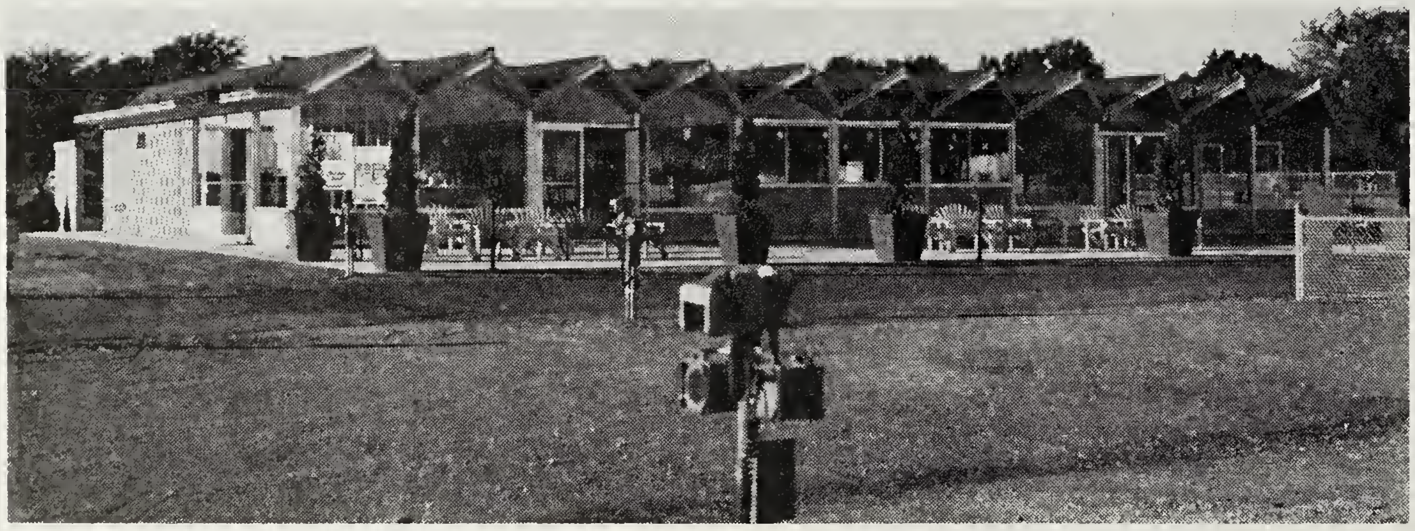
Much of the sound and projection equip-

(*Continued on Page PE-15*)



Michigan Owner Builds 1500 Car Outdoor House

MIRACLE MILE DRIVE-IN

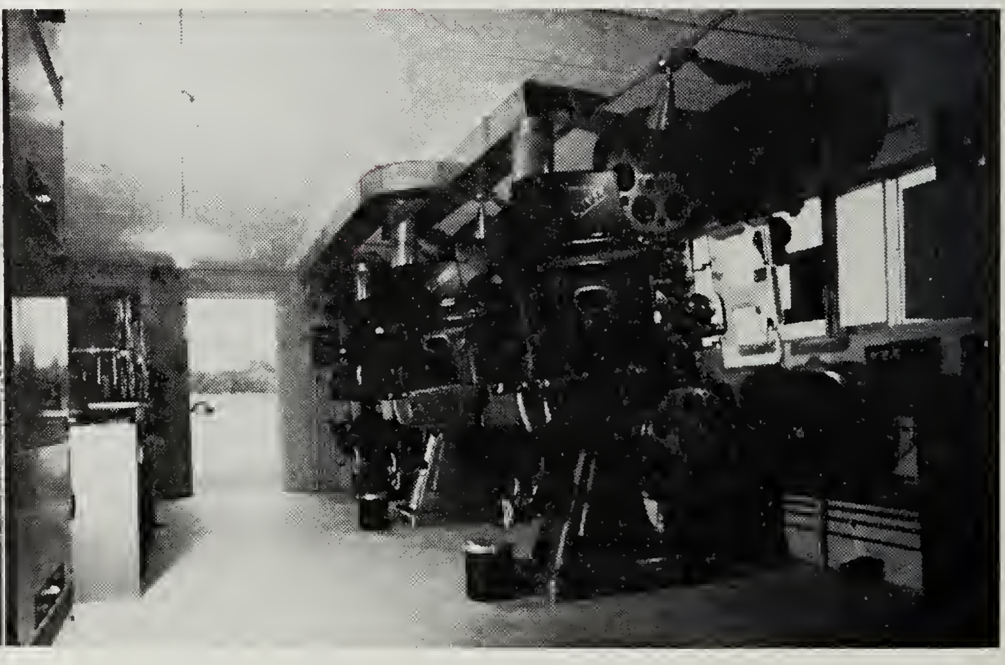


Elton L. Samuels' recently opened Miracle Mile Drive-In, Telegraph and Square Lake Roads, Pontiac, Michigan, was completely equipped and built by National Theatre Supply Company. The Miracle Mile is the only Michigan D-I equipped to show 70 mm with full fidelity sound reproduction (Simplex XL sound using 600 watt amplifiers).

The modern screen towers some 80 feet above the ground, providing excellent viewing of the big tower for some 1,500 cars. The theatre has 24 parking ramps and a stadium seating section supplied by the American Seating Company of Grand Rapids, Mich. Owner Samuels selected Simplex In-a-Car Speakers and Eprad In-a-car Heaters for the Michigan airie, which has an expansion capacity of over 300 more cars than are presently handled.

Booth equipment is comprised of National Bauer U2 35/70 mm projectors, and one Simplex XL 35 mm projector, Ashcraft Super Cinex Lamps, and Simplex sound.

The well equipped playground was stocked by Miracle Playground Equipment Company.



NOW EVERYONE CAN AFFORD BETTER PROJECTION LIGHTING!

The New

Strong U·H·I

165 Ampere

ARC LAMP

for 35 and 70 mm projection

30° LOWER OPERATING TEMPERATURE

Ventilating system provides 70% more air, a complete change every five seconds. 100% more air sweeps over both faces of the cold type reflector which is integrated with the rear door. Uses any exhaust system adequately with lamps operating at 90 amperes or higher. Little, if any, scum forms on the mirror, greatly extending its life.

NO FLEXIBLE TUBING, CLAMPED OR WELDED CONNECTIONS TO LEAK

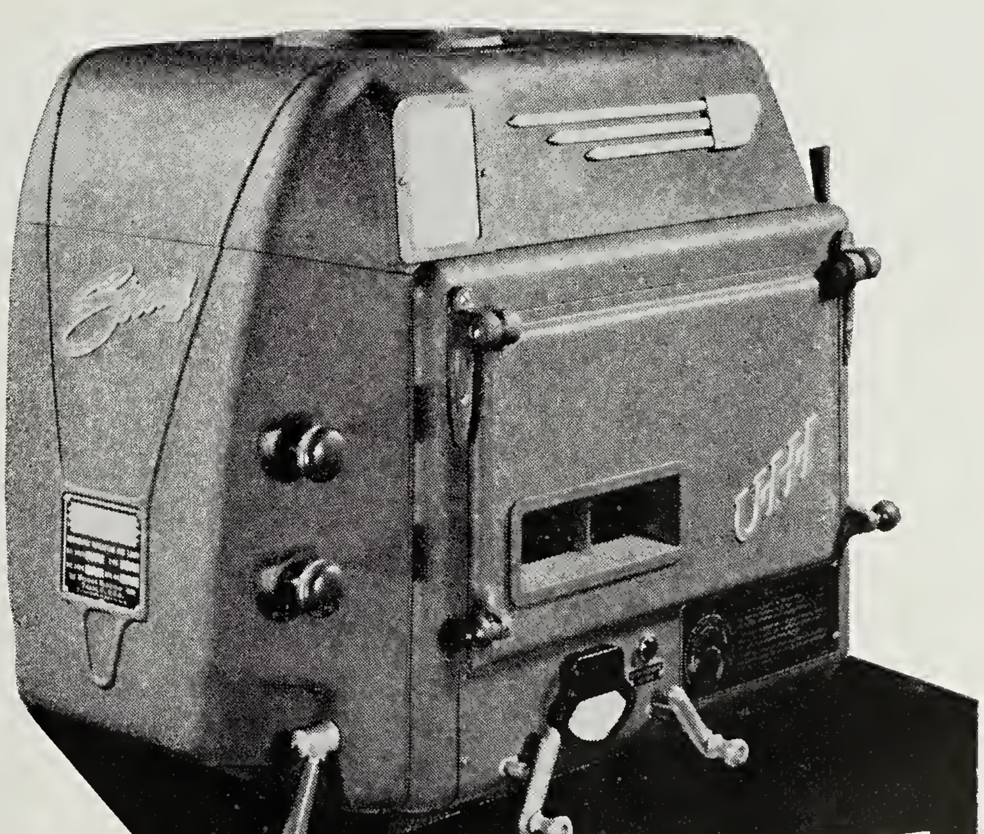
One-piece conducting tube for each heavy duty, long life, pure silver water cooled positive carbon contact, is fully enclosed to forego breakage of connections.

20-INCH 13.6 MM POSITIVE

Projects a double reel more than lamps which cannot accommodate this length.

INTEGRATED LIGHTRONIC CONTROL AT NO EXTRA COST

Advances carbons by means of separate Bodine geared head motors, to maintain uniform arc gap length and accurately position crater at exact focal point of the reflector. Automatically maintains a screen light of constant intensity and color. Does not require resetting when changing the range of operation or film width.



Warranty

Strong will replace without cost any non-abused parts (with the exception of reflectors, which are covered by a separate warranty), for a full year period.

Demonstration without obligation.
Write for literature.

THE STRONG ELECTRIC CORPORATION

21 CITY PARK AVENUE • TOLEDO 1, OHIO

Unique Lighting At Dixie Twin

TWIN
HOME FROM THE HILL
ROBERT MITCHUM
MATING GAME
MIKE

"TWIN" DRIVE-IN •

Oklahoma City

Softly glowing gas lights line the entrance to one of the most unique drive-in theatres in the southwest—"The Twin" in Oklahoma City.

A grandfather's pride in the birth of twin grandsons brought about the construction of this unusual new half-million dollar installation when R. Lewis Barton decided to commemorate the birth of "Mike and Mark" with a drive-in counterpart.

Forty Bruest Sentinel gas lights lead into "The Twin," where two completely separate screens and parking areas provide customers a choice of features on any given night.

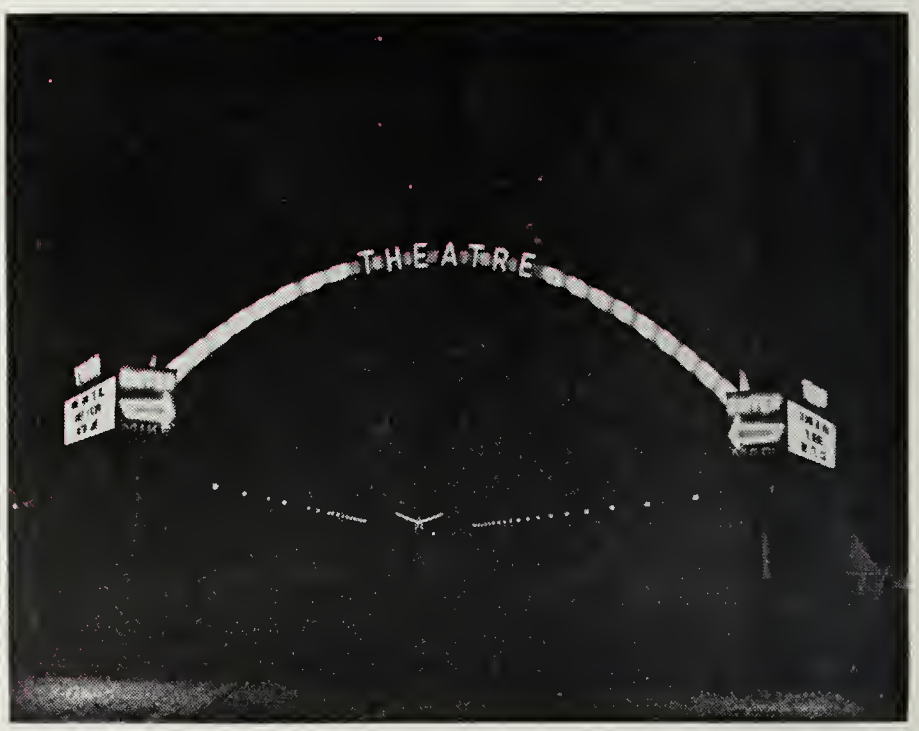
Approximately 30 acres of paving provide ample parking for some 2,000 automobiles in the two areas. This gives the new double theatre more than twice the space of any drive-in movie in the Oklahoma City area.

Located at the end of the gas-light entrance, the modernistic ticket office provides access for both theatres at the new "Twin" drive-in. This is the first drive-in theatre in the southwest to give its customers the choice of two programs at the same time, the "Twin" is also the first to demonstrate the charm and practicability of softly-glowing gas lights, in an installation which demands an absence of harsh glare.

R. Lewis Barton, who heads the Barton Theatre organization, has been in the theatre business for the past 39 years. Active in the Oklahoma City market since 1940, Barton opened his first Oklahoma City theatre, The Redskin, in Capitol Hill. The firm now operates 16 theatres in the Oklahoma City area, of which nine are drive-ins.

His son, Gerald Barton, who is in charge of the firm's properties, reports that construction of "The Twin" had been under consideration for two years before the birth of twins to his sister, Mrs. Joanna Combs. This seemed to bring the decision to a head, and construction was started in April.

"The Twin" was designed to provide for ultimate in flexible and economical operation. Despite the sentimentality of its inception, the Bartons declare that it is really a business proposition. They plan to operate their new project on a year-round basis.



Not only is this summer and winter type of operation becoming more accepted in this area, they say, but it enables the management to retain much more efficient and reliable personnel.

The modernistic box office of the new "Twin," shown in the photo at the left, is positioned at the end of the entrance lane, and is softly lit by the novel gas lamps, spaced at forty-foot intervals along the entire length. This provides an effective and pleasant transition from the bright lights of the highway to the semi-dark parking areas.

BEST SPEAKER VALUE EVER...
MORE FEATURES! LESS COST!

$5.35*
Simplex

- Durable compact construction!—Rugged die-cast aluminum . . . long-lasting enamel finish over zinc chromate!
- Tamper-proof!—Stainless steel, Phillips head screws used throughout!
- Floating speaker unit! — reduces shock . . . minimizes magnet shifting . . . simplifies replacement!
- Weatherproof Alnico V 1.47 ounce Aluminum voice coil 4″ speaker!
- Exclusive taper tab silver contact connections . . . eliminates troublesome soldered connections . . . never corrode!

*Unpainted straight cord

- Perforated aluminum speaker cone protector!
- Recessed volume control!
- Finished in Hammertone Gray and Metallic Blue! Also available unpainted.
- Choice of straight or Koiled Kord!
- Competitively priced! — proven performance . . . excellent sound response!

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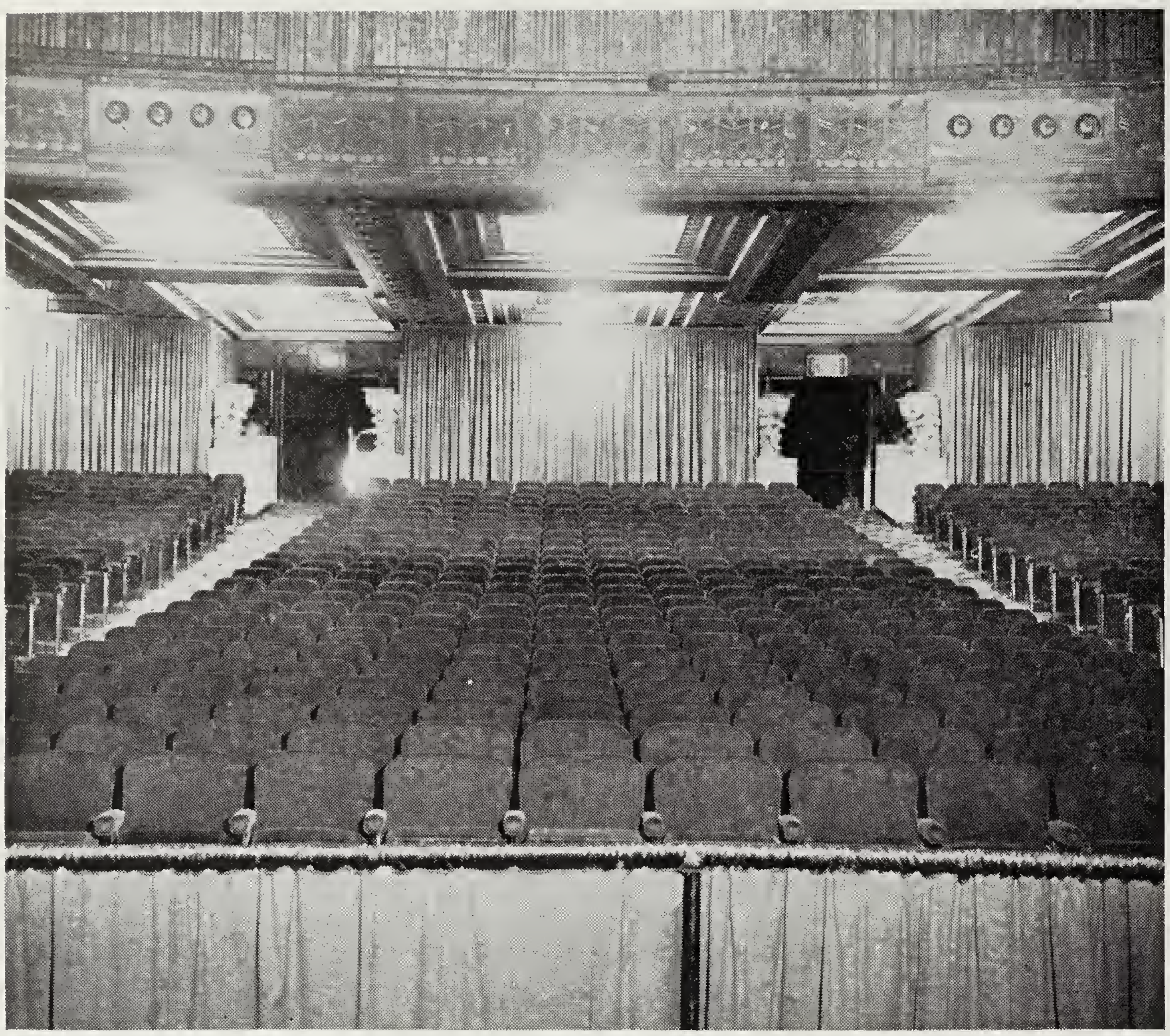
SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION



WELL KNOWN LOS ANGELES HOUSE SPRUCES UP FOR SPARTACUS

RKO PANTAGES

The RKO Pantages in Los Angeles, one of America's best known motion picture theatres, has again experienced extensive alterations, this time for the perfect presentation of "Spartacus."

Less than a year ago the RKO Pantages acquired a new front, marquee, outer-lobby, box-office, a newly carpeted and decorated inner-lobby, rest rooms and an ultra modern concession stand.

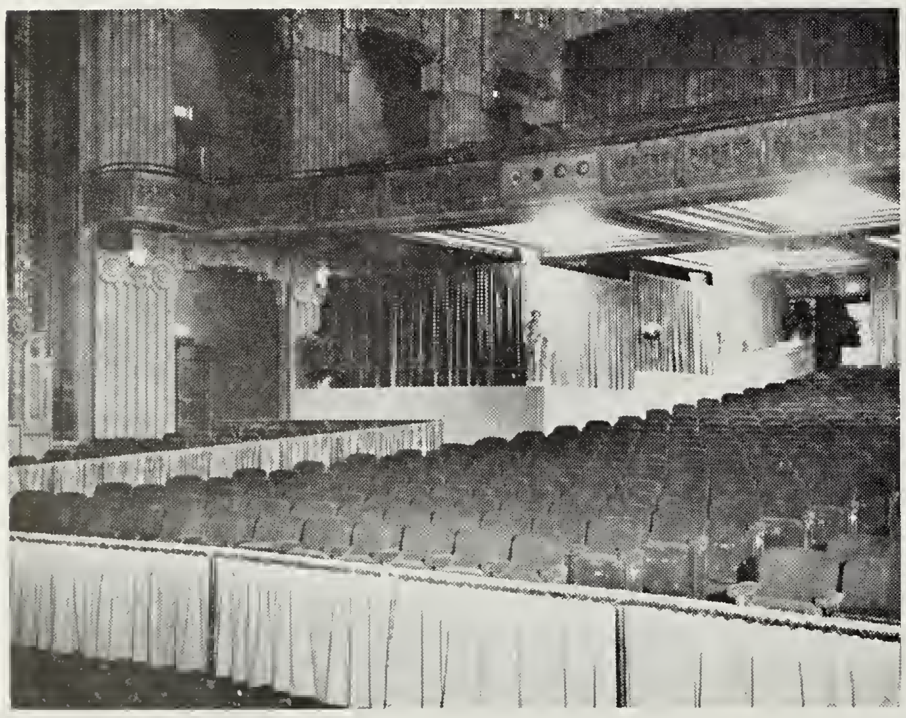
With the opening of "Spartacus," the RKO Pantages' auditorium was completely overhauled. Its 2800 seating capacity was reduced to the present 1500 chairs. There are 1000 choice seats on the orchestra floor with perfect views of the screen. The balcony has remained intact with 504 seats in the front mezzanine. An attractive room divider arrangement utilizing rust colored drapes was carried out on both floors to cut off the unused seating sections.

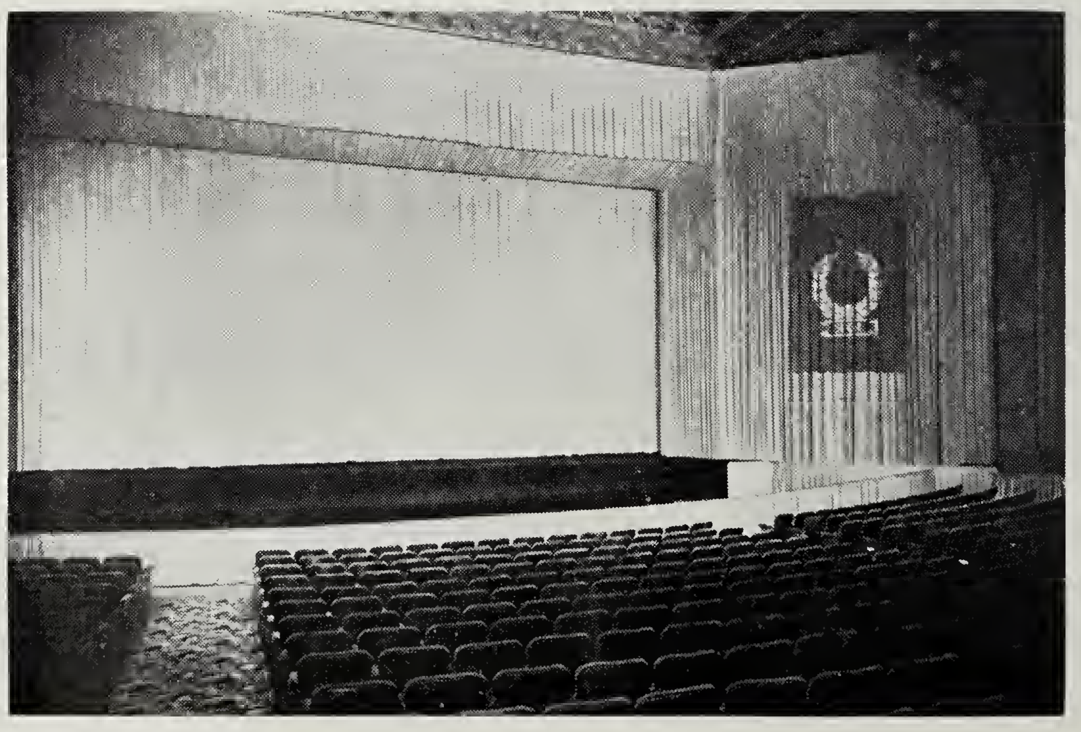
This decorative scheme blends in excellently with the general architecture of the theatre. Decoration pieces, in keeping with the "Spartacus" presentation, were used along the top of the new walls.

The picture screen area is treated with a gold drapery that covers the entire front wall of the theatre and can be illuminated and colored by a battery of floodlights located within the balcony railing. The base of the screen is formed by the orchestra pit and the band platform, adjusted to correct heights and the entire area then covered with fitted removable black coverings.

The new Hurley Super-Optica screen is installed in a flyable frame and the projected picture is 54 feet wide by 20 feet high.

The projectors are Philips Norelco 37/70 mm's; the sound, Ampex high level mixing with Altec loudspeakers, and the lamphouses are Ashcraft Super-Cinex. The projection lenses were made especially by Bausch and Lomb for the RKO Pantages, and are the result of a series of new developments.





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"35/70" Special

ARC LAMP

Accommodates full 20-inch positives, projecting an extra double reel per carbon.

Automatic arc control at no extra cost.

35/70 SPECIAL

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THEATRE SUPPLY

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COMPANY

NATIONAL THEATRE SUPPLY COMPANY

Branches Coast to Coast

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theaters, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

AL DEPROSPERO, Editor **February 15, 1961**

REFRESHMENT OPERATION AND MANAGEMENT

Many of the prime requisites for successful drive-in theatre concession management and merchandising apply to all operations, regardless of size. However, some of the suggestions made in this article will have to be adopted to specific needs and problems of the individual operator.

Some Basic Considerations

One of these is the proper location. A concession should be located close to the center of the parking area. Operators who have their concession operation in some other spot have found that moving to the recommended location increased sales 35% and more.

Speed of service is the second basic requisite for the drive-in concession operation. Possibly nothing will do more to frighten away customers than the experience of having to wait in long lines for service. Proper layout, adequate personnel, modern equipment and efficient organization play an important role in providing the service the customer demands on the short, but peak intermission periods.

Of course, the two other most important basics for the operator of the drive-in concession to consider are cleanliness and quality. Without these essential conditions being present, sales will eventually decline. Nothing turns away a customer for good faster than giving him the feeling that he was cheated on the quality of the refreshment he buys, unless it is being served by stand attendants in dirty, unappealing uniforms.

To operate with maximum efficiency, you should be able to answer the following questions favorably: What is the gross profit potential of the items I'm going to favor? What is their anticipated and proven turnover? What volume do I expect? Do I have an adequate electrical supply? Do I have an adequate supply of filtered water? Which is the most economical to operate equipment, gas or electricity.

What Items to Carry

This question is answered in terms of demand. When choosing items for a drive-in concession, consider their gross profit potential. Those items with the best potential turnover and the highest potential gross profit should be given first choice of your space.

That is why popcorn has long been the universal favorite of refreshment stand operators; there is always a tremendous demand for the item, and it carries the highest gross profit potential of all items usually sold at the concession stand. For this reason, it should be given first choice of space. Soft drinks, another item with a high potential gross, should be sold aggressively and given prominent display positions.

Of the other items carried by the drive-in concession operation, hamburgers, hotdogs, coffee, ice-cream, and candy continue to reap good profit for the operator, and the established trend as revealed by the concession survey conducted by this publication in November of the past year indicates that these favorites will continue to dominate the market. Depending on how well these items do in your individual situation, they should be given third, fourth, fifth class space, etc. An established finding at the drive-in concession operation has been that reducing the total number of varieties of candies in each of the price brackets has not affected gross sales, and has increased gross profit if the policy is adhered to. A practical policy in this respect, is to carry three or four varieties of five-centers, three or four varieties of ten centers, three of the fifteen cent varieties and 25¢ varieties, in addition to gums, mints and specialties.

In a drive-in operation, those items which can be stored easily and quickly prepared for sale, should be favored. Other items, such as french fries, pizza pies, fried chicken, and other foods not readily prepared should be carefully analyzed in terms of gross profit potential before given special preference, though they may prove quite profitable.

Turnover and Volume

In the drive-in theatre, as can be expected, the patterns of sales differ sharply from those in the conventional theatre. In summer operation, soft drinks are usually better sellers than almost any other item, while in winter, sodas may be displaced by coffee. Popcorn and sandwiches are usually stable, while ice-cream sales fluctuate seasonally. It was revealed by the survey recently conducted by this publication, that the number of concession sales per admission ran very high, while concession sales usually represented greater take than box office figures. A safe rule for the concession operator would be allowing for sales to 70% of the audience.

Inventory Storage

Provision for inventory storage is another seemingly obvious detail which, if not properly planned, can mean lost sales at the concession stand. Above all, storage spaces should be handy to operators, so that time lost running to storage areas during peak periods is kept to a minimum. Restocking racks and shelf space should be done on off periods so that the patron is always greeted with full displays of fresh merchandise, and never subjected to a string of "We're all out of thats". The delicate trick of keeping as little on hand as possible, yet having enough reserve to handle unusual peaks, requires the close attention of the stand operator to daily reports of item usage for use in inventory control.

Plotting seasonal demands can be done accurately enough to forestall running out of refreshment supplies on busy weekends, without accumulating excessive inventory, by careful analysis of average admission figures and sales declines on a seasonal basis.

Staff Meetings

Theatre operators should hold weekly sales meetings with sales personnel, preferably on Fridays, to plan for weekend business. Detailed study and discussion of merchandise should be held. An inspection to check on sanitation and cleanliness should be a regular part of these meetings. In this way, this vital problem will not be left to chance. Any new merchandise that is to be promoted should be explained in terms of what it is, how to sell it, etc. The explanation of sales quotas and sales campaigns should be made at these meetings in simplified terms so that your overall program is understandable to your help. And remember that too much stress cannot be placed on competent sales personnel. Giving concession stand personnel praise, something often overlooked in the

(Continued on Page PE-24)

NTS Announces N.Y. Consolidation

W. J. Turnbull, president of National Theatre Supply Company, announced the consolidation of the facilities of the International Division and the New York Branch Sales Office.

The merger will become effective Feb. 1st, at which time the International Division personnel will be located at the branch address, 356 West 44th St., New York 36, N.Y.

According to Turnbull, the move has been under consideration for a long time. Duplication of facilities at two New York City locations is no longer necessary. It is anticipated that the consolidation of facilities will be beneficial to National's customers as well as to NTS itself.

Coincidental with the move, Arthur F. Baldwin, an NTS vice-president and manager of the International Division since 1944, will assume additional managerial duties of the New York Office. Allen G. Smith, National branch manager for the past thirteen years and associated with the motion picture equipment industry for forty-eight years, will devote all of his time to promoting sales of theatre equipment in the New York area.

Among other special assignments that Mr. Smith will have will be that of acting as N.T.S. envoy to the I.A.T.S.E. locals.

Mr. Turnbull is confident that the move in addition to effecting operating economies will strengthen National's activities in both the export market and in the New York area.

NAC Meeting to be Held February In Dallas

National Association of Concessionaires will hold its first 1961 Regional Meeting at the Hotel Sheraton-Dallas on Feb. 9 in connection with the Texas Drive-In Theatre Owners Convention, Dallas, Texas.

General Chairman for this concessions program is NAC's Executive Vice President, A. J. Schmitt, Houston Popcorn and Supply Co.; Kendall Way, Modern Sales and Service Inc., Dallas, and Chas. E. Darden, Chas. E. Darden Co., Richardson, Texas are serving as co-chairmen and Mr. Darden will preside.

Topics and speakers for the session beginning at 10 A.M., Thursday are: "New Program For Candy," Bruce Douglas, Director Wholesale Distribution King Candy Co., Fort Worth; "Sale of Chilly Dillies," W. R. "Bill" Moore, Secretary-Treasurer of Nat'l Pickle Packers Ass'n, Oak Park, Ill; "Drive-In Theatre Concessions Operations," Jack Veeron, City Manager, Bordertown Theatres, El Paso; "Merchandising Ideas That Sell," Russell Fifer, Executive Director, Nat'l Ass'n of Concessionaires, Chicago who will also conduct a demonstration on serving hot dogs; "A Pitchman's Forum" will be moderated by A. J. Schmitt.

Other scheduled NAC Regional Meetings are: WESTERN REGIONAL, March 1 & 2, Riviera Hotel, Las Vegas, Nevada which is being chairmaned by NAC's Vice President, Harold F. Chesler, Theatre Candy Co., Salt Lake City. He is being assisted by Larry Moyer, Moyer Theatres, Seattle. The Riviera Hotel is cooperating by sending out colorful programs direct to NAC and industry members.

A concessions program will be given on the afternoon of March 8 at the Continental Hotel, Kansas City in connection with the United Theatre Owners, Heart of America Show-A-Rama IV. NAC's Regional Vice President, Arlie Beery, Manley, Inc., Kansas City is Chairman of this meeting.

Automatic Canteen Sees Peak Year

New York, Jan. 24—Automatic Canteen Company of America, largest of the nation's vending firms, expects 1961 sales to reach a record $200,000,000, and earnings to approximate $6,000,000 "at least 5 per cent higher than 1960," Frederick L. Schuster, board chairman, said as the firm issued its 1960 annual report.

The report showed Automatic Canteen sales and operating income for fiscal 1960 (ended Oct. 1, 1960) set a new high of $173,263,071, as compared with $163,260,672 for 1959. Net earnings for the year were $3,924,015, or $.73 per share, a decrease of $773,776 from 1959 net of $4,698,781, or $.93 per share.

Schuster said that "although final figures are not yet in, Automatic Canteen first quarter 1961 sales and operating income will be about $42,000,000, up 10 percent over the same period a year ago.

"At this rate, Automatic Canteen sales and operating revenues for 1961 will total approximately $200,000,000 and earnings should be at least $6,000,000," Schuster said. "This would be equal to about $1 per share based on the increased number of shares now outstanding as a result of our recent stock offering," he added.

"In the past year we have materially strengthened our leadership position in the vending industry through a program of carefully planned acquisitions and internal expansion activities", Schuster explained. "These moves include the acquisition of ABT Manufacturing Co., Nationwide Food Service Inc.; Commercial Discount Corporation, Hubshman Factors Corporation; and a large number of foreign vending firms.

"During 1961, all these companies will add materially to our sales and profits, and combined with expected increases in our vending operations should produce a record year for Automatic Canteen," Schuster affirmed.

The Automatic Canteen chief executive said that during 1961, "the company will continue its ambitious program of growth and expansion" in six major divisions: food and vending; equipment manufacturing; product; finance; electronics; and foreign. In this latter category, Schuster said that details of a move to strengthen Automatic Canteen's Canadian operations would be announced within a few days.

Amcoin Corp. Elects Allison As President

Ernest B. Allison has been elected Amcoin Corporation president, replacing Arthur B. Segal who moves up to Chairman of the Board. At the same time, the Amcoin product line is being expanded to include ice makers, carbonated drink dispensers, bar dispensing equipment, and related items. Amcoin will continue to manufacture their regular line of quality coffee making equipment.

Mr. Allison is returning to the beverage dispensing business after an absence of 4 years. Since 1956 he was president and treasurer of the Gilbert Cummins Co. in Baltimore and Adams Industries in Easton, Maryland. These companies fabricated tubular steel for the furniture industry. Previous to 1956 Mr. Allison was general sales manager of Carbonic Dispensers, Inc. of Canfield, Ohio.

Tender
POPCORN
Tasty
Cretors

Up to $75 per Hour

Earning Capacity in YOUR DRIVE-IN

with this

Cretors "OLYMPIC"

OUR 75th
ANNIVERSARY

3 KETTLE SIZES

18 oz. Electric	32 oz. Electric	32 oz. Gas

CRETORS CORNDITIONER forces warm dry air through the stainless steel storage bin keeping popped and boxed corn hot, crisp and tasty at all times. **REGARDLESS OF WEATHER OR MOISTURE CONDITION**

The Cretors Kettle features an extra heavy gauge steel bottom, lighter gauge steel walls which concentrates the heat under the corn for greater popping volume. Cretors guarantees you MORE PROFIT per pound of raw corn.

Cretors — SINCE 1885
POPCORN VILLAGE NASHVILLE, TENN.
FACTORY: CHICAGO, ILL.
MANUFACTURERS OF THE OFFICIAL WEIGHT VOLUME TESTER FOR THE POPCORN INDUSTRY.

TESMA Offers Assistance In African Theatre Plan

Technical advice and information now available and which will be available in the near future, was placed at the disposal of Motion Picture Association of America by Theatre Equipment and Supply Manufacturers Association, at a meeting last week in New York.

The offer was made in connection with projected development and construction of motion picture theatres in West Africa, according to Larry Davee, TESMA president and Ralph Hetzel, executive vice-president of MPAA. George Vietheer, administrative director of MPEA, John B. McCullough, MPAA director of technical services and other TESMA representatives, also were present at the meeting.

While the MPAA's project is entirely in the exploratory stage, Hetzel explained, the MPAA will avail itself of the services and technical knowledge of American theatre equipment manufacturers. He suggested that Mr. McCullough and the American manufacturers make recommendations necessary for construction of a 1,200 seat pilot theatre, taking into consideration the problems inherent in an undertaking in an area (Africa) where lack of sufficient power, high heat and humidity, etc., present different aspects in theatre construction than those presented in the United States.

During the meeting, TESMA president Davee outlined details of a new and modern theatre equipment now available for a program of the scope presented by the West African plan, and told the MPAA representatives that TESMA now is formulating a new plan to provide comprehensive design and operating information to the theatre industry.

This plan, when completed, might well be the basis, with modifications, under which the West African project might proceed, he declared.

The TESMA plan, Davee stated, had been conceived partially at least, to relieve the void created by the demise of the Motion Picture Research Council. It would translate into theatre operating information, the standards and practices recommended by the SMPTE, and provide information to builders, theatre owners, projectionists, service and maintenance men.

Another meeting of the manufacturers and MPAA will be scheduled when Mr. Hetzel returns from an imminent additional exploratory trip to West Africa, it was announced.

Strong Offers Data On Arc Slide Projection

Theatremen interested in the uses of carbon arcs for slide projection in motion picture theatres may now obtain details on how brilliant pictures up to 30 feet wide can be projected in rooms not completely darkened.

Employing high intensity carbon arcs as the light source, the Universal Slide Projector, manufactured by the Strong Electric Corp., projects 7500 to 9000 lumens through its 3¼" x 4" slide aperature to obtain a screen brightness comparable to high quality motion picture presentations.

This large volume of projected light enables projectionists to show details that escaped the audience with incandescent projectors. Also, the use of incandescent projectors necessitated the darkening of rooms, and restricted the use of slide projection to small rooms.

Theatres may employ the Universal Projector for a variety of purposes, such as boosting concession sales, embellishing screen appearance, and merchant advertising.

A table for establishing lens requirements is included in the booklet available from The Strong Electric Corporation, 12 City Park Ave., Toledo 1, Ohio.

REDUCE LIGHT LOSS

with the New Long-Service

First-Surface (front coated)

Tufcold Dichroic Mirrors

1 Projected light is reflected from the front surface and without passing through the glass twice as with second surface mirrors.

2 Maintain maximum screen illumination, reduce film buckle and improve focus. No emulsion blistering regardless of the power of the arcs.

3 Show less coating deterioration or pitting by ejections from the arc than second surface reflectors.

NEW reflectors afford the lowest cost way to picture brightness. How long since you last replaced yours? You should do so regularly.

Write for data on correct sizes and type for your lamps.

THE STRONG ELECTRIC CORPORATION

21 CITY PARK AVENUE • TOLEDO 1, OHIO

Manufacturers of Reflectors for 25 Years

Pepsi Plant Outlay To Top 35 Million

Pepsi-Cola Company and its domestic bottlers will invest more than $35,000,000 in new plants and equipment during 1961, Herbert L. Barnet, president disclosed.

Pepsi's president made this announcement concurrent with the annual technical seminar of the field force and headquarters staff of the Technical Services Department held at the company's Long Island plant. The Technical Services Department, a part of the company's overall Marketing Division, includes product quality control, plant design and engineering services.

The expenditures will include the opening of seventeen new bottling plants in the United States, plus expansion of existing facilities through the installation of new production equipment to increase bottling capacity, plant additions, and construction of distributing warehouses. The Pepsi-Cola President declared that there are more firm orders by the Company and its bottlers with bottling production line equipment than ever before in history.

"This record proposed investment represents a manifestation of Pepsi's confidence in the American economy. In effect, Pepsi-Cola Company and its bottlers are 'betting' $35,000,000 that the American economy is sound and that 1961 will see a general business upturn," Mr. Barnet said.

Mr. Barnet disclosed that during 1960, Pepsi and its bottlers invested close to $20,000,000 in new plants and equipment and that over the past ten years bottler and parent company expenditures for these items were at a rate better than $1,350,000 per month.

At the seminar, directed by Stephen J. Gullo, vice president in charge of Technical Services Department, strong emphasis was placed on soft drink quality control, modern production equipment and techniques, research and plant-equipment design. The three-day parley is reviewing all aspects of the bottling of Pepsi-Cola and the company's new lemon-lime drink, Teem, as well as Patio, the new line of flavored drinks.

With the increase in actual plants and introduction of new equipment dictating the need for bottlers of keeping abreast of technological developments in the soft drink field, Mr. Gullo announced an accelerated program of field training through production schools, clinics, programs and presentations. The clinics will be held in conjunction with equipment suppliers, with each clinic geared to proper use and maintenance of equipment from these concerns.

A series of five regional production clinics will also be held during 1961, as well as the publication and dissemination of booklets, brochures and other informational means on new equipment and procedures during the year.

REOPENING

(*Continued from Page PE-5*)

ment at drive-in theatre is, of necessity, left on location during the closed period. Therefore, the smooth operation of the drive-in depends, to a great extent on the care exercised in the preparation of sound and projection equipment.

Climate, severity of the weather, construction and location of the booth, are some factors contributing to the deterioration affecting the system. The operator must guard against establishing a time schedule too short to give the proper attention to the projection and sound equipment, since these are the heart of the operation. If proper precautionary measures were taken, the problems of reconditioning the drive-in equipment is relatively routine, and equipment should be back in normal running condition without too much trouble or expense.

If, however, little or no attention was paid to equipment at the time of shutdown, considerably more time and work must be expended, with possible overhaul or replacement of much of the neglected equipment mandatory if it is to function for the duration of the coming season.

The first step is usually to unseal the projection booth and provide proper heated ventilation for approximately one week before any equipment is turned on or rotated. The largest factor contributing to the deterioration of projection and sound equipment is, of course, moisture, explaining why heating and ventilation are so important.

By the time the booth has been thoroughly ventilated and dried out, actual work can be started on reconditioning projectors, lamp houses, and other equipment.

Inspect For Rust

After removing all rust preventatives from the projector, sound heads, and lamp houses, check for areas that have surface rust or slight pits on unpainted surfaces. Where rust has formed, remove with as mild an abrasive as will do the job, resorting finally to steel wool or fine emery.

When all rust spots have been removed from the unpainted surfaces, re-oil them lightly, and turn your attention to areas where rust has occurred due to chipped paint on finished surfaces. If rust has started on these areas, be sure to 'feather' the area surrounding the rusted spots, as retouching will be futile if additional corrosion exists beyond the chipped area.

Next, all oil-bath gear boxes, intermittents, etc., should be drained, flushed and refilled according to manufacturers specifications. Similiarly all grease-packed gear boxes should be drained, flushed, and repacked with the proper grade of grease. Sound head scanners and/or flywheels should be thoroughly cleaned and relubricated. Once the equipment has been cleaned and relubricated, the projector should be turned over slowly, by hand, before it is run, to assure that no damage will occur from the first running of test film.

Sound Equipment

Drive-In sound equipment requires close attention. Starting at the film path, the optical system should be checked for damage to lens and slit assemblies, mirror silverings, exciter lamps, and lamp bracket assemblies, along with the condition of the photo cell. Under extremely adverse weather conditions, such as found in salt air resorts, etc., the optical components are often removed for

(*Continued on Page PE-16*)

DRIVE-INS

...need more light

...need better definition

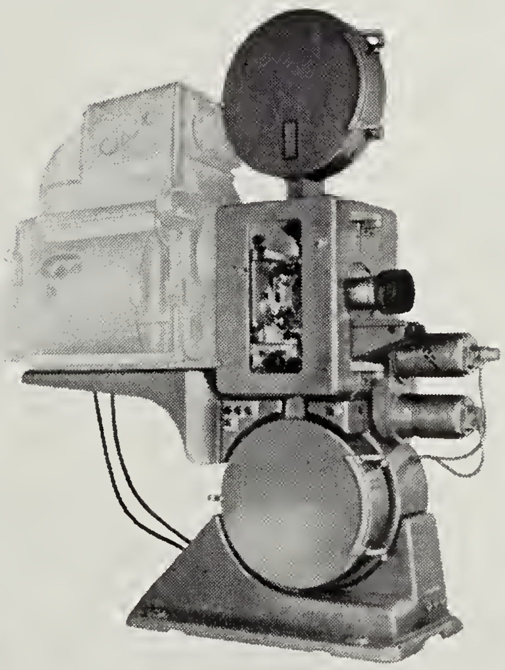
...need bigger film area

DRIVE-INS NEED 70mm

Pity the poor little 35mm film that has to provide a picture on an 80 to 150 foot wide screen from a booth 300 to 500 feet and more away! No matter what anybody says ... it just can't be done *well*.

In contrast, 70mm film only has to be blown up ¼ to ⅓ as much ... the picture is twice as sharp! And the aperture is 3 to 4 times as large! Result? ... a dazzling sharp projected image on the screen!

That's why every truly modern drive-in theatre should be equipped with Norelco Universal 70/35mm projectors using the single blade high-efficiency shutter ... the time-tested and proven 70/35 that's used in more theatres than all other makes of 70mm projectors combined! With almost all the great boxoffice attractions being produced in the 70mm size ... the sooner you can show these pictures, the sooner you can profit from them.



If you are planning to build a new drive-in or re-equip an existing one, look into 70mm. See your favorite theatre supply dealer for Norelco equipment—now!

Norelco®
UNIVERSAL
70/35mm PROJECTORS

NORTH AMERICAN PHILIPS COMPANY, INC.
MOTION PICTURE EQUIPMENT DIVISION
100 East 42nd Street, New York 17, N.Y. • OX 7-3600

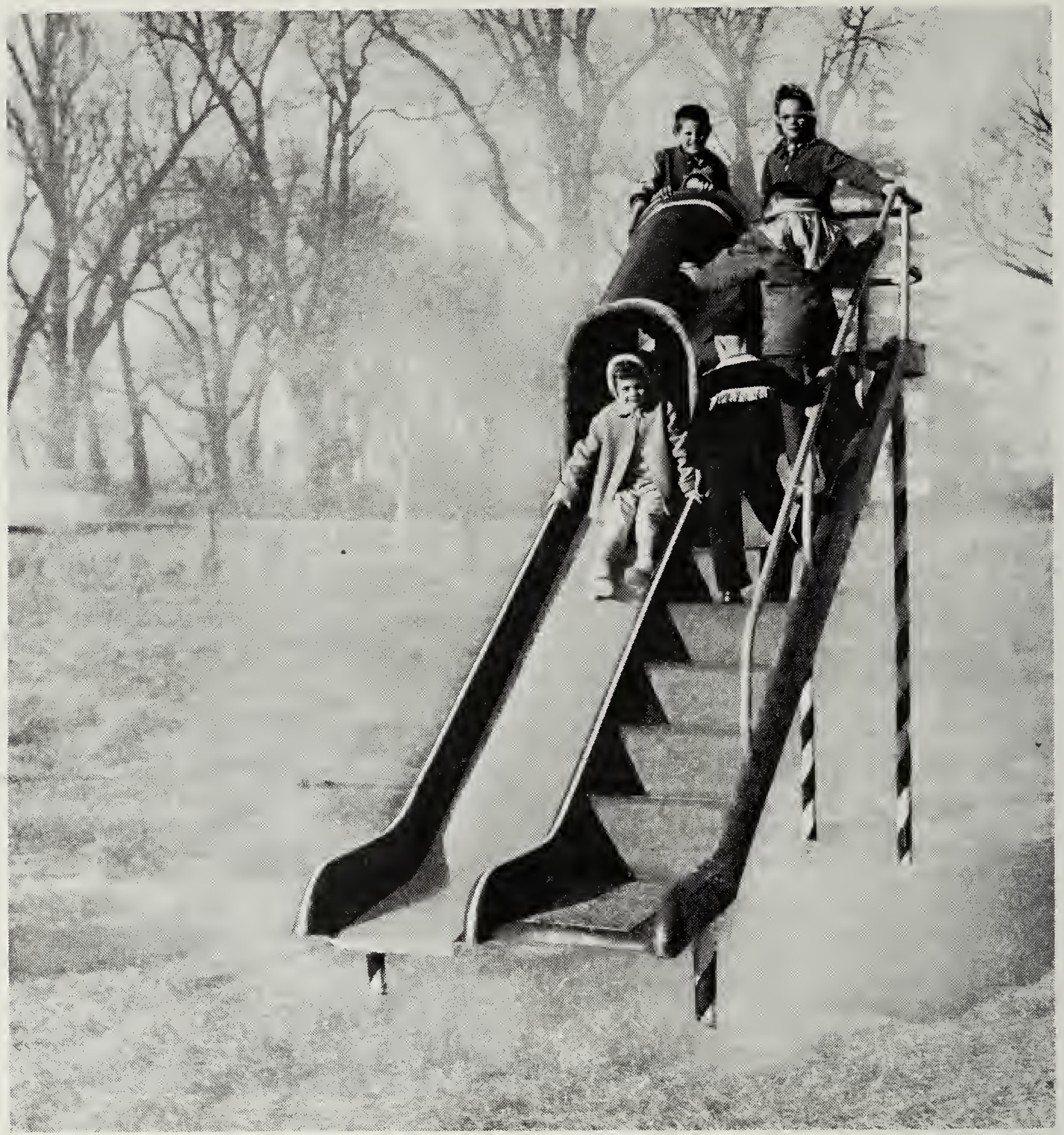
One Piece Slide For D-I Playgrounds

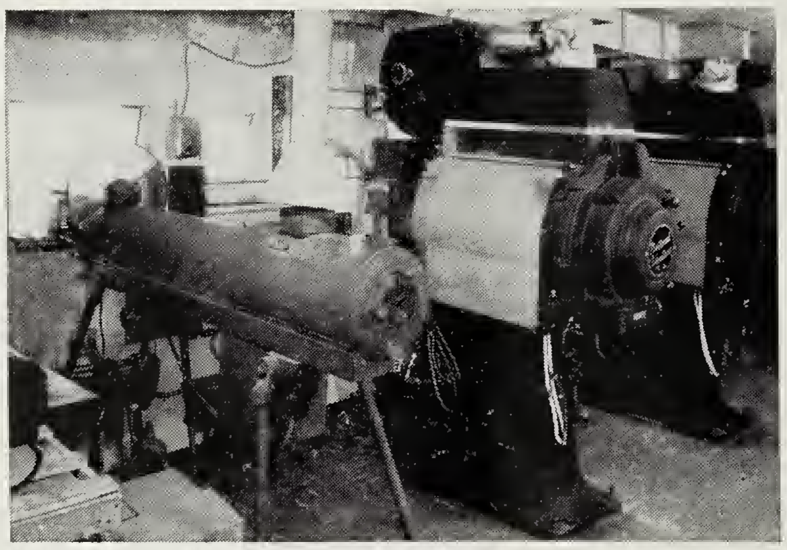
A tough, permanently colored, smooth plastic fibre glass slide of one piece construction, has been developed by the Miracle Equipment Company, manufacturers of playground equipment for drive-in theatres.

The patented all weather slide features wide, walk up stairs, safety railing and roomy pre-slide platform, tunnel of fun starting chute (see photo), all rigidly supported by 16 gauge stainless steel bedway and candy cane Perma-lok pipes.

The combination of safety features built into the slide, and the natural focal point for group fun it provides for the kiddies, make the slide an ideal addition to the drive-in playground.

The Trail Blazer is offered in two sizes; the TB 10—5′ x 10′, and the TB 16—8′ x 16′. Further information on the Trail Blazer slides can be obtained from the Miracle Equipment Co., P. O. Box 275, Grinnell, Iowa.





UNIVERSAL ARC SLIDE PROJECTOR

BOOSTS CONCESSION SALES
Announce on screen that photographs of patrons are being taken in concession area, and that free refreshments and tickets will be awarded. Polaroid Land Transparencies of winners can be projected within two minutes.

BUILDS REPEAT BUSINESS
Announce that part of the photos will be shown on the next change of bill.

PERMITS ADVERTISING PROFITS
Project pictures of retailer's establishments with ad copy typed on slide.

EMBELLISHES SCREEN
Project colorful stage and screen surround decoration for acts and trailers.

THE STRONG ELECTRIC CORPORATION
12 City Park Avenue • Toledo 1, Ohio
( ) Send free details, and literature and prices on Universal Arc Slide Projector.
( ) Would like demonstration. ( ) Am interested in trial period.

NAME________________
THEATRE________________
STREET________________
CITY & STATE________________

REOPENING

(Continued from Page PE-15)

storage in more favorable location, but, in either case, a check on the accuracy of adjustments or readjustment must be made.

Continuing in the sound head, the scanner, sprockets, rollers, tension pads, etc. are inspected and readjustments reviewed; worn or defective parts are replaced. Sound head wiring should be carefully examined for damage to insulation by the corrosive action of oil during the storage period.

Advancing to the voltage and power amplifiers, tubes are tested and visual examination made for poor connections and unwanted leakage paths. Exciter power supplies are checked out in the same manner as amps.

The next check point is normally the ramp control panel, in which switches must be burnished and adjusted for proper pressure. Normally it is desirable to replace all fuses in the power circuits. The various line voltages, under power, should be read and adjusted, if necessary, to assure power service to the booth is normal. With the ramp control panel, the in-car speakers should be reconnected and tested. The transmission test for the sound system, performed when the system has been turned on and thoroughly warmed up, reveals if the optical system settings and amplifier performance is properly balanced for optimum volume and quality sound at individual speakers throughout the system.

Inspecting Speakers

While the previously mentioned equipment

(Continued on next page)

is being tested, the individual speakers must be given a good inspection for faulty diaphragms, volume controls, split or broken cords, or such things as foreign particles, insect nests, etc. in the housings.

An effective method for protecting speakers is to wrap them securely in a polyethylene plastic bag, tying securely to the speaker post with the cord wrapped around the speaker.

Checking the Ramp Circuits

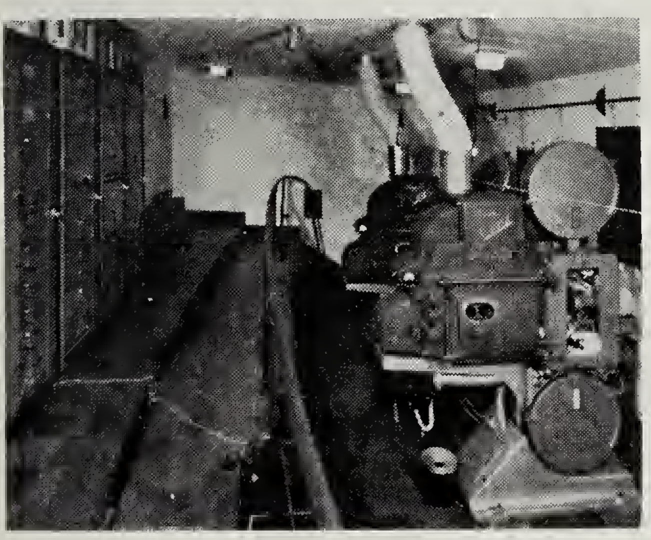
Heaving of the ramps, due to extensive winter freezing and thawing, can cause breakage in ramp wiring, especially in newer drive-ins. All of the circuits from the ramp panel to post outlets should be buzzed through and checked for high resistance, "grounds," or "opens." At the same time, the output connections at the posts should be cleaned, where necessary, to insure proper contact.

Corrosion and contact resistance should be remedied, and dirt and other accumulated matter removed. When the ramp circuits have been o.k.'d, all of the projection and sound equipment should have been inspected and necessary repairs made. A final review of this equipment should be made at least several days before opening day.

If the drive-in exhibitor has seen to all of the foregoing recommendations before opening day, he can be assured of reduced maintenance costs and headaches during the operating season ahead.

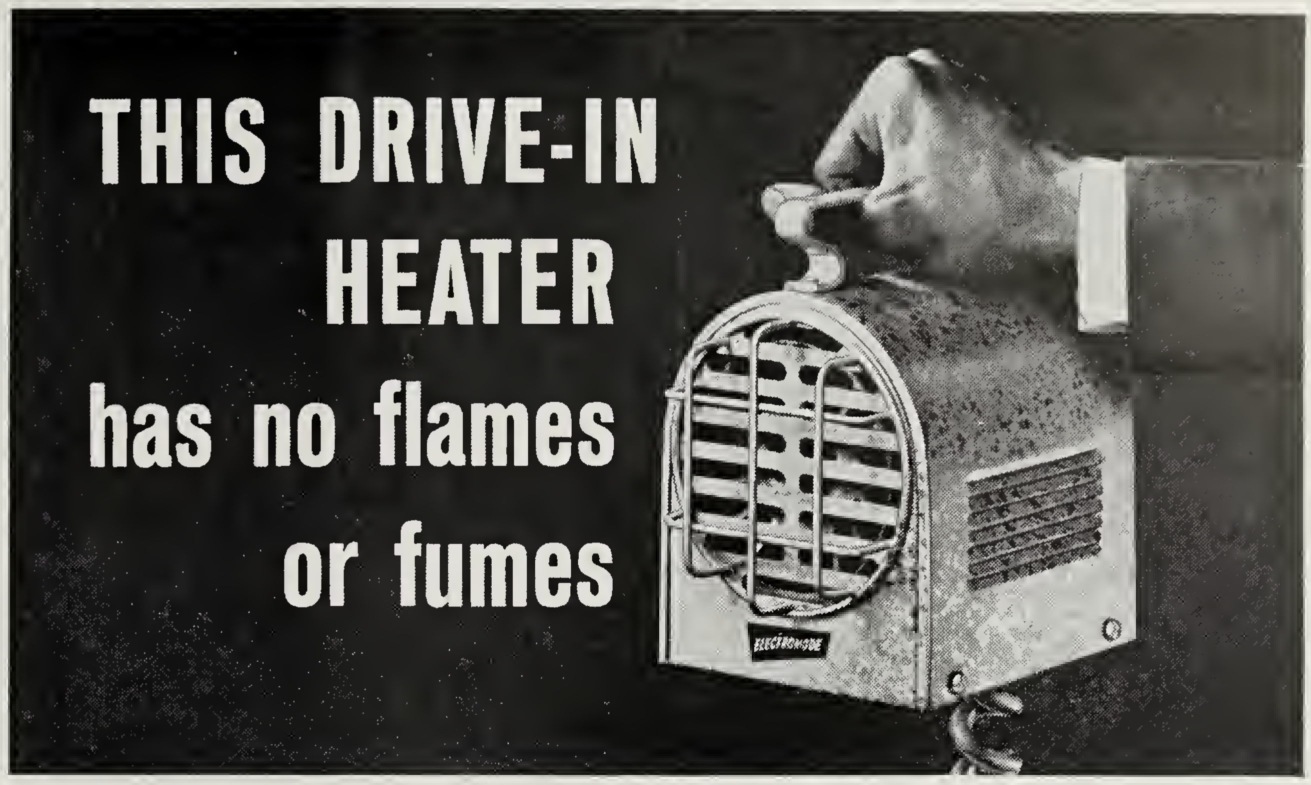
Three Level Booth In Chicago Palace

The Arthur Wirtz-James Coston Palace Theatre in Chicago, often called the "Showplace of Chicago," has a projection booth that might very well be referred to as a "Showplace of projection booths." A triple tiered room with the projectors on the lower level and the sound equipment on the upper level, the booth was built into the mezzanine of the theatre during recent conversion of the former Cinerama house.



The booth is uncluttered, orderly with plenty of working room . . . and yet takes up a comparatively small amount of actual space. Only top quality equipment such as Ashcraft Super Cinex arc lamps, Ashcraft high reactance rectifiers and Norelco Universal 70/35 projectors have been selected to assure superior projection and greater dependability.

Because of the booth's location, it is possible to provide a practically "head-on" projection angle to the 56 foot deeply curved screen which is placed well upstage for excellent viewing even in the first few rows of the theatre. Surrounding the screen is floor-to-ceiling draping that runs from the balcony line to the traveler curtain.

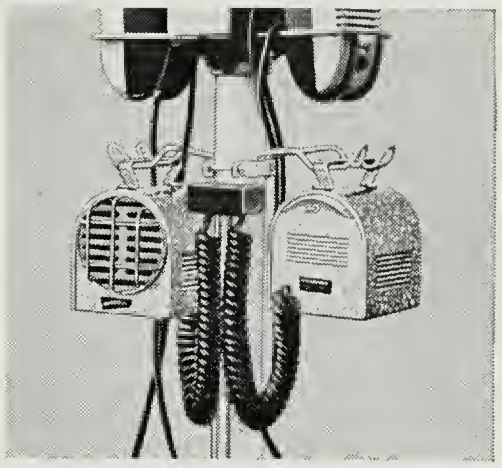


Here's a worry-free heater for drive-ins, Electromode's In-Car model. It's electric. There are no dangerous flames or fumes.

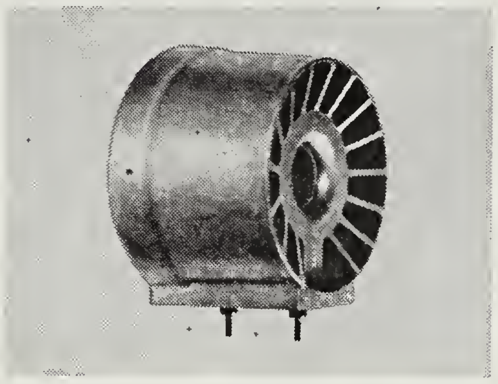
It has the exclusive Safety Grid Heating Element—all wires are well insulated and set deep inside the finned aluminum casting. This helps it hold up under rough treatment, too.

A *quiet* fan circulates warm air quickly when the unit is turned on. There's no warm-up delay. Helps viewing, too. Windshield stays dry and clean—doesn't steam up.

The size? About the same as a car speaker. Styled in scratch-resistant silver-grey finish.



Here are the front and rear views of the heater. Handle and long extension cord supplied with each. Heater sits on any flat surface, such as dashboard, floor, etc.



The Safety Grid Heating Element seals in all wires, guards them from damage. Can't overheat, because of a built-in Safety Switch.

NOW IS THE TIME. Place your ORDER now for delivery in spring.

®**Electromode**

Dept. MP-21, Division of Commercial
Controls Corp., Rochester 3, N. Y.

Send complete information on Electromode's
☐ In-Car Heaters ☐ Other heaters for projection rooms, ticket stands, etc.

Name ....

Address ....

City .... Zone .... State ....

The Admission
Control System
that means
Good Business
Good Showmanship

AUTOMATICKET

is
made only by

General
Register
Corporation

COMPLETE
YOUR
ADMISSION
CONTROL
SYSTEM
WITH
TICKETAKER

General Register Corp.
43-01 Twenty-Second Street
Long Island City 1, N. Y.
•
1018 So. Wabash Ave., Chicago 5, Ill.

—*Projectionists*—

MAINTENANCE MEMOS

1 Will any projection room equipment operate at excessively high temperatures during the summer months? Take temperature rise thermometer readings now, correct unfavorable conditions.

2 If your arc lamp reflectors are becoming so pitted that they will have to be replaced soon, order replacements well in advance of actual need.

3 Are you compelled to play the monitor speaker so loud that it creates an echo in the auditorium? If so, have it moved to a location where you can hear it at a low volume.

4 Do you sometimes forget to inspect rectifiers or motor generators that are located outside the projection room? Set up a regular inspection schedule for them to avoid such oversight.

5 Do you keep careful records showing every repair and replacement made to each item of your equipment as a basis for future recommendations to your management?

6 Whenever changes are made in projection room equipment and wiring do you always recommend installing oversize conduit and spare pairs of wires to minimize cost of next such change?

7 If any items of your projection room equipment are old or in poor shape have you checked the latest models so you will be prepared to recommend replacements whenever requested?

8 If your projector mechanisms are not new do you keep careful check on the increase in vibration and recommended repair, overhaul or replacement before the condition grows too serious?

9 Are projection room ceiling and walls painted in light colors that keep the room too bright for effective observation of screen image? If so, recommend re-painting, explaining reason.

10 How long since last thorough inspection of changeover mechanisms and their switches? Do you have a schedule for this so you can order repairs well in advance of need?

11 Are you ever forced to mutilate a print or order to make sure you won't miss a changeover cue? Simple and effective cue markers are available at low cost. Ask for one.

12 Is your film rewind out of line, worn, or damaging film for any other reason? If so, have you explained to management that you can't avoid damaging film unless repairs are made.

13 If you have emergency projection or sound equipment of any kind do you use it periodically to make certain it will always be in good working order if and when an emergency occurs?

14 Do you have on hand sufficient supplies of every type of lubricating oil and grease you will ever need? Don't let good equipment suffer through failure to order lubricants on time.

15 Re-check to make sure projection room still has every type of special wrench or other special tool that can ever be needed. If any is missing, order replacement at once.

16 Keep all lubricant containers tightly sealed. Use corks on spouts of oil cans. Atmospheric moisture condenses in exposed lubricants, sinks to the bottom, causing rusting of equipment.

17 Does someone periodically check the buzzer and phone to the floor and manager's office to make sure both are in perfect order? If not, why can't you make a schedule for this?

18 If you are not allowed advance time of inspection of all prints before running them for the first time, why not ask for it and explain why prior inspection is important.

19 Is the maintenance of the theatre's public address equipment a part of your responsibilities? If so, have you set up a regular, thorough schedule for doing this work?

20 Test the action of the automatic fire shutter in all your projector mechanisms. Make sure all are still completely reliable in action and that needed replacement parts are on order.

21 How long since all lamphouses exhaust flues were thoroughly cleaned throughout their length? Partly clogged lamp flues are not good for the health of your pair of lungs.

22 How long since projection room ventilating flues were thoroughly cleaned throughout their length? Lamp flues can't remove all unhealthy arc gases. Keep ventilating equipment efficient.

23 Will you have to rely on flashlights for emergency light if power should fail? If so, have you a regular schedule for inspecting lamps, battery condition, spare bulbs?

24 When changes are made in any item of projection room equipment or power wiring do you make certain same are recorded on your blueprints and schematics for permanent future records?

25 Time again for another thorough examination of all motor starters and circuit breakers for accuracy of action, condition of contacts, wearing of parts and adequate lubrication?

26 Are installed projection room electrical meters still accurate? How do you know? Borrow an accurate test meter if possible or check them one against another.

27 Time to re-inventory your supply of report forms, film condition forms, order forms, inspection forms, etc? If any are running low, ask for more in ample time.

28 Re-inventory all blueprints, schematics, inspection books, parts catalogs, etc. Throw out what is obsolete, order replacement for anything missing; if you don't need it a relief man may.

29 To identify wires when making repairs, bits of paper can be fastened to each wire with electrician's tape. Write the necessary information on each such piece of paper.

30 If your equipment is such that lamphouse and projector optical centers can get out of alignment in course of time, re-check their present state of alignment.

Pfeiff Appointed Technical Manager of Norelco

Fred J. Pfeiff has been appointed Technical Manager, of the Norelco Motion Picture Division of North American Philips Company, Inc., according to an announcement made by Niels Tuxen, General Manager. Pfeiff's immediate responsibility is with the Norelco 70/35 Projector installations and service activities which have been accelerated by the appointment of additional theatre supply dealers to handle the Norelco line.

For the past 5 years, Pfeiff was chief engineer of the Theatre Equipment Division of the TODD-AO Corporation, the original distributors of the Norelco 70/35 Projector. In that capacity he supervised over 100 installations of 70mm equipment in the United States and Canada.

His experience in the motion picture field dates back to the early days of sound, starting with the Acoustic Department of the Electrical Research Products (ERPI—Western Electric) which subsequently became the present Altec Service Company.

While with Altec, Pfeiff was involved in a wide range of activities, including laboratory control, specialized equipment production, large screen TV, and the introduction of CinemaScope in the United States and Europe.

Born in New York City and an alumnus of Yale University and various schools conducted by ERPI, Pfeiff is a member of the Audio Engineering Society and the Society of Motion Picture and Television Engineers.

Movies Take to the Air

Inflight motion pictures like the feature shown below will become a regular attraction this spring on Trans World Airlines SuperJets. TWA expects to complete instalations by May 1 on all Boeing SuperJets for showings on non-stop coast-to-coast and trans-Atlantic flights. A 16 mm projector in an overhead compartment projects onto a screen at the front of the first class cabin. Individual headsets permit passengers to hear the soundtrack without disturbing others.

SMPTE Booths Reserved

Although it is three months until the opening of the 89th Convention of the Society of Motion Picture and Television Engineers, all forty-seven exhibit booths have been reserved, according to Exhibit Committee Chairman Kenneth Oakley.

Oakley said the addition of exhibiting space is now under consideration.

The Convention will take place May 7-12 at the King Edward Sheraton Hotel in Toronto, Canada. Theme of the Convention is: "International Achievements in Motion Pictures and Television."

The equipment exhibit is expected to follow the international pattern of the convention. Many United States companies will travel to Toronto to show equipment and many Canadian concerns at the show will display products from Europe.

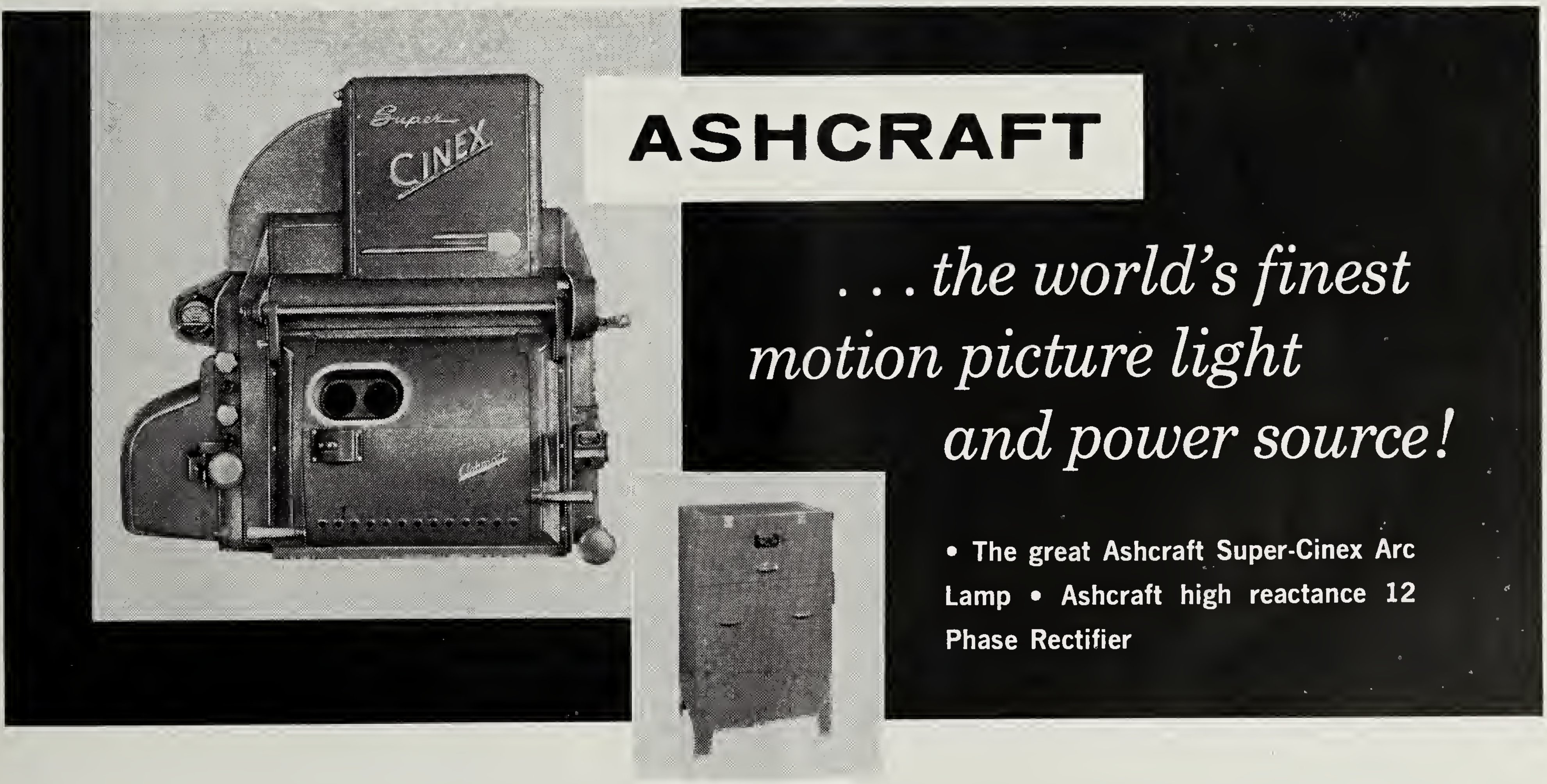
Among the companies which have contracted for exhibit space are Bell & Howell Co.; Camera Equipment Co.; Eastman Kodak Co. and Philip A. Hunt Co.

Pic Corp. Expands, Moves to Larger Quarters

To facilitate more efficient handling of its increased business, Pic Corporation has moved to new and larger quarters at 480 Washington Street, Newark 2, New Jersey. This was announced by Mr. Cyril von Winckler, Secretary-Treasurer, adding that Mr. Edwin M. Kerner has been appointed vice-president and sales manager.

An expansion program for 1961 is also being formulated and new trailers and display material are available for the Drive-In Operators.

Pic insecticides are distributed for customer in-car use, and come complete for quick, easy insect control at the outdoor theatre.



ASHCRAFT
. . . the world's finest motion picture light and power source!
• The great Ashcraft Super-Cinex Arc Lamp • Ashcraft high reactance 12 Phase Rectifier
Super Cinex

■ ASHCRAFT Super-Cinex projection lamps and ASHCRAFT 12 phase high reactance rectifiers are the world's finest and most widely used light and power source for professional motion picture projection. ■ This distinction has been earned because ASHCRAFT equipment is designed and built to surpass the demanding standards of the theatre owners and projectionists the world over. ■ When you consider ASHCRAFT arc lamps and rectifiers for your theatre, you can be assured there is no finer, more dependable source of light and power available . . . anywhere.

C. S. ASHCRAFT
MANUFACTURING CO., INC.
36-32 38th STREET LONG ISLAND CITY 1, N.Y.

SAY DEAR... WANT TO GO TO THE DRIVE-IN TONIGHT?
I'M AFRAID THE MOSQUITOS WILL RUIN THE ENTIRE EVENING!
NOT WITH NEW PIC TO DRIVE THEM AWAY!
PIC WINS AGAIN
ONLY 25¢ AT OUR DRIVE-IN

PIC UP SALES WITH PIC

HARMLESS!

PIC

PLEASANT AROMA!

GUARANTEES NO MORE MOSQUITOES

USE IT ANYWHERE INDOORS or OUT!

PIC Kills and Repels mosquitoes safely and surely. Just light it, forget it and enjoy your sleeping and waking hours.

MONEY BACK GUARANTEE

FOR THE DRIVE-IN THEATRE

INSIST ON PIC

Free 1 Minute Trailer Film and Cloth Banner Available!

For complete mosquito protection for your patrons,

write to—

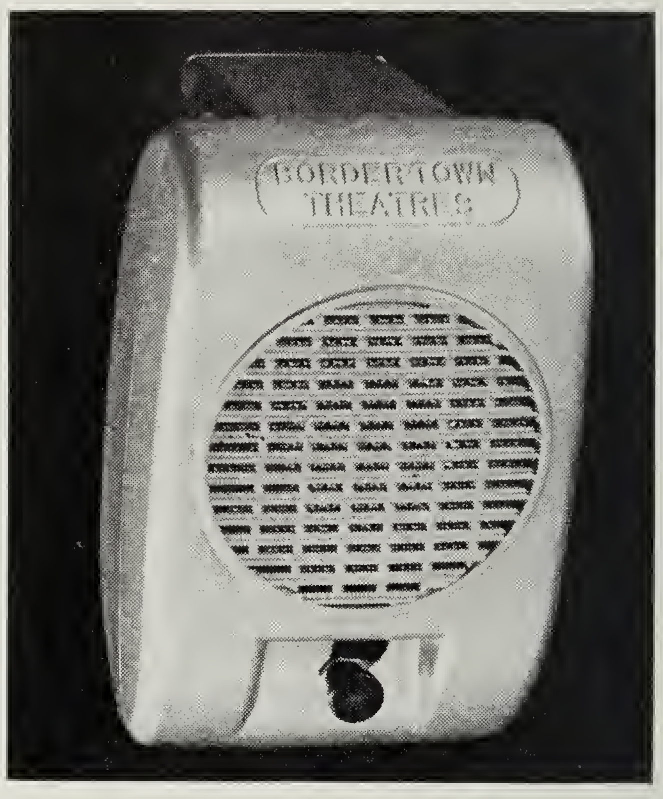
PIC CORPORATION

480 Washington St. Newark 2, N.J.

NEW PRODUCTS

... that have DRIVE-IN interest

Branded Speaker Offered By Ballantyne Company



The Ballantyne Company located in Omaha, Nebraska, the world's largest beef center, announces the introduction of an addition to their in-a-car speaker line, the "branded" speaker. In single orders of 251 to 500 speaker quantity, they will die cast the name of a drive-in theatre or drive-in circuit in their Model A, Q, E, and W-E Series speakers for an additional 30¢ per speaker. In quantities of 501 to 700 the added cost is 15¢ per speaker, 701 to 999 10¢ per speaker and on 1000 and over no extra charge.

The branding of the theatre or circuit name in the speaker is not only attractive but gives protective identification if the speaker is stolen and needs later to be identified.

Theatres or Theatre Circuits that are interested in finding out more about "Branded Speakers" can get full information by writing The Ballantyne Co., 1712 Jackson St., Omaha, Nebraska.

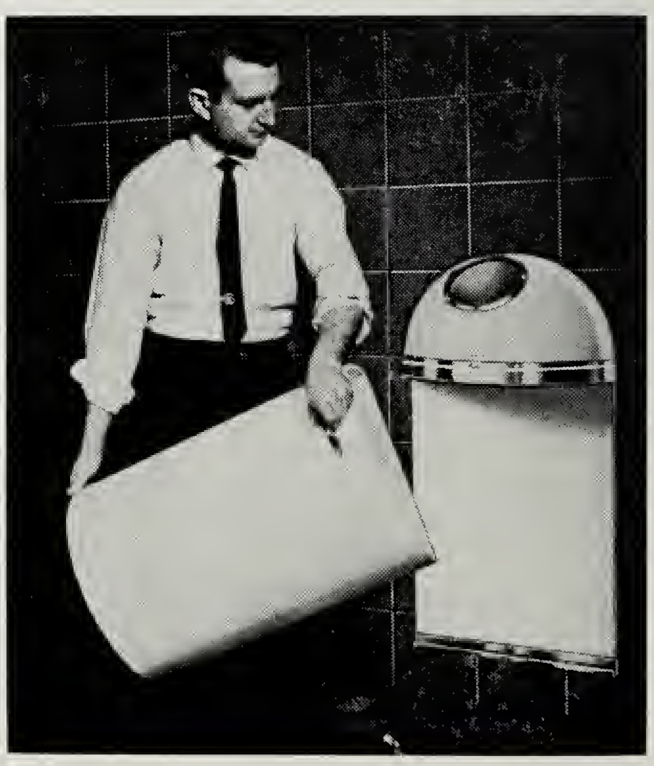
New Cleaner Developed For Stainless Steel

DJA
STAINLESS STEEL CLEANER
Developed by D. J. ALEXANDER CORP

Keeping stainless steel clean and shining can be a major maintenance job, because the recommended damp wiping invariably leaves the finish dull and streaky. Alexander's new stainless steel cleaner represents the answer to the problem of maintenance of stainless steel surfaces. It comes in liquid form for fast, foolproof application.

Most spots, stains, and marks diasppear and the surface takes on a rich, gleaming finish that resists water spotting and fingerprints.

Wall-Hung Receptacle Eases Maintenance



This wall-hung torpedo style receptacle manufactured by F. H. Lawson Co., is easy to install, keep clean and saves often cramped washroom space. It is attached to the wall with three screws, and is ideal for theatre washrooms, vending machine areas, and other places where space is limited and neat, smart appearance is important.

The receptacle is finished in snow white, baked enamel and is trimmed in stainless steel. Construction is of heavy gauge steel, bonderized to protect against rust and insure long life. It has a capacity of 12½ gallons and is 18″ deep by 18″ wide, and 36″ high.

Leading distributors of sanitary and institutional supplies carry the waste receptacle. Further information may be obtained from the F. H. Lawson Co., 801 Evans St., Cincinnati 4, Ohio.

Nestlé Chocolate Bars Now Available In 15¢ Size

The Nestlé Co. Inc., White Plains, N.Y., has begun national distribution of a new 15-cent size of its popular milk chocolate and almond candy bars to theatre and other concession operators.

The two new Nestlé products will meet a growing demand for more 15-cent candy bars generally as well as more Nestlé bars in the "theatre" size, according to the manufacturer.

Nestlés 15-cent Crunch, which was introduced in a "theatre bar" version early in 1959, is now one of the leading sellers of this size.

Availability of the full Nestlé chocolate bar line in the new 15-cent size can mean immediate plus business for theatre and other concession customers, according to Nestlé. It also offers attractive long-range growth opportunities.

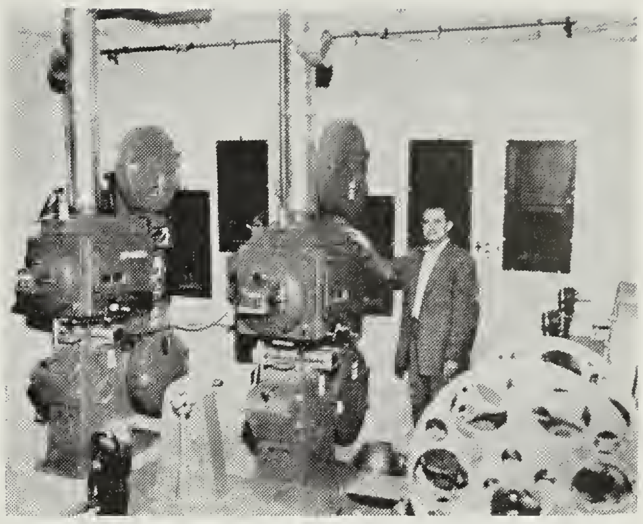
The new size bars are wrapped in the traditional Nestlé red and blue colors. The 15-cent price designation on the wrapper appears at the request of the theatre trade.

ALMONDS 15¢
NESTLE'S
MILK CHOCOLATE 15¢
NESTLE'S

Century Installs Transistor Sound in New Theatre

The first installation in the world, of Century 70 mm transistorized sound, has just been completed at the new deluxe Hillendale Theatre, Baltimore, Maryland—the first new theatre built in Baltimore in the last ten years.

Shown beside the new Strong 35/70 projection lamps is projectionist Ned Isbeck.



The theatre is owned and operated by the Grant Investment Corp., Mr. Joseph Grant and his brothers. They also own the Northwood, another neighborhood theatre in Baltimore.

The seating area of the Hillendale is as wide as it is deep, which permits the use of a 41-foot wide screen, without excessive size for the back rows. All seats are 22 inches wide, with wide spacing between rows.

Electric Water Heater

The new Jiffy-Hot instant water heater is said by its manufacturer, the Washex Corp., to deliver a measured spray of water at a constant, preset, temperature, and continue to deliver this water for as long as the faucet is left open.

The heater unit hooks directly into the cold water line, connecting directly to the faucet. This eliminates the need for plumbing, piping or storage tanks.

Opening the faucet turns on the heater, closing it shuts off both water and heater unit. Thus no current is flowing through the heater unless the water is turned on. If a faulty washer should cause a leak the faucet will leak cold water.

The unit is small and mounts against the wall under the lavatory fixture. It connects electrically to any handy 110 volt circuit. All needed fittings and faucet are supplied with the unit.

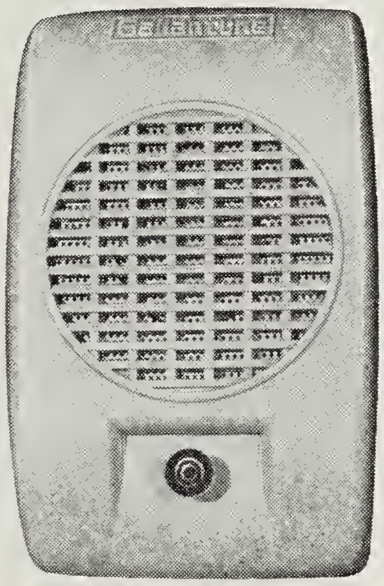
National Carbon Appoints Granger Advertising Mgr.

NEW YORK, N.Y.—Laurence F. Granger has been named advertising manager for National Carbon Company, Division of Union Carbide Corporation.

Mr. Granger has been active in advertising and public relations work with Union Carbide for the past 23 years, and most recently was associated with Union Carbide Metals Company.

Ballantyne Dub'l Cones

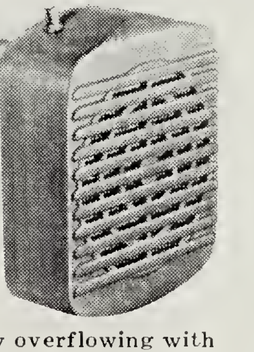
TIME TESTED! PROVEN!



"200 Dub'l Cone speakers in use 8 years without any trouble at all." says Marvin Sands
Operator of the Star-Lite Drive-In Theatre
RD #5, Tunkhannock, Pa.

"After 7 seasons with Dub'l Cones we've had no maintenance costs, only 4 speakers needed reconing." says H. A. Anderson
Operator of the Bel-Air Drive-In Theatre
St. Ansgar, Iowa

Famous Ballantyne Dub'l Cones are unequalled. Protected from shock, pressure, weather and water. Permanently positioned magnet. No shifting—no voice coil drag. Die-cast aluminum case with reinforced grill openings, removable hanger clip, and enclosed volume control. Construction gives exceptional fidelity in range and reception. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker. Equipped with perforated aluminum speaker guard.



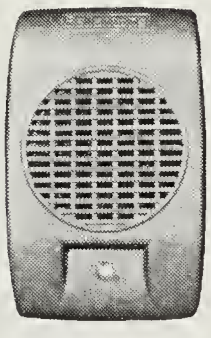
F SERIES

Here's economy overflowing with quality at the lowest price ever for so much. Die-cast aluminum case. Reinforced speaker grill. Calibrated air chamber gives fidelity of range. Plug-in connectors for simplified servicing — done in a matter of seconds. Equipped with perforated aluminum speaker guard.

O SERIES—Has all the features of the "F" Series plus a powerful 1.47 oz. magnet. Equipped with perforated aluminum speaker guard.

Z SERIES

New Ballantyne "Z" Series Dub'l Cones with drop-in outer cone and perforated aluminum speaker guard are amazingly low priced. Plenty of other features, too — plug-in terminals permit simplified post servicing, two screws to loosen, repair or replace without special tools — no soldering, no glue, and in a matter of seconds. Die-cast aluminum case with reinforced speaker grill.



W-E SERIES

Full size die-cast aluminum case equipped with perforated aluminum speaker guard and calibrated air chamber. .8 oz. permanently positioned magnet — no shifting of magnet, no voice coil drag. Continual top performance. Shock rubber cushion mounting. Tamper-proof reinforced grill. Plug-in wiring for servicing right at post.

E SERIES — Tops in single cone speakers. 1.47 oz. magnet. Equipped with perforated aluminum speaker guard.

The Ballantyne Company

1712 JACKSON ST. OMAHA, NEBRASKA

Multiple Channel Transistor Sound Debuts in Baltimore

The Hillendale Theatre in Baltimore, Md. represents one of the most modern motion picture theatres opened in recent years.

This 960 seat theatre is designed along modern lines with comfortable seating, adequate air conditioning, a screen size allowing wide viewing angles and the most modern American-made 70mm-35mm projectors equipped with multiple channel transistorized amplification and electronic sound changeovers.

The installation was made by the J. F. Dusman Company, Baltimore, Md.

The house has five Altec Lansing theatre speakers behind the screen and 12 surround speakers permanently installed in ceiling coves. This unique placement of the surround speakers makes possible smooth powerful reproduction of effect sound reinforcing the stereo reproduction from the stage speakers.

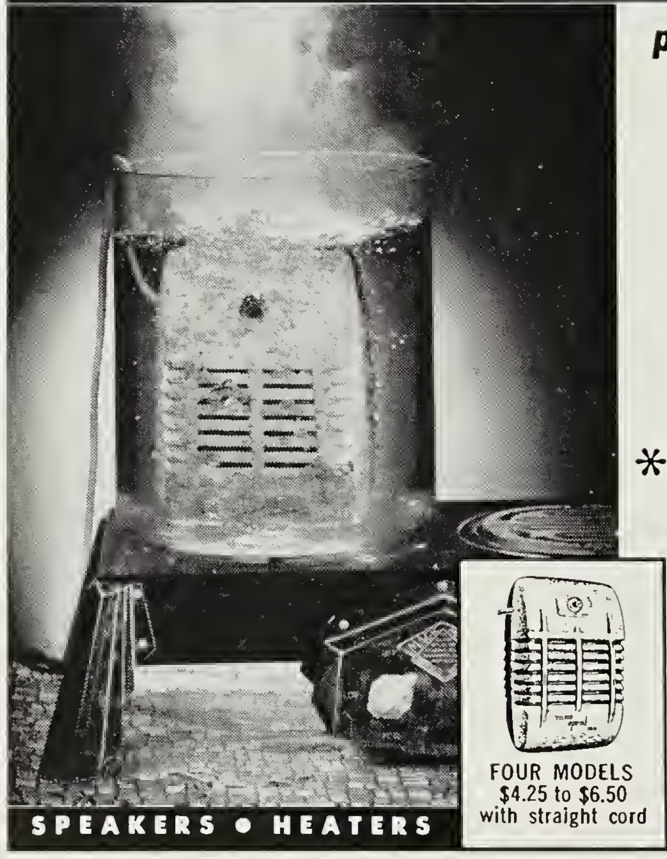
The Century 70-35mm Model JJ projectors are equipped with transistorized multiple channel amplification including 6 channels of 70mm amplification, 4 channels of 35mm CinemaScope and single channel optical amplification. Each complete channel may be replaced as easily as a vacuum tube, as it is contained in an enclosed "can" having "standard" methods of plug-in. There are no vacuum tubes in this system and therefore no thermionic or emission ground noise. There are no switch contacts or relays in the speech circuits therefore the "noise" created by such devices ordinarily used for selection or changeover is eliminated.

This is the first multiple channel transistorized sound system installed in the world and thus the Hillendale Theatre becomes historically an example of modern design portending a trend toward the probable obsolescence of all vacuum tube theatre sound systems. The installation and line up of this system, incidentally, took one day.

A word might be said about transistorized

(Continued on Page PE-23)

BOILING WATER* TORTURE TEST



proves EPRAD "Master" Speakers last longer . . . save you money!

Eprad HI-FI and 4 leading competitive speakers (costing up to $1.25 more) were placed in *boiling* water*. After each half hour in water, speakers withdrawn and checked against control speakers for volume and clarity when wet and when dry. When any speaker's sound became too distorted or volume dropped below acceptable minimum (both wet and dry), it was withdrawn from test. Here are the results.

* Each hour in boiling water equals about 10 months normal use.

EPRAD	8 HR.
Brand "A"	1 HR.
Brand "B"	2 HR.
Brand "C"	5 HR.
Brand "D"	3½ HR.

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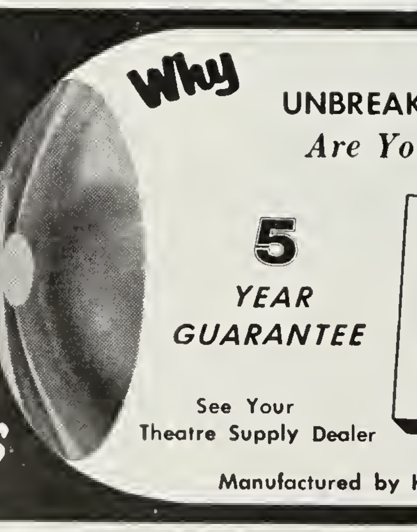

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WANT FURTHER INFORMATION ON

PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex Projection Lamps, 12 Phase Rectifiers
- ☐ **BALLANTYNE CO.,** The Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.,** Lorraine Carbons
- ☐ **CENTURY PROJECTOR CORP.,** Model H Projector Mechanisms
- ☐ **COCA-COLA CO., THE,** Coca-Cola
- ☐ **CRETORS,** "Olympic" Popcorn Kettles
- ☐ **ELECTROMODE, Div. af Commercial Controls Corp.,** Drive-In Heaters
- ☐ **EPRAD,** "Master" Speakers, Heaters, Car Counters, Junction Boxes
- ☐ **GENERAL REGISTER CORP.,** Admission Control Systems
- ☐ **HEYER-SHULTZ, INC.,** Metal Reflectors
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex In-A-Car Speakers, "35/70" Arc Lamps
- ☐ **NORTH AMERICAN PHILIPS CO., INC.,** Norelco 70/35mm Projectors
- ☐ **PIC CORP.,** Mosquito Eliminators
- ☐ **PRESSWELD, INC.,** "Track Rabbit" Midget Cars
- ☐ **RINGSDORFF CARBON CORP.,** Diamond Carbons
- ☐ **STRONG ELECTRIC CORP., THE,** U.H.I. Arc Lamps, Reflectors, Universal Arc Slide Projectors

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE

LIST ITEMS____________________

ISSUE OF FEBRUARY 15, 1961

Name ....

THEATRE ....

ADDRESS ....

CITY, STATE ....

MOTION PICTURE EXHIBITOR

246-48 N. Clarion St., Philadelphia 7, Pa.

• BRIGHTER LIGHT
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Lorraine ORLUX Carbons

CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

TRANSISTOR SYSTEM

(Continued from Page PE-22)

amplifiers and the trend toward replacement of vacuum tube amplifiers.

A transistor sound system is the most recent product of modern engineering, research and development for motion picture theatres. The heart of such a system is the transistor. A unique combination of fused metals which are capable of amplifying small amounts of minute electrical power to the crashing power required for theatre auditoriums. These same transistors can also be used as electronic switches, without contacts, to allow the passage of this electric power or to stop it much the same as the gates of a mighty dam control the flow of water to the river below.

Thus the transistor is ideally suited for use in theatre sound systems and its characteristics can be used to do the job without introducing those distortion elements inherent in other forms of amplification. The elimination of *all* transformers (input, interstage or output) removes all iron cores from the amplification thereby eliminating one of the major contributing factors of harmonic distortion.

A transistor is small, sturdy, and reliable. It does not wear out and there is no power consumed in its operation. Therefore *no heat is generated* as with vacuum tube systems which require filament heating and plate power loss.

The transistor is non-microphonic. This feature allows the amplification to be used without rubber mountings and eliminates all acoustical "feedbacks." A transistor amplifier can therefore be mounted in the same cabinet with a loud speaker or on a projector without fear of noise pickup or oscillation. This means simplified circuits, reliability and more perfect sound reproduction.

There are no limitations as to the frequency characteristics obtainable. The noise levels are comparable or better than the accepted standards of vacuum tube systems.

Another feature of a transistor sound system is the manner in which the variations in light from the film are translated into electrical energy. This is done in a phototransistor having the power output equivalent to two stages of vacuum tube preamps with a regular photoelectric cell. The phototransistor is free from "microphonics," quiet and allows the exciter lamps to operate at about helf "normal" voltage. This extends the useful life of exciter lamps indefinitely.

Because the transistor is small physically but big in capacity a complete channel of amplification, except the power amplifier, can be contained in an enclosure no larger than an average single vacuum tube. This means that it is as easy to change a complete transistorized amplifier as it is to change one vacuum tube of a conventional amplifier. The insurance of such complete interchangeability leads one to believe that "normal" replacements of complete operating units will replace the time consuming hunting for noise, loss of gain, erratic operation, etc., now normally associated with older types of equipment. All of these features contribute to an insured reliability of continuous high quality theatre results.

This becomes increasingly important on the multiple channel systems (CinemaScope—Todd-AO, etc.), where all channels are identical and complete amplifier units may be substituted instantaneously whenever necessary.

ABC Announces Consolidations

ABC Vending Corporation recently completed a major consolidation of operations which brings into its growing network the Gladieux Corporation, Toledo-based food service management firm, and 12 Gladieux affiliated corporations. Consideration was 68,500 shares of ABC Vending common stock for the Gladieux interests.

Announcement was made in a joint statement by Benjamin Sherman, ABC Vending Board Chairman, and Virgil A. Gladieux, President of the Gladieux Corporation.

Simultaneously, ABC Vending Corporation acquired the Greenfield-Mills Restaurant Co., Ohio-Michigan chain, in payment of $3,451,000 in cash.

The consolidations mark the large-scale entry of ABC Vending into the rapidly-expanding industrial and commercial food service fields. ABC Vending, listed on the New York Stock Exchange, will be the parent organization.

In 1960, ABC Vending had total revenues (excluding partly owned affiliates) of approximately 69 million dollars. The Gladieux interests had total revenues of approximately 11½ million dollars, while the 6 Greenfield-mills units had an annual volume of approximately 7 million dollars.

(Continued on Page PE-24)

new model H projector mechanism:

NEW "AIR-FLOW" VENTILATION —
Reduces destructive heat and shutter noise.

NEW INTERMITTENT MOVEMENT —
Larger star and cam, simplified service and maintenance.

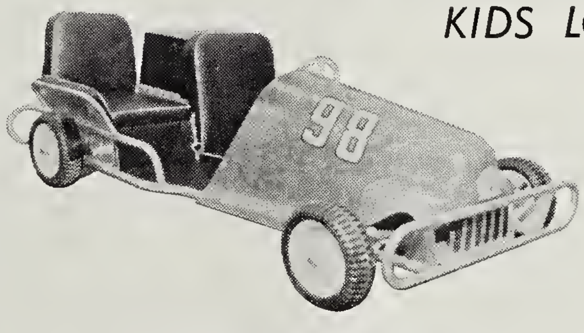
NEW 4" LENS MOUNT
Easier to focus. Will take any lens. Reduces focus drift.

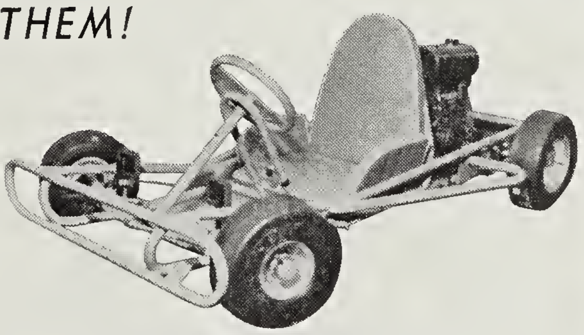
NEW CURVED FILM TRAP —
Positive positioning of film. Clearer pictures. Water cooling optional.

Century

See your dealer or write:
CENTURY PROJECTOR CORP.
NEW YORK 19, N. Y.

PLUS BUSINESS for DRIVE-INS — DAY or NIGHT
WITH THE **"TRACK RABBIT"** MIDGET CARS
KIDS LOVE THEM!





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RACES FOR AWARDS AND TROPHIES CAN BE HELD DURING DAYLIGHT HOURS. YOUR PROFITS INCLUDE THE SALE OF CARTS, RACING HELMETS, GOGGLES, ETC., PLUS REFRESHMENTS FOR SPECTATORS, ENTRY FEES, ETC.

BIG PROFITS IN CONCESSION RIDES
WHAT YOUNGSTER COULD RESIST DRIVING ONE OF THESE MIDGET RACERS AROUND THE TRACK! SPECIAL CONCESSION MODEL WITH BUILT-IN SAFETY FEATURES AVAILABLE. MOM OR POP CAN DRIVE THE 3-7 YEAR OLD.

TRACKS ARE SPRINGING UP ALL OVER THE COUNTRY. PUT ONE IN AT YOUR DRIVE-IN OR ELSEWHERE AS A RENTAL TRACK OPERATION. TRACK PLANS, CARS, AND COMPLETE INFORMATION (INCLUDING AN INSURANCE PACKAGE) AVAILABLE TO HELP YOU SET UP A MONEY-MAKING ATTRACTION.

WRITE—WIRE OR PHONE

PRESSWELD, INC. • SEBRING, OHIO

CONSOLIDATIONS

(Continued from Page PE-23)

According to the terms of the consolidation, Gladieux continues as President of the Gladieux Corporation and becomes a member of the Board of Directors, the Executive Committee, and a Vice President of ABC Vending.

In addition to the Greenfield-Mills Restaurant chain, the thirteen Gladieux interests affected by the consolidation are in the Buddies Food Services and G & H. Restaurant Divisions.

The joint announcement also emphasized that the 2,700 member organization of the Gladieux interests and Greenfield-Mills chain included in the consolidation would remain intact. Gladieux headquarters will remain in Toledo and Greenfield-Mills general offices in Birmingham, Michigan.

Sherman hailed the acquisition as "giving tremendous impetus to ABC Vending's rapidly growing industrial feeding operation." Pointing out that ABC Vending with its 38 coast-to-coast distribution centers and extensive vending machine operations will join with Gladieux's large industrial and general restaurant operations, Sherman said, "This will give ABC Vending a national coverage no other company can match."

Gladieux will direct an expanded public restaurant, cafeteria, and industrial feeding division currently operated by his companies, serving a roster of blue-ribbon corporations, including Chrysler, Champion Spark Plug, Consolidated Paper, Dana Corp., Eastman Kodak, E. I. duPont de Nemours, Ford, General Mills, Jones & Laughlin Steel and the Kroger Company.

Other companies served by ABC Vending through the Gladieux Corporation are Pure Oil, Revco, Inc., Whirlpool Corporation, United Air Lines, University of Toledo, and Willys Motors Division of Kaiser Industries.

(Continued from Page PE-12)

madcap operation of the stand during rush periods, and buried in the short tempers of harried operators, can do wonders for morale of your personnel, especially if they are doing efficient, hard work. Incentive programs can be initiated for all out sales campaigns, and for general drives to increase counter sales.

Merchandising

A neat, spotless, attractive stand . . . eye-catching, with prominent displays of as many items as possible . . . fast friendly service, and similar considerations are all merchandising musts. After that, it's the "extras" that pay off in extra profits.

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TRADEMARK
PROJECTOR CARBONS
Better Light!
Lower Costs!
RINGSDORFF CARBON CORP. East McKeesport, Pa.

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- Banners, Flags
- Display Cases, Easels
- Letters, Silhouette
- Marquees
- Marquee Letters
- Poster Frames
- Posters, Heralds
- Signs
- Trailers

AIR CONDITIONING

- Air Conditioning Systems
- Air Filters
- Blowers
- Diffusers
- Fans

CONCESSIONS

- Bags
- Barbecue Products
- Beverages
- Beverage Dispenser, Fountain
- Boxes
- Bun Warmers
- Butter Dispenser
- Candy
- Coffee
- Coffeemaker
- Chocolate Drink
- Chocolate Drink Dispenser
- Concession Stand
- Concessionaire
- Canned, Prepared Foods
- Cups
- Cup Dispenser
- Food, Frozen
- Food Preparation Equipment
- Fountains
- Gum
- Hamburger Grills
- Hot Dog Machines
- Ice Cream
- Ice Cream Cabinets
- Ice Cream Dispensers
- Ice Machines
- Malt, Shake Machines
- Nuts
- Pizza Equipment & Supplies
- Popcorn
- Popcorn Seasoning
- Popcorn Warmers
- Popcorn Machines
- Refrigeration Units
- Soft Drinks
- Snow Cones

COIN VENDING MACHINES

- Candy Vender
- Cigarette Vender
- Coffee Vender
- Coin Changers
- Drink Vender, Cup
- Gum Vender
- Hot-Cold Cup Venders
- Ice Cream Vender
- Juice Vender
- Milk Vender
- Nut Vender
- Popcorn Vender
- Sandwich Vender

DECORATION • FURNISHING

- Carpets
- Carpet Cushion
- Curtains, Stage
- Curtain Controls & Track
- Decorators, Designers
- Draperies
- Drink Fountain
- Fabrics, Wall
- Flooring
- Lounge Furniture
- Mats, Rubber
- Paint
- Sand Urns
- Stage Rigging
- Tile
- Traffic Control

HEATING

- Fans
- Furnaces
- Heat Pumps
- Humidifiers
- Insulation, Thermal, Acoustic

LIGHTING

- Aisle Lights
- Batteries
- Color Wheels
- Dimmers, Controls
- Directional Signs
- Emergency Light
- Spot & Flood Lights
- Switchboards
- Transformers

MANAGEMENT

- Theatre Forms and Systems, Personnel Training
- Uniforms

PROJECTION

- Aperture Plates
- Blowers, Lamphouse, Porthole
- Carbons
- Carbon Saver
- Changeover
- Dowsers
- Film Cabinets
- Film Cement
- Film Coolers
- Film Magazines
- Film Reels
- Film Rewinders
- Film Splicers
- Lenses
- Motor Generator
- Projectors
- Projection Arc Lamp
- Projector Parts
- Pedestals
- Rectifiers
- Reel End Signals
- Reflectors
- Rewinds
- Rheostats
- Screens
- Sound Equipment
- Sprockets
- Television, Theatre
- Transformers

SAFETY SUPPLIES

- Door Hardware
- Exit Devices
- Fire Alarms
- Fire Extinguisher
- Fire Hose
- Kick-Push Plates
- Ladders

SANITARY SUPPLIES

- Carpet Cleaners
- Deodorants-Disinfectants
- Floor Cleaners
- Hand Dryers
- Mops—Brushes
- Soap Dispenser
- Upholstery Cleaner
- Vacuum Cleaners

SEATING

- Auditorium Seats
- Drive-In Seating
- Seat Covers
- Seat Cushion
- Seat Reconditioning
- Upholstery Material

SOUND EQUIPMENT

- Amplifiers
- Inter-Coms
- Exciter Lamps
- Microphones
- Pre-Amplifier Cabinet
- Public Address System
- Sound Equipment, Theatre
- Sound Heads
- Sound Service Companies

TICKET OFFICE

- Admission Signs
- Boxoffices
- Cash Control Systems
- Change Making Machines
- Coin Sorters
- Tickets
- Ticket Boxes
- Ticket Machines
- Ticket Registers
- Turnstiles

DRIVE-INS

- Admission Control Systems
- Attraction Lights
- Benches
- Directional Lights
- Dust Control Systems
- Fences
- Fireworks
- Floodlights
- Insect Controls
- Flares, Light
- Heater, In-Car
- Miniature Trains
- Paint
- Picnic Table
- Playground Equipment, Rides
- Pools, Swimming
- Post Lights
- Quarter Midget Racers
- Ramp Lights
- Screen Facing
- Screen Paint
- Screen Towers
- Seats, Walk-In Patron
- Speakers, In-Car
- Speaker Cords
- Speaker Cover
- Speaker Posts
- Speaker Repair
- Sweepers
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Address .... City, State ....

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Put in new seats, carpets or furnishings?
New Marquee or lobby? We would like to know about it.
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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

MOTION PICTURE
EXHIBITOR

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

FEBRUARY 15, 1961 SECTION TWO
VOL. 65, NO. 11

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
BLUEBEARD'S TEN HONEYMOONS—MD-93m.—George Sanders, Corinne Calvert—4709 (6-8-60)—Good horror meller
6009 **CALTIKI, THE IMMORTAL MONSTER**—MD-75m.—John Merivale, Didi Sullivan—4773 (12-7-60)—Science fiction for the duallers
HELL TO ETERNITY—MD-132m.—Jeffrey Hunter, Patricia Owens—4729 (8-17-60)—High rating war entry
HEROD THE GREAT—D-93m.—(EC; Totalscope)—Edmund Purdom, Sylvia Lopez—4773 (12-7-60)—Another Italian-made spectacle—Italian-made; dubbed in English
6014 **HEROES DIE YOUNG**—MD-76m.—Erika Peters, Scott Borland—4789 (2-8-61)—Lower half war meller
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
LOOK IN ANY WINDOW—D-87m.—Paul Anka, Ruth Roman, Alex Nicol—4785 (1-25-61)—Satisfactory programmer has exploitable angles
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
6008 **PLUNDERERS, THE**—W-94m.—Jeff Chandler, Dolores Hart—4765 (11-9-60)—Interesting western should appeal to action fans
6006 **RAYMIE**—D-73m.—David Ladd, Julie Adams, John Agar—4757 (10-12-60)—Programmer for family trade
6013 **SERENGETI SHALL NOT DIE**—DOC-84m.—(EC)—Produced by Michael Grzimek and Dr. Bernhard Grizimek—4789 (2-8-61)—Good documentary on Africa
6003 **SEX KITTENS GO TO COLLEGE**—C-94m.—Mamie Van Doren, Tuesday Weld, Marty Milner—4769 (11-23-60)—For the lower half
6010 **TORMENTED**—MD-75m.—Richard Carlson, Juli Reding—4773 (12-7-60)—For the lower half

COMING FEATURES IN ORDER OF RELEASE

Jan. **UNFAITHFULS, THE**—May Britt, Gina Lollobrigida, Pierre Cressoy, Marina Vlady—Italian -made

COMING

ARMORED COMMAND—Howard Keel, Tina Louise
BIG BANKROLL, THE—David Janssen, Mickey Rooney, Dianne Foster
BIG WAVE, THE—Sessue Hayakawa—Japanese-Made
BLOODY BROOD—Barbara Lord, Jack Bett
BRIDGE, THE—Volker Bonnet, Wolfgang Stumpf—German-Made
DONDI—David Janssen, Patti Page, David Kory
TIME BOMB—Curt Jurgens, Mylene Demongeot
OPERATION EICHMANN—Werner Klemperer, Ruta Lee

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **AMAZING TRANSPARENT MAN, THE**—MD-60m.—Marguerite Chapman, Douglas Kennedy—4749 (9-14-60)—Lower half science fiction
501 **ANGRY RED PLANET, THE**—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
505 **BEYOND THE TIME BARRIER**—MD-80m.—Robert Clarke, Darlene Tompkins—4729 (8-17-60)—Science fiction for the duallers
503 **CIRCUS OF HORRORS**—MD-90m.—(Spectra-Color)—Anton Diffring, Jane Hylton—4705 (5-25-60)—Very good horror spectacle—English
509 **GOLIATH AND THE DRAGON**—MD-90m.—(Colorscope)—Mark Forrest, Eleanora Ruffo—4777 (12-21-60)——Spectacle should do okay when actively sold—Italian-made; dubbed in English
502 **HOUSE OF USHER, THE**—MD-78m.—(CS; C)—Vincent Price, Myrna Fahey—4713 (6-22-60)—Macabre horror item for adults
408 **JAILBREAKERS, THE**—MD-63m.—Robert Hutton, Mary Castle—4709 (6-8-60)—Strictly for the duallers
508 **JOURNEY TO THE LOST CITY**—MD-95m.(C)—Debra Paget, Paul Christian—4765 (11-9-60)—Exploitable spectacle for the program
507 **PORTRAIT OF A SINNER**—D-96m.—Nadja Tillor, Tony Britton—4785 (1-25-61)—Adult love story should interest women in particular—English
504 **WHY MUST I DIE?**—MD-86m.—Terry Moore, Debra Paget, Bert Freed—4721 (7-20-60)—Exploitable programmer on capital punishment

TO BE REVIEWED

BLACK SUNDAY—Barbara Steele, John Richardson
HAND, THE—Derek Bond
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
MASTER OF THE WORLD—(C)—Vincent Price
OPERATION CAMEL—Nora Hayden, Louis Renard
REPTILICUS—(C)—Bodil Miller
TWO FACES OF DR. JEKYLL—(Megascope; C)—Paul Massie, Dawn Addams

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Ada		MGM
Adventures of Huckleberry Finn	A1	MGM
Alamo	A1	UA
•All Hands On Deck		Fox
•All In A Night's Work	A3	Par.
All The Fine Young Cannibals	A3	MGM
All the Young Men	A2	Col.
Amazing Transparent Man		A-I
And Quiet Flows The Don	B	UA
Angel Wore Red, The	A3	MGM
Angry Island		For.
Angry Red Planet	A2	A-I
Angry Silence, The		For.
Animals On The Street		UA
Aparajito	A1	For.
Apartment, The	A3	UA
•Armored Command		AA
As The Sea Rages	A2	Col.
•Atlantis, The Lost Continent		MGM
Atomic Submarine	A2	AA

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
•Back Street		U-I
Ballad Of A Soldier		For.
Barefoot Mailman, The—RE	A1	Col.
Battle In Outer Space	A1	Col.
Battle of Blood Island		Misc.
Battle Of The Sexes, The	A2	For.
Because They're Young	A2	Col.
Bellboy, The	A2	Par.
Belles And Ballets		For.
Bells Are Ringing	A2	MGM
Between Time and Eternity	B	U-I
Beyond The Time Barrier	A1	A-I
•Big Bankroll, The		AA
Big Chief, The		For.
Big Deal On Madonna Street, The	A3	For.
•Big Gamble, The		Fox
Big Night, The	A1	Par.
•Big Wave, The		AA
•Black Sunday	A2	A-I
Block Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
•Bloody Brood		AA
Bluebeard's Ten Honeymoons	B	AA
Blueprint For Robbery	A2	Par.
Boy and the Pirates, The	A1	UA
Boy Who Stole A Million, The	A1	Par.
•Breakfast At Tiffany's		Par.
Breakout		For.
Breath of Scandal, A	B	Par.
•Bridge, The		AA
•Bridge To The Sun		MGM
Brides Of Dracula, The	A2	U-I
Broth Of A Boy	A1	For.
Butterfield 8	B	MGM

C

Cage Of Evil	A2	UA
Caltiki, The Immortal Monster		AA
Can-Can	B	Fox
•Canadians, The		Fox
•Cape Fear		U-I
Captain's Table	A3	Fox
Career Girl		Misc.
Carmen Comes Home		For.
Carry On Nurse	B	For.
Carthage In Flames	B	Col.
Charley Moon		For.
Chartroose Caboose		U-I
Chasers, The		For.
Cimarron	A1	MGM
Cinderella	A1	Par.
Circus of Horrors	B	A-I
Circle of Deception	SP	Fox
Circus Stars (U.S.S.R.)	A1	Par.
Claudelle Inglish		WB
Cleopatra		Fox
Code Of Silence		Misc.
College Confidential	A3	U-I
•Colossus Of Rhodes, The		MGM
Comanche Station	A1	Col.
Come Back Africa		Misc.
Come Dance With Me	C	For.
•Come September		U-I
Confess, Dr. Corda		For.
Conspiracy Of Hearts	A1	Par.
Cool Wind In August, A		Misc.
Cossacks, The	A1	U-I
Counterfeit Traitor, The		Par.
Cousins, The		For.
Cover Girl Killer	A3	For.
Crack in the Mirror	B	Fox
Crowded Sky, The	A3	WB
Crowning Experience, The	SP	Misc.
Cry For Happy	B	Col.
•Curse Of The Werewolf		U-I

D

Dark At The Top Of The Stairs, The	A3	WB
David and Bathsheba—RE	B	Fox
•Day Of The Gun, The		U-I
Day They Robbed the Bank of England	A1	MGM
•Deadlock		Par.
Desert Attack	A1	Fox
Desire In The Dust	B	Fox
•Devil At 4 O'clock The		Col.
Devil's Commandment, The		For.
Dinosaurus	A1	U-I
Dog, A Mouse and A Sputnick, A		For.
•Dondi	A1	AA
•Double Trouble		Fox
Dreams		For.
Drunken Angel, The		For.

E

Electronic Monster, The	B	Col.
Elephant Walk—RE		Par.
Elmer Gantry	B	UA
End of Innocence	A3	For.
Enemy General, The	A2	Col.
Entertainer, The	B	For.
Esther And The King	B	Fox
Expresso Bongo	C	For.
Exodus	A3	UA

F

Facts Of Life, The	A3	UA

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

506 **ALL THE YOUNG MEN**—D-87m.—Alan Ladd, Sidney Poitier, Ana St. Clair—4725 (8-3-60)—Fast-moving war story has names
508 **AS THE SEA RAGES**—D-74m.—Maria Schell, Cliff Robertson, Cameron Mitchell—4733 (8-31-60)—Mostly suitable for art spots—Filmed abroad
423 **BABETTE GOES TO WAR**—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
449-R **BAREFOOT, MAILMAN, THE**—MD-83m.—(SuperCinecolor)—Robert Cummings, Terry Moore—4753 (9-28-60)—Interesting program for duallers—Reissue
430 **BATTLE IN OUTER SPACE**—MD-90m.—(TohoScope; EC)—Japanese cast—4709 (6-8-60)—Okay science fiction thriller—Japanese-made; dubbed in English
423 **BECAUSE THEY'RE YOUNG**—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target
CARTHAGE IN FLAMES—MD-95m.—(TC; TC)—Anne Heywood, Jose Suarez—4785 (1-25-61)—Historical spectacle for the program—Dubbed in English—Italian-made
422 **COMANCHE STATION**—W-74m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
CRY FOR HAPPY—C-110m.—(CS; EC)—Glenn Ford, Donald O'Connor, Miiko Taka—4785 (1-25-61)—High rating, laugh-loaded comedy has names and angles
428 **ELECTRONIC MONSTER, THE**—MD-72m.—Rod Cameron, Mary Murphy—4709 (6-8-60)—Lower half filler
505 **ENEMY GENERAL, THE**—MD-74m.—Van Johnson, Dany Carrel—4729 (8-17-60)—Counter espionage meller for duallers
507 **FAST AND SEXY**—(TE; TC)-98m.—Gina Lollobrigida, Dale Robertson—4733 (8-31-60)—Good comedy loaded with Gina's curves
HAND IN HAND—D-75m.—Loretta Parry, Philip Needs, John Gregson—4777 (12-21-60)—Interesting drama for the program—English
516 **HELL IS A CITY**—MD-96m.—(HammerScope)—Stanley Baker, John Crawford—4761 (10-26-60)—Good cops 'n' robbers thriller for the program—England
512 **I AIM AT THE STARS**—BIOD-107m.—Curt Jurgens, Victoria Shaw—4750 (9-14-60)—Timely, controversial biopic can be exploited
515 **I'M ALL RIGHT, JACK**—C-104m.—Peter Sellers, Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly Fox art and specialty spots—England
519 **JAZZ BOAT**—CMU-90m.—(CS)—Anthony Newley, Anne Aubrey—4769 (11-23-60)—For the program—English
426 **KILLERS OF KILIMANJARO**—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
513 **LET NO MAN WRITE MY EPITAPH**—D-106m.—Burl Ives, Shelley Winters—4753 (9-28-60)—Unpleasant but gripping drama has angles
424 **MAN ON A STRING**—MD-92m.—Ernest Borgnine, Coleen Dewhurst—4693 (4-13-60)—Good spy yarn
429 **MOUNTAIN ROAD, THE**—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
450 **MY DOG, BUDDY**—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
504 **NIGHTS OF LUCRETIA BORGIA, THE**—MD-108m.—(TS; EC)—Belinda Lee, Jacques Sernas—4721 (7-20-60)—Spectacle for the program—Italy
510-R **ON THE WATERFRONT**—MD-108m.—Marion Brando, Eva Marie Saint—4733 (8-31-60)—Rugged meller is one of the best—Reissue
421 **ONCE MORE, WITH FEELING**—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
PEPE—C-195m.—(Panavision-CS-TC)—Cantinflas, Dan Dailey, Shirley Jones—4781 (1-11-61)—Highly entertaining
518 **PLEASE TURN OVER**—C-86m.—Ted Ray, Jean Kent—4757 (10-12-60)—Plenty of laughs in cute comedy—England
511 **SONG WITHOUT END**—D-129m.—(CS; EC)—Dirk Bogarde, Capucine—4713 (6-22-60)—Well-made biography of Franz Liszt
503 **STOP, LOOK AND LAUGH**—C-78m.—Three Stooges, Paul Winchell—4717 (7-2-60)—Okay show for the kiddies
427 **STRANGLERS OF BOMBAY**—MD-81m.—Guy Rolfe, Marne Maitland—4709 (6-8-60)—Okay horror entry for the program
501 **STRANGERS WHEN WE MEET**—D-117m.—(CS; EC)—Kirk Douglas, Kim Novak—4705 (5-25-60)—Highly interesting drama
514 **SURPRISE PACKAGE**—C-100m.—Yul Brynner, Mitzi Gaynor—4757 (10-12-60)—Entertaining comedy
SWORD OF SHERWOOD FORREST—MD-80m.—(EC; Megascope)—Richard Greene, Sarah Branch—4876 (1-25-61)—Robin Hood rides again—English
502 **13 GHOSTS**—MD-88m.—(Part EC)—Charles Herbert, Jo Morrow—4713 (6-22-60)—Gimmick-filled horror pic is exploitable
THREE WORLDS OF GULLIVER, THE—100m.—(Superdynamation; EC)—Kerwin Mathews, Jo Morrow—4773 (12-7-60)—Enjoyable fantasy loaded with youth appeal
431 **TWELVE TO THE MOON**—MD-74m.—Ken Clark, Michl Kobl—4713 (6-22-60)—Science fiction for the lower half
WACKIEST SHIP IN THE ARMY, THE—C-99m.—(CS; EC)—Jack Lemmon, Ricky Nelson—4774 (12-7-60)—Amusing service comedy
509-R **WILD ONE, THE**—MD-80m.—Marlon Brando, Mary Murphy—4733 (8-31-60)—Rugged meller lends itself to exploitation—Reissue

COMING FEATURES IN ORDER OF RELEASE

Feb. **UNDERWORLD, U.S.A.**—Cliff Robertson, Dolores Dorn
Feb. **PASSPORT TO CHINA**—Richard Basehart
Feb. **WARRIOR EMPRESS, THE**—(CS; C)—Kerwin Mathews, Tina Louise

COMING

DEVIL AT 4 O'CLOCK, THE—(CS; C)—Spencer Tracy, Frank Sinatra, Barbara Luna
FIVE GOLDEN HOURS—Cyd Charisse, Ernie Kovacs, George Sanders
GIDGET GOES HAWAIIAN—(CS; C)—James Darren, Deborah Walley
GREENGAGE SUMMER, THE—(C)—Kenneth More, Danielle Darrieux—French-made
GUNS OF NAVARONE, THE—(CS; C)—Gregory Peck, Gia Scala
HOMICIDAL—Glenn Corbett, Patricia Breslin
MAD DOG COLL—John Chandler, Kay Doubleday
MYSTERIOUS ISLAND—(Super-Dynamation; C)—Michael Craig, Joan Greenwood
PLAY IT COOL—Anthony Newley, Anne Aubrey
RAISIN IN THE SUN, A—Sidney Poitier, Claudia McNeil
TASTE OF FEAR—Susan Strasberg, Ronald Lewis
TERROR OF THE TONGS—Geoffrey Toone
TREATMENT, THE—Claude Dauphin, Diane Cilento
TWO RODE TOGETHER—(C)—James Stewart, Shirley Jones

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

16 **ADVENTURES OF HUCKLEBERRY FINN, THE**—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences
20 **ALL THE FINE YOUNG CANNIBALS**—D-112m.—(CS; MC)—Robert Wagner, Natalie Wood—4721 (7-20-60)—Fine drama features top young talent
101 **ANGEL WORE RED, THE**—D-99m.—Ava Gardner, Dirk Bogarde, Joseph Cotten—4733 (8-31-60)—Sell the names for best results
17 **BELLS ARE RINGING**—MUC-127m.—(CS; MC)—Judy Holliday, Dean Martin—4710 (6-8-60)- Highly entertaining musical
106 **BUTTERFIELD 8**—D-109m.—(CS; MC)—Elizabeth Taylor, Laurence Harvey—4761 (10-26-60)— bsorbing drama for adults seems headed for better business
108 **CIMARRON-WSP**—147m.—(CS; MC)—Glenn Ford, Maria Schell, Anne Baxter—4774 (12-7-[illegible])—Highly entertaining entry
19 **DAY THEY ROBBED THE BANK OF ENGLAND, THE**—MD-85m.—(Metroscope)—Aldo R[illegible], Elizabeth Sellars—4721 (7-20-60)—Crime meller for the duallers—English-made
15 **GIANT OF MARATHON, THE**—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
111 **GO NAKED IN THE WORLD**—D-103m.—(CS; MC)—Gina Lollobrigida, Anthony Franciosa—4786 (1-25-61)—Filmization of novel on life and love of a prostitute for adult audiences
105 **GORGO**—MD-78m.—Bill Travers, William Sylvester—4786 (1-25-61)—Science fiction entry has angles—England
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
103 **KEY WITNESS**—MD-81m.—(CS)—Jeffrey Hunter, Pat Crowley—4750 (9-14-60)—Very good juvenile delinquency meller
14 **PLATINUM HIGH SCHOOL**—D-93m.—Mickey Rooney, Terry Moore—4705 (5-25-60)—Good programmer
13 **PLEASE DON'T EAT THE DAISIES**—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
102 **SUBTERRANEANS, THE**—D-89m.—(CS; MC)—Leslie Caron, George Peppard—4714 (6-22-60)—Beatniks inaction for the program
9 **TIME MACHINE, THE**—MD-103m.—(MC)—Rod Taylor, Alan Young, Yvette Mimieux—4722 (7-20-60)—Novel science fiction programmer
109 **VILLAGE OF THE DAMNED**—MD-78m.—Georgo Sanders, Barbara Shelley—4761 (10-26-60)—Good science fiction entry—England
110 **WHERE THE BOYS ARE**—C-99m.—(CS; MC)—Dolores Hart, George Hamilton—4774 (12-7-60)—Highly entertaining entry about today's college youngsters
104 **WHERE THE HOT WIND BLOWS**—D-120m.—Gina Lollobrigida, Pierre Brasseur—4757 (10-12-60)—Strong sell, names will boost satisfactory import—French-Italian made; dubbed in English

COMING FEATURES IN ORDER OF RELEASE

Mar.. **SECRET PARTNER**—Stewart Granger, Haya Harareet
Apr. **GREEN HELMET, THE**—Bill Travers, Nancy Walters

COMING

ADA—Susan Hayward, Dean Martin
ATLANTIS, THE LOST CONTINENT—(MC)—Anthony Hall, Joyce Taylor
BRIDGE TO THE SUN—Carroll Baker, James Shigeta
COLOSSUS OF RHODES, THE—(CS; C)—Rory Calhoun, Lea Massari
FOUR HORSEMEN OF THE APOCALYPSE—(CS; C)—Glenn Ford, Ingrid Thulin
INVASION QUARTET—Bill Travers, Gregoire Aslan
KING OF KINGS—(TECH. 70; TC)—Jeff Hunter, Siobhan McKenna
LADY L—Tony Curtis, Gina Lollobrigida
MAGIC BOY—(EC)—Japanese Animated Cartoon
MORGAN THE PIRATE—Steve Reeves, Valerie Lagrange
MUTINY ON THE BOUNTY—(Ultra-Panavision, C)—Marlon Brando
RING OF FIRE—(MC)—David Janssen, Joyce Taylor
SPINSTER—(CS; C)—Shirley MacLaine, Laurence Harvey
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
THIEF OF BAGHDAD, THE—Steve Reeves, Georgia Moll
TREASURE OF MONTE CRISTO, THE—Rory Calhoun, Gianna Maria Canale
WONDERS OF ALADDIN—(C-Ultra-Panavision)—Donald O'Connor, Noelle Adam

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5924 **BELLBOY, THE**—C-72m.—Jerry Lewis—4722 (7-20-60)—Mildly amusing Lewis entry
5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
BLUEPRINT FOR ROBBERY—MD-88m.—J. Pat O'Malley, Jay Barney—4786 (1-25-61)—Crime meller for the program
6001 **BOY WHO STOLE A MILLION, THE**—MD-64m.—Maurice Reyna, Virgilio Texera, Marianne Benet—4753 (9-28-60)—Good program entry for family—Filmed in Spain
6006 **BREATH OF SCANDAL, A**—C-98m.—(TC)—Sophia Loren, John Gavin, Maurice Chevalier—4761 (10-26-60)—Fair comedy has angles, names
6007 **CINDERFELLA**—C-91m.—(TC)—Jerry Lewis, Anna Maria Alberghetti—4769 (11-23-60)—Fair Jerry Lewis entry should please his fans
5913 **CIRCUS STARS**—NOV-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-rending drama—English
R6011 **ELEPHANT WALK**—D-103m.—(TC)—Elizabeth Taylor, Dana Andrews—4781 (1-11-61)—Reissue deserves plenty of attention——Reissue
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
FOXHOLE IN CAIRO—MD-79m.—James Robertson Justice, Adrian Hoven—4787 (1-25-61)—Good war programmer
6005 **G. I. BLUES**—C-104m.—(TC)—Elvis Presley, Juliet Prowse—4762 (10-26-60)—Presley returns to faithful fans
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5927 **IT STARTED IN NAPLES**—C-100m.—(VV; TC)—Clark Gable, Sophia Loren—4722 (7-20-60)—Lush scenery, strong names highlight comedy
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
R6012 **NAKED JUNGLE, THE**—MD-95m.—(TC)—Eleanor Parker, Charlton Heston—4781 (1-11-61)—Tense reissue with many selling angles—Reissue
5921 **PRISONER OF THE VOLGA**—MD-82m.—(Total Scope; EC)—John Derek, Elsa Martinelli—4705 (5-25-60)—Fair programmer
5926 **PSYCHO**—MD-109m.—Anthony Perkins, Vera Miles—4714 (6-22-60)—Rare experience in horror
5923 **RAT RACE, THE**—CD-105m.—(TC)—Tony Curtis Debbie Reynolds—4702 (5-11-60)—Entertaining entry has names to help
6004 **SAVAGE INNOCENTS, THE**—D-110m.—(Technirama 70; TC)—Anthony Quinn, Yoko Tani—4758 (10-12-60)—Excellent educational subject with brilliant photography
5925 **TARZAN THE MAGNIFICENT**—MD-88m.—(TC)—Gordon Scott, Betta St. John—4714 (6-22-60)—One of the better Tarzan entries
6002 **UNDER TEN FLAGS**—D-92m.—Van Heflin, Mylene Demongeot, Charles Laughton—4734 (8-31-60)—Highly interesting yarn of "humane" warfare
5922 **WALK LIKE A DRAGON**—D-95m.—Jack Lord, Nobu McCarthy—4710 (6-8-60)—Average program fare
6008 **WORLD OF SUZIE WONG, THE**—D-129m.(TC)—William Holden, Nancy Kwan—4765 (11-9-60)—High rating, colorful screen version of hit book and play

COMING FEATURES IN ORDER OF RELEASE

Mar. **BLOOD AND ROSES**—(TE; TC)—Mel Ferrer, Annette Vadim

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BREAKFAST AT TIFFANY'S—(TC)—Audrey Hepburn, George Peppard
COUNTERFEIT TRAITOR—(TC)—William Holden, Lilli Palmer
DEADLOCK—Edmond O'Brien
HATARI—(TC)—John Wayne, Red Buttons
HELL IS FOR HEROES—Bobby Darin, Bob Newhart, Fess Parker
LADIES' MAN—(TC)—Jerry Lewis, Helen Traubel
LOVE IN A GOLDFISH BOWL—(TC)—Tommy Sands, Fabian
MY GEISHA—(TC; Panavision)—Shirley MacLaine, Yves Montand
ON THE DOUBLE—(TC; Panavision)—Danny Kaye, Dana Wynter
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(TC)—Fred Astaire, Debbie Reynolds
SUMMER AND SMOKE—(TC)—Laurence Harvey, Geraldine Page

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
040 **CAPTAIN'S TABLE, THE**—C-90m.—(DC)—John Gregson, Peggy Cummins—4714 (6-22-60)—Cute comedy import—England
018 **CRACK IN THE MIRROR**—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick
CIRCLE OF DECEPTION—MD-100m.—(CS)—Bradford Dillman, Suzy Parker—4787 (1-25-61)—Good counter intelligence war meller for the program
024 **DAVID AND BATHSHEBA**—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
046 **DESIRE IN THE DUST**—D-102m.—(CS)—Raymond Burr, Martha Hyer—4753 (9-28-60)—Interesting drama of small Southern town
DESERT ATTACK—MD-76m.—John Mills, Sylvia Syms—4789 (2-8-61)—Okay English war meller for the program—England
FERRY TO HONG KONG—MD-103m.—(CS; DC)—Curt Jurgens, Orson Welles, Sylvia Syms—4789 (2-8-61)—Colorful, well-enacted meller
057 **ESTHER AND THE KING**—D-109m.—(CS; DC)—Joan Collins, Richard Egan—4769 (11-23-60)—Interesting costume drama
017 **FLAME OVER INDIA**—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful melle
056 **FLAMING STAR**—101m.—(CS; DC)—Elvis Presley, Barbara Eden—4781 (1-11-61)—Good action entry has Presley draw
030 **FOR THE LOVE OF MIKE**—D-84m.—(CS; DC)—Richard Basehart, Danny Bravo—4725 (8-3-60)—Good program entry for family trade
043 **FRECKLES**—D-84m.—(CS; DC)—Martin West, Carol Christenson—4754 (9-28-60)—Okay entry for the program
028 **FROM THE TERRACE**—D-144m.—(CS; DC)—Paul Newman, Joanne Woodward, Myrna Loy—4717 (7-2-60)—Strong entry has fine boxoffice potential
039 **GODDESS OF LOVE, THE**—MD-68m.—(CS; DC)—Belinda Lee, Jacques Sernas—4765 (11-9-60)—Mediocre fare for the duallers—(English dialogue; made in Italy)
036 **HIGH TIME**—C-103m.—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld—4754 (9-28-60)—Cute comedy
038 **HIGH-POWERED RIFLE, THE**—MD-60m.—Willard Parker, Allison Hayes—4725 (8-3-60)—Program filler
IDIOT, THE—D-122m.—(C)—J. Borisova, Y. Yakovlev—4725 (8-3-60)—Interesting import—U. S. S. R. made; dubbed in English
037 **LEGIONS OF THE NILE**—MD-91m.—(CS; DC)—Linda Cristal, Ettore Manni—4766 (11-9-60)—Acceptable for the program—(Dubbed in English; made in Italy)
034 **LET'S MAKE LOVE**—C-118m.—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall—4734 (8-31-60)—MM funfest headed for better money
102 **LITTLE SHEPHERD OF KINGDOM COME, THE**—108m.—(CS; DC)—Jimmie Rodgers, Luana Patten—4782 (1-11-61)—Entertaining, heart-warming family story
LONG ROPE, THE—W-61m.—(CS)—Hugh Marlowe, Lisa Montell—4790 (2-8-61)—Program western
026 **LOST WORLD, THE**—MD-98m.—(CS; DC)—Michael Rennie, Jill St. John—4717 (7-2-60)—Very good science fiction entry
101 **MARRIAGE-GO-ROUND, THE**—C-98m.—(CS; DC)—Susan Hayward, James Mason, Julie Newmar—4774 (12-7-60)—Cute and amusing man's comedy
MILLIONAIRESS, THE—C-90m.—(CS; DC)—Sophia Loren, Peter Sellers, Alastair Sim—4787 (1-25-61)—Success depends on name power
031 **MURDER, INC.**—MD-103m.—(CS)—Stuart Whitman, May Britt, Henry Morgan—4717 (7-2-60)—Well made interesting gangland tale

•Fanny..........................		WB
Fast and Sexy....................	A3	Col.
Female Fiends....................		Misc
Ferry to Hong Kong...............		Fox
Fever In The Blood, A............	A3	WB
Fiercest Heart, The..............		Fox
Five Bold Women..................		Misc.
Five Branded Women...............	B	Par.
•Five Golden Hours...............		Col.
Five Guns To Tombstone...........		UA
Flame Over India.................	A1	Fox
Flaming Star.....................	A1	Fox
•Flower Drum Song................		U-I
For the Love Of Mike.............	A1	Fox
For Members Only.................		For.
•Four Horsemen Of The Apocalypse		MGM
Foxhole In Cairo.................	B	Par.
Freckles.........................	A1	Fox
French Mistress, A...............	A3	For.
•Francis of Assisi...............		Fox
From The Terrace.................	B	Fox
Frontier Uprising................		UA
Fugitive Kind The................	B	VA

G

Gallant Hours, The...............	A1	UA
Gangster Story...................	B	Misc.
General Della Rovere.............		For.
•Gidget Goes Hawaiian............		Col.
G. I. Blues......................	B	Par.
Giant of Marathon, The...........	A2	MGM
Girl In Lovers' Lane, The........		Misc.
Girl Of The Night................	SP	WB
Glenn Miller Story, The—RE.......	A1	U-I
Go Naked In The World............	B	MGM
Goddess of Love, The.............	B	Fox
Gold Of The Seven Saints.........	A2	WB
Goliath and the Dragon...........	A2	A-I
Good Girls Beware................		For.
•Goodbye Again...................		UA
Gorgo............................	A1	MGM
Grass Is Greener, The............	A3	U-I
Great Imposter, The..............	A2	U-I
Greatest Show On Earth, The—RE...	B	Par.
•Green Helmet, The...............		MGM
•Greengage Summer, The...........		Col.
Green Carnation, The—See The Trials of Oscar Wilde		
•Gun Fight.......................		UA
•Guns Of The Navarone, The.......		Col.

H

•Hand, The.......................	A2	A-I
Hand In Hand.....................	A1	Col.
Hannibal.........................	A2	WB
•Hatari..........................		Par.
Head of a Tyrant.................	B	U-I
Heaven On Earth..................	A1	For.
Heller In Pink Tights............	A3	Par.
Hell Is A City...................	A3	Col.
•Hell Is For Heroes..............		Par.
Hell To Eternity.................	B	AA
Hercules Unchained...............	B	WB
Herod, The Great.................	B	AA
Heroes Die Young.................	A3	AA
Hideout In The Sun...............		Misc.
High-Powered Rifle...............	A2	Fox
High Time........................	A1	Fox
Hiroshima, Mon Amour.............	B	For.
Home from the Hill...............	A3	MGM
•Homicidal.......................		Col.
•Hoodlum Priest, The.............		UA
Hound That Thought He Was A Racoon, The......	A1	Misc.
House Of Usher, The..............	A2	A-I
Human Condition, The.............		For.

I

I Aim At the Stars...............	A2	Col.
I Passed for White...............	A3	AA
Ice Palace.......................	A2	WB
Idiot, The.......................	A3	Fox
I'm All Right, Jack..............	A3	Col.
Immoral Mr. Teas, The............		Misc.
In the Wake Of A Stranger........	A1	Par.
Incredible Petrified World, The...		Misc.
Inherit the Wind.................	A3	UA
•Invasion Quartet................		MGM
It Happened In Broad Daylight...		For.
•It Happened In Athens...........		Fox
It Started In Naples.............	A3	Par
Ivan The Terrible Part II........		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The	A2	AI
Jazz Boat	B	Col.
Jazz On A Summer's Day		Misc.
Journey To The Lost City	A2	A-I
Jungle Cat	A1	Misc.
Justice and Caryl Chessman		Misc.

K

Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
•King Of Kings, The		MGM
•Konga		A-I

L

•Ladies' Man		Par.
•Lady L		MGM
Last Days Of Pompeii, The	A1	UA
Leech Woman, The	B	U-I
Left, Right and Center		For.
Legions Of The Nile	B	Fox
Lesson In Love, A		For.
Let No Man Write My Epitaph	A3	Col.
Let's Make Love	B	Fox
•Lion Of Sparta		Fox
Little Angel		For.
Little Shepherd of Kingdom Come, The	A1	Fox
Long Rope, The		Fox
Look In Any Window	B	AA
Lost World, The	A1	Fox
•Love In A Goldfish Bowl		Par.
Love Specialist, The		For.
Love Game, The	C	For.
•Lover Come Back		U-I
•Loves Of Salammbo, The		Fox

M

Ma Barker's Killer Brood		Misc.
Macumba Love	B	UA
•Mad Dog Coll		Col.
•Madison Avenue		Fox
Magdalena	C	For.
•Magic Boy, The	A1	MGM
Magnificent Seven, The	A2	UA
Make Mine Mink	A3	For.
Man In A Cocked Hat	A2	For.
Man on a String	A1	Col.
Marie Octobre	A2	For.
Marriage-Go-Round	B	Fox
Master of the World		A-I
Michael Strogoff	A1	For.
Midnight Lace	A2	U-I
Millionairess, The	B	Fox
•Minotaur, The		UA
Misfits, The	B	UA
•Misty		Fox
Model For Murder		For.
Monster Of The Piedras Blancas, The		Misc.
Morals Squad		Misc.
•Morgan The Pirate		MGM
Mountain Road, The	A2	Col.
Murder, Inc.	A3	Fox
Music Box Kid, The	A3	UA
•Mutiny On The Bounty		MGM
My Dog, Buddy	A1	Col.
•My Geisha		Par.
•Mysterious Island		Col.

N

•Naked Edge, The		UA
Naked Jungle, The—RE		Par.
Natchez Trace		Misc.
Nature's Paradise		For.
Never On Sunday	C	For.
Next To No Time		For.
Nightfighters, The	A2	UA
Nights Of Lucretia Borgia, The	B	Col.
No Morals		For.
Noose For A Gunman	A1	UA
North To Alaska	A3	Fox
Nude In A White Car	A3	For.

O

Ocean's Eleven	A3	WB
Okefenokee		Misc.
Oklahoma Territory	A1	UA
•On The Double		Par.
On The Waterfront—RE	A2	Col.
Once More with Feeling	A3	Col.

051 **NORTH TO ALASKA**—C-122m.—(CS; DC)—John Wayne, Capucine, Fabian—4766 (11-9-60)—Comedy has angles

029 **ONE FOOT IN HELL**—W-90m.—(CS; DC)—Alan Ladd, Dolores Michaels—4729 (8-17-60)—Good western

015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English

047 **SECRET OF THE PURPLE REEF, THE**—MD-80m.—(CS; DC)—Jeff Richards, Margia Dean—4762 (10-26-60)—Average programmer

044 **SQUAD CAR**—MD-61m.—Vici Raaf, Paul Bryar—4787 (1-25-61)—For the lower half

025 **SEPTEMBER STORM**—MD-99m.—(Stereovision; CS; DC)—Joanne Dru, Mark Stevens—4758 (10-12-60)—Entertaining entry in 3-D process

SNIPER'S RIDGE—MD-61m.—(CS)—Jack Ging, Stanley Clements—4790 (2-8-61)—Fair war programmer

035 **SONS AND LOVERS**—D-103m.—(CS)—Trevor Howard, Dean Stockwell, Wendy Hiller—4718 (7-2-60)—Interesting. offbeat tale o English family—(Filmed in England)

021 **STORY OF RUTH, THE**—D-132m.—(CS; DC)—Elana Eden, Stuart Whitman—4714 (6-22-60)—Good Biblical drama can be sold

050 **TESS OF THE STORM COUNTRY**—D-84m.—(CS; DC)—Diane Baker, Jack Ging—4790 (2-8-61)—Interesting version of classic

007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France

013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler

027 **TRAPPED IN TANGIERS**—MD-74m.—(CS)—Edmund Purdom, Genevieve Page—4726 (8-3-60)—Lower half filler—Italian-made dubbed in English

032 **39 STEPS, THE**—MD-95m.—(DC)—Kenneth More, Taina Elg—4726 (8-3-60)—Chase meller for the program—England

022 **TWELVE HOURS TO KILL**—D-83m.—(CS)—Nico Minardos, Barbara Eden—4710 (6-8-60)—Okay programmer

UPSTAIRS AND DOWNSTAIRS—C-100m.—(DC)—Mylene Demongeot, Michael Craig—4777 (12-21-60)—Cute comedy—English

016 **VALLEY OF THE REDWOODS**—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry

042 **WALK TALL**—W-60m.—(CS; DC)—Willard Parker, Joyce Meadows—4762 (10-26-60)—Lower half filler

010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner

008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry

009 **WILD RIVER**—D-110m.—(CS, DC)—Montgomery Clift, Lee Remick—4710 (6-8-60)—Significant social drama has name values

014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England

054 **WIZARD OF BAGHDAD, THE**—C-93m.—(CS; DC)—Dich Shawn, Diane Baker—4777 (12-21-60)—Amusing programmer

033 **YOUNG JESSE JAMES**—W-73m.—(CS)—Ray Stricklyn, Merry Anders—4730 (8-17-60)—Lower half western

COMING FEATURES IN ORDER OF RELEASE

Feb. **CANADIANS, THE**—(CS; DC)—Robert Ryan, John Dehner

Feb. **MISTY**—(CS; DC)—David Ladd, Anne Seymour

Feb. **QUEEN'S GUARD, THE**—(CS)—Raymond Massey, Robert Stevens—England

COMING

ALL HANDS ON DECK—(CS; C)—Pat Boone, Barbara Eden

BIG GAMBLE, THE—(CS; DC)—Stephen Boyd, Juliette Grecco

CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Stephen Boyd—England

DOUBLE TROUBLE—(CS; DC)—Tommy Noonan, Pete Marshall

FIERCEST HEART, THE—(CS; DC)—Stuart Whitman, Juliet Prowse

FRANCIS OF ASSISI—(CS; C)—Brad Dillman, Stuart Whitman, Dolores Hart

IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos

LION OF SPARTA—(CS; C)—Richard Egan, Diane Baker

LOVES OF SALAMMBO, THE—(DC)—Jeanne Valerie, Jacques Sernas

MADISON AVENUE—(CS)—Dana Andrews, Eleanor Parker

RIGHT APPROACH, THE—(CS)—Martha Hyer, Frankie Vaughan

SANCTUARY—(CS)—Lee Remick, Yves Montand

TRAPP FAMILY, THE—(DC)—Ruth Leuwerick, Hans Holt, Maria Holst

WILD IN THE COUNTRY—(CS, DC)—Elvis Presley, Hope Lang

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALAMO, THE—D-190m.—(Todd-AC; TC)—John Wayne, Linda Cristal—4762 (10-26-60)—High rating, powerful historical drama—Batjac

AND QUIET FLOWS THE DON—D-107m.—(C)—Ellina Bystritskaya, Pyotr Glebov—4722 (7-20-60)—Cultural exchange film is adequate entry for art and specialty houses—Russian made—English titles

6017 **APARTMENT, THE**—CD-125m.—(Panavision)—Jack Lemmon, Shirley MacLaine, Fred MacMurray—4707 (5-25-60)—High rating entry—Mirisch

6011 **BOY AND THE PIRATES, THE**—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon

6018 **CAGE OF EVIL**—MD-70m.—Ron Foster, Pat Blair—4718 (7-2-60)—Okay programmer—Zenith

6023 **ELMER GANTRY**—D-145m.—(EC)—Burt Lancaster, Jean Simmons—4718 (7-2-60)—Highly interesting entry headed for better returns

EXODUS—MD-213m—(Supor Panavision 70; TC)—Paul Newman, Eva Marie Saint—4778 (12-21-60)—High rating—Preminger

FACTS OF LIFE, THE—C-103m.—Bob Hope, Lucille Ball—4771 (11-23-60)—Bright, adult comedy has potent name power—H-L-P

FIVE GUNS TO TOMBSTONE—W-71m.—James Brown, Della Sherman—4790 (2-8-61)—Average western—Zenith

FRONTIER UPRISING—W-68m.—James Davis, Nancy Hadley—4790(2-8-61)—Cowboys, Indians, Mexicans and the U.S. Cavalry ride again—Zenith

6012 **FUGITIVE KIND, THE**—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker

6014 **GALLANT HOURS, THE**—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery

INHERIT THE WIND—D-127m.—Spencer Tracy, Fredric March, Gene Kelly—4718 (7-2-60)—High-rating filmization of hit play—(Kramer)

6020 **LAST DAYS OF POMPEII, THE**—MD-103m.—(Supertotalscope; C)—Steve Reeves, Christine Kauffman—4715 (6-22-60)—Another historical-type spectacle—Italian-made; dubbed in English—Filmar

6016 **MACUMBA LOVE**—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley

MAGNIFICENT SEVEN, THE—D-126m.—(Panavision; DC)—Yul Brynner, Eli Wallach—4758 (10-12-60)—Quality action entry—Mirisch

MISFITS, THE—D-124m.—Clark Gable, Marilyn Monroe—4790 (2-8-61)—Unusual, absorbing and adult entry—Seven Arts

6015 **MUSIC BOX KID, THE**—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium

6013 **NOOSE FOR A GUNMAN**—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium

6025 **NIGHT FIGHTERS, THE**—MD-88m.—Robert Mitchum, Anne Heywood—4750 (9-14-60)—Irish revolt programmer—Made in Ireland—D.R.M.-Stross

6007 **OKLAHOMA TERRITORY**—W-67m.—Bill Williams, Gloria Talbot—4678 (2-17-60)—For the lower half—Premium

POLICE DOG STORY, THE—MD-61m.—James Brown, Merry Anders—4791 (2-8-61)—Family-type meller for duallers—Zenith

6019 **STUDS LONIGAN**—D-95m.—Christopher Knight, Venetia Stevenson—4726 (8-3-60)—Book notoriety should help sell interesting film—Longridge

6009 **THREE CAME TO KILL**—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium

6010 **UNFORGIVEN, THE**—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster

6024 **WALKING TARGET, THE**—MD-74m.—Joan Evans, Ronald Foster—4730 (8-17-60)—Fair lower half entry—Zenith

COMING FEATURES IN ORDER OF RELEASE

Mar. **WARLORD OF CRETE**—Bob Mathias

COMING

ANIMALS ON THE STREET—Burt Lancaster, Shelley Winters—Contemporary

GUN FIGHT—James Brown—Zenith

GOODBYE AGAIN—Ingrid Bergman, Yves Montand—Argus

HOODLUM PRIEST, THE—Don Murray, Cindi Wood—Murray-Wood

MINOTAUR, THE—Bob Mathias

NAKED EDGE, THE—Gary Cooper, Deborah Kerr—Pennebaker-Baroda

OPERATION BOTTLENECK—Ron Foster, Miiko Taka

PARIS BLUES—Paul Newman, Joanne Woodward—Pennebaker

REVOLT OF THE SLAVES—(C)—Rhonda Fleming, Lang Jeffries—Ambrosiana

SOMETHING WILD—Carroll Baker, Ralph Meeker—Prometheus

ST. GEORGE AND THE 7 CURSES—(Super-Percepto-Vision)—Basil Rathbone—Gordon

THREE ON A SPREE—Jack Watling, Carole Lesley—Caralan

WEST SIDE STORY—(Panavision 70; EC)—Natalie Wood, Richard Beymer—Mirisch

WHEN THE CLOCK STRIKES—James Brown, Merry Anders—Harvard

YOUNG SAVAGES, THE—Burt Lancaster, Shelley Winters—Hecht

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6021 **BETWEEN TIME AND ETERNITY**—D-84m.—(C)—Lilli Palmer, Carlos Thompson—4730 (8-17-60)—Drama has most attraction for women—Filmed abroad; dubbed in English
6013 **BRIDES OF DRACULA, THE**—85m.—(TC)—Peter Cushing, Martita Hunt—4710 (6-8-60)—Well-made horror entry—England
6018 **COLLEGE CONFIDENTIAL**—D-90m.—Steve Allen, Jayne Meadows, Mamie Van Doren—4734 (8-31-60)—For the lower half
6019 **CHARTROOSE CABOOSE**—D-75m.—(EC)—Molly Bee, Ben Cooper—4719 (7-2-60)—Okay programmer
6012 **COSSACKS, THE**—MD-113m.—(Total Scope; EC)—Edmond Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
6016 **DINOSAURUS**—MD-85m.—(CS; DC)—Ward Ramsey, Kristina Hanson—4711 (6-8-60)—Well-made science fiction entry looks like good boxoffice
6010 **GLENN MILLER STORY, THE**—MUD-116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6103 **GRASS IS GREENER, THE**—C-105m.—(TC; Technirama)—Cary Grant, Deborah Kerr—4775 (12-7-60)—Sophisticated, adult comedy headed for big business
6104 **GREAT IMPOSTOR, THE**—CD-112m.—Tony Curtis, Joan Blackman—4771 (11-23-60)—Highly entertaining entry
6008 **HEAD OF A TYRANT**—MD-70m.—(Totalscope; TC)—Massimo Girotti, Isabelle Corey—4715 (6-22-60)—Historic melodrama for the program
6014 **LEECH WOMAN, THE**—MD-77m.—Coleen Gray, Philip Terry, Grant Williams—4719 (7-2-60)—Horror for the lower half
6101 **MIDNIGHT LACE**—D-108m—(EC)—Doris Day, Rex Harrison—4763 (10-26-60)—Lush, name-filled suspense drama looks like box-office winner
6005 **OTHELLO**—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6015 **PORTRAIT IN BLACK**—D-112m.—(EC)—Lana Turner, Anthony Quinn—4715 (6-22-60)—Lavish, colorful tale of murder and illicit romance
6020 **SEVEN WAYS FROM SUNDOWN**—W-86m.—(EC)—Audie Murphy, Venetia Stevenson—4758 (10-12-60)—Very good western
6017 **S. O. S. PACIFIC**—D-92m.—Eddie Constantine, Pier Angeli—4722 (7-20-60)—Suspenseful entry good for program—English
6070 **SPARTACUS**—D-189m.—(Super Technirama 70; TC)—Kirk Douglas, Laurence Olivier, Jean Simmons—4759 (10-12-60)—High-rating epic ranks with the best
TOMBOY AND THE CHAMP—D-92m. (EC)—Candy Moore, Ben Johnson—4791 (2-8-61)—Good family programmer
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

Jan. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Feb. **SHAKEDOWN, THE**—Terence Morgan, Hazel Court—England
Mar. **ROMANOFF AND JULIET**—(C)—Peter Ustinov, Sandra Dee, John Gavin

COMING

BACK STREET—(C)—Susan Hayward, John Gavin, Vera Miles
CAPE FEAR—(EC)—Gregory Peck, Polly Bergen
COME SEPTEMBER—(Panavision; C)—Rock Hudson, Gina Lollobrigida, Sandra Dee
CURSE OF THE WEREWOLF—(C)—Clifford Evans, Yvonne Romaine
DAY OF THE GUN, THE—(C)—Rock Hudson, Dorothy Malone, Kirk Douglas
FLOWER DRUM SONG—(C)—Nancy Kwan
LOVER COME BACK—(C)—Rock Hudson, Doris Day, Tony Randall
PHARAOH'S WOMAN—(C)—Linda Cristal, John Drew Barrymore, Jr.
POSSE FROM HELL—(C)—Audie Murphy, Zohra Lampert
SECRET WAYS, THE—Richard Widmark, Sonja Ziemann
SHADOW OF THE CAT—Andre Morell, Barbara Shelley
SIXTH MAN, THE—Tony Curtis, Miriam Colon
TAMMY TELL ME TRUE—(C)—Sandra Dee, John Gavin
TROUBLE IN THE SKY—Michael Craig, Elizabeth Seal, Peter Cushing—English-made

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

001 **CROWDED SKY, THE**—D-105m.—(TC)—Dana Andrews, Rhonda Fleming—4734 (8-31-60)—Yarn of men and planes has angles
005 **DARK AT THE TOP OF THE STAIRS, THE**—D-123m.—(TC)—Robert Preston, Dorothy McGuire—4754 (9-28-60)—Well-made interesting adult entry
008 **FEVER IN THE BLOOD, A**—D-117m.—Efrem Zimbalist, Jr., Angie Dickinson—4787 (1-25-61)—Interesting dramatic fare on world of politics
004 **GIRL OF THE NIGHT**—D-99m.—Anne Francis, Lloyd Nolan—4759 (10-12-60)—Exploitable clinical study of a prostitute—for adults only
009 **GOLD OF THE SEVEN SAINTS**—MD-88m.—(WarnerScope)—Clint Walker, Leticia Roman—4791 (2-8-61)—Good outdoor action entry
918 **HANNIBAL**—D-103m.—(Supercinescope; TC)—Victor Mature, Rita Gam—4711 (6-8-60)—Interesting historic spectacle
920 **HERCULES UNCHAINED**—MD-101m.—(Dyaliscope; EC)—Steve Reeves, Sylvia Koscina—4711 (6-8-60)—Colorful spectacle should have wide appeal
919 **ICE PALACE**—D-143m.—(TC)—Richard Burton, Carolyn Jones—4715 (6-22-60)—Interesting drama; Alaska and its people
921 **OCEAN'S ELEVEN**—CMD-127m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Angie Dickinson—4730 (8-17-60)—Highly entertaining entry is sure boxoffice
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
007 **SUNDOWNERS, THE**—D-133m.—(TC)—Deborah Kerr, Robert Mitchum—4766 (11-9-60)—Highly interesting drama
002 **SUNRISE AT CAMPOBELLO**—BIO D-143m.—(TC)—Ralph Bellamy, Greer Garson—4754 (9-28-60)—Quality picturization of hit stage play
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller
010 **WHITE WARRIOR, THE**—MD-86m.—(TC; DYALI-SCOPE)—Steve Reeves, Georgia Moll—4791 (2-8-61)—Okay action spectacle for the program—Italian-made; dubbed in English

COMING

Apr. **FABULOUS WORLD OF JULES VERNE**—
Apr. **BIMBO THE GREAT**—(C)—

COMING FEATURES IN ORDER OF RELEASE

CLAUDELLE INGLISH—Diane McBain, Arthur Kennedy
FANNY—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer
PARRISH—(TC)—Troy Donahue, Claudette Colbert, Karl Malden
PORTRAIT OF A MOBSTER—Vic Morrow, Leslie Parrish
ROMAN SPRING OF MRS. STONE, THE—Vivien Leigh, Warren Beatty
SINS OF RACHEL CADE, THE—(TC)—Peter Finch, Angie Dickinson
SPLENDOR IN THE GRASS—(TC)—Natalie Wood, Warren Beatty
STEEL CLAW, THE—(C)—George Montgomery
SUSAN SLADE—(TC)—Troy Donahue, Connie Stevens, Dorothy McGuire

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
CAREER GIRL—NOV-61m.—(C)—June Wilkinson—4727 (8-3-60)—Filler for exploitation spots—Astor
CODE OF SILENCE—MD-75m.—Terry Becker, Elisa Loti—4775 (12-7-60)—Lower half meller Sterling World Dist.
COLD WIND IN AUGUST, A—D-80m.—Lola Albright, Scott Marlowe—4782 (1-11-61)—Sizzler for adults only—Aidart
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
CROWNING EXPERIENCE, THE—D-102m.—(TC)—Muriel Smith, Louis Byles—4775 (12-7-60)—Has angles and appeal—Moral Re-Arament
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
GIRL IN LOVERS' LANE, THE—MD-78m.—Brett Halsey, Joyce Meadows—4727 (8-3-60)—Meller for the duallers—Filmgroup
HIDEOUT IN THE SUN—NOV-72m.—(EC)—No credits available—4735 (8-31-60)—Fair nudist novelty—Astor
HOUND THAT THOUGHT HE WAS A RACOON, THE—NOV-46m.—(TC)—Walt Disney—Live Action Featurette—4735 (8-31-60)—Excellent novelty nature subject—Buena Vista
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
JAZZ ON A SUMMER'S DAY—COMP-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JUNGLE CAT—NOV-70m.—(TC)—Walt Disney True Life Adventure—4735 (8-31-60)—Excellent nature study—Buena Vista
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m.—(TC)—Peter Finch, James MacArthur—4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
MA BARKER'S KILLER BROOD—MD-81m.—Lurene Tuttle—4772 (11-23-60)—Exploitale gangster meller—Filmservice Dist.
MONSTER OF PIEDRAS BLANCAS, THE—MD-72m.—John Harmon, Jeanne Carmen—4782 (1-11-61)—Horror programmer—Filmservice Dist. Corp.

•One-Eyed Jacks		Par.
One Foot in Hell	A3	Fox
One Hundred And One Dalmatians		Misc.
Operation Amsterdam	A1	Fox
•Operation Bottleneck		UA
•Operation Camel	A1	A-I
Operation Eichmann	AA	
Oscar Wilde	C	For.
Ostrich Has Two Eggs, The		For.
Othello	A2	U-I

P

•Paris Blues		UA
•Parrish	B	WB
•Passport To China	A1	Col.
Pay or Die	A2	AA
Payoff With Love		For.
Pepe	A1	Col.
•Pharaoh's Woman		U-I
Picnic On The Grass		For.
Platinum High School	B	MGM
Please Turn Over	A3	Col.
•Pleasure of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Plunderers, The	A3	AA
Poacher's Daughter, The	A1	For.
Police Dog Story		UA
Pollyanna	A1	Misc.
Portrait In Black	A3	U-I
•Portrait Of A Mobster		WB
Portrait Of A Sinner	B	A-I
•Posse From Hell		U-I
Prime Time, The	B	Misc.
Prisoner of the Volga	A2	Par.
Private Property	C	Misc.
•Private Lives of Adam and Eve, The	B	U-I
Psycho	B	Par.

Q

•Queen's Guard, The		Fox

R

Race For Space		Misc.
•Raisin In The Sun, A		Col.
Rat Race, The	B	Par.
Raymie	A1	AA
•Reptilicus		A-I
Rest Is Silence, The		For.
•Revolt of the Slaves		UA
•Right Approach, The		Fox
•Ring Of Fire		MGM
Ritual Of Love		For.
Road To Hell, The	C	Misc.
•Roman Spring Of Mrs. Stone, The		WB
•Romanoff and Juliet		U-I
Rosemary	B	For.
Royal Ballet, The		For.
Rue De Pari		For.

S

•St. George And The 7 Curses		UA
•Sanctuary		Fox
Santa Claus	A1	For.
Savage Eye, The	C	Misc.
Savage Innocents	A3	Par.
School For Love		For.
School for Scoundrels	A2	For.
Secret of the Purple Reef	A2	Fox
•Secret Partner, The		MGM
•Secret Ways, The		U-I
September Storm	B	Fox
Serengeti Shall Not Die	A1	AA
Sergeant Rutledge	A2	WB
Seven Ways From Sundown	A2	U-I
Sex Kittens Go To College	B	AA
Sexpot		For.
•Shadow Of The Cat		U-I
•Shakedown, The	B	U-I
She Walks By Night		For.
She Was Like A Wild Chrysanthemum		For.
Sign of Zorro		Misc.
Sin and Desire		For.
•Sin of Rachel Cade, The	A3	WB
•Sixth Man, The		U-I
Ski Troop Attack		Misc.
Sniper's Ridge		Fox
•Something Wild		UA
Song of Sister Maria, The	A1	For.
Song Without End	A2	Col.
Sons and Lovers	B	Fox
S. O. S. Pacific	A2	U-I
Spartacus	A3	U-I
•Splendor in The Grass		WB
•Spinster, The		MGM
Squad Car	B	Fox
•Steel Claw, The		WB
Stop, Look and Laugh	A1	Col.
Story of Ruth, The	A1	Fox
Strangers When We Meet	B	Col.
Stranglers of Bombay	B	Col.
Studs Lonigan	B	UA
Subterraneans, The	A3	MGM
•Summer and Smoke		Par.
Sundowners, The	A2	WB
Sun Lovers Holiday		Mis.
Sunrise at Campobello	A2	WB
Surprise Package	B	Col.
•Susan Slade		WB
Swiss Family Robinson	A1	Misc.
Sword and the Cross, The		For.
Sword of Sherwood Forest	A1	Col.

T

Tall Story	B	WB
•Tammy Tells Me True		U-I
•Tartars, The		MGM
Tarzan The Magnificent	A2	Par.
•Taste Of Fear		Col.
Teenage Zombies		Misc.
Ten Who Dared	A1	Misc.
•Terror Of The Tongs		Col.
Tess of the Storm Country	A2	Fox
•Thief Of Baghdad, The		MGM
Thirteen Fighting Men	A1	Fox
Thirteen Ghosts	A1	Col.
39 Steps	A1	Fox
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
•Three On A Spree		UA
Three Worlds Of Gulliver	A1	Col.
Thunder In Carolina		Misc.
Tiger Bay	A3	For.
•Time Bomb		AA
Time Machine, The	A2	MGM
To Live (Ikuru)	A3	For.
Tomboy And The Champ	A1	U-I
Too Soon To Love	B	U-I
Tormented, The	A2	AA
•Trapp Family, The		Fox
Trapped in Tangiers	A2	Fox
Tread Softly Stranger		For.
•Treasure Of Monte Cristo, The		MGM
•Treatment, The		Col.
Trials Of Oscar Wilde, The (Green Carnation, The)	C	For.
•Trouble In The Sky		U-I
Tunes Of Glory	A3	For.
Twelve Hours To Kill	A1	Fox
Twelve To The Moon	A1	Col.
•Two Faces Of Dr. Jekyll		A-I
•Two Rode Together		Col.

U

Under Ten Flags	A1	Par.
•Underworld, U. S. A.		Col.
•Unfaithfuls, The	A3	AA
Unforgiven, The	A2	UA
Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods	A2	Fox
Village Of The Damned, The	A2	MGM
Virgin Island	A3	For.
Virgin Sacrifice	B	Misc.
Virgin Spring, The	A3	For.

W

Wackiest Ship In The Army, The	A1	Col.
Wake Me When It's Over	A2	Fox
Walk Like A Dragon	A2	Par.
Walk Tall	A1	Fox
Walking Target	A2	UA
•Warlord Of Crete		UA
•Warrior Empress, The		Col.
Weddings and Babies		Misc.
•West Side Story		UA
When Comedy Was King	A1	Fox
•When The Clock Strikes		UA
Where The Boys Are	B	MGM
Where The Hot Wind Blows	B	MGM
White Warrior, The	A2	WB
Why Must I Die?	A3	A-I
Wicked Go To Hell, The	B	For.
•Wild In The Country		Fox
Wild One, The—RE	B	Col.
Wild Ride, The		Misc.
Wild River	B	Fox
Wild Youth		Misc.
Wind Cannot Read, The	A3	Fox
Wizard of Baghdad, The	A1	Fox
•Wonders Of Aladdin, The		MGM
World Of Suzie Wong, The	B	Par.
Would-Be Gentleman, The	A1	For.

Y

Young Have No Time, The	A3	For.
Young Jesse James	B	Fox
Young Love		For.
Young One, The		Misc
Young Savages, The		UA

MORALS SQUAD—MD-60m.—Bob O'Connell, Beverly Bennett—4775 (12-7-60)—Exploitable vice meller—Brenner

NATCHEZ TRACE—MD-80m—Zachary Scott, Marcia Henderson—4764 (10-26-60)—Okay historical action meller—Panorama

OKEFENOKEE—MD-76m.—Peter Coe, Peggy Maley—4782 (1-11-61)—Novel locale helps program meller—Filmservice Dist. Corp

ONE HUNDRED AND ONE DALMATIONS—CAR-80m.—(TC)—Highly entertaining Disney cartoon feature—4787 (1-25-61)—Buena Vista

POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rated family entry—Buena Vista

PRIME TIME, THE—MD-76m.—JoAnn LeCompte, James Brooks—4760 (10-12-60)—Amateurish 'teen-age meller for lower half—Mid Continent

PRIVATE PROPERTY—D-79m.—Kate Manx, Corey Allen—4708 (5-25-60)—Off-beat adult art house fare—Citation

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE ("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SAVAGE EYE, THE—D-67m.—Barbara Baxley—4719 (7-6-60)—Unusual adult entry for art and specialty spots—Trans-Lux-Kingsley

SIGN OF ZORRO, THE—W-89m.—Guy Williams, Henry Calvin—4719 (7-6-60)—Program western will ride in on Zorro name—Buena Vista

SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup

SUN LOVERS HOLIDAY—65m.—(CS; EC)—Siomara and Mario Benvenuiti—4776 (12-7-60)—Another nudist colony novelty—Made in Brazil—English commentary—Astor

SWISS FAMILY ROBINSON—D-126m.—(TC; Panavision)—John Mills, Dorothy McGuire—4768 (11-9-60)—High rating adventure for family trade—Buena Vista

TEN WHO DARED—MD-92m.—(TC)—Brian Keith, John Beal—4756 (9-28-60)—Good adventure yarn—Buena Vista

TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor

THUNDER IN CAROLINA—D-92m.—(C)—Rory Calhoun, Connie Hines—4723 (7-20-60)—Okay programmer—Howco

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WEDDINGS AND BABIES—D-81m.—Viveca Lindfors, John Myhers—4768 (11-9-60)—For art houses—Morris Engel

WILD RIDE, THE—MD-63m.—Jack Nicholson, Georgianna Carter—4727 (8-3-60)—Teen-age meller for duallers—Filmgroup

WILD YOUTH—MD-70m.—Robert Hutton, Carol Ohmart—4760 (10-12-60)—For the lower half—Cinema Associates

YOUNG ONE, THE—D-96m.—Zachary Scott, Bernie Hamilton, Key Meersman—4792 (2-8-61)—Interesting drama on sex and the south for adult audiences—Valiant

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ARGENTINE

END OF INNOCENCE—D-76m.—Elsa Daniel, Lautare Mura—4756 (9-28-60)—Okay for art and specialty spots—Titles—Kingsley-Int.

ENGLISH

ANGRY SILENCE, THE—D-95m.—Richard Attenborough, Pier Angeli—4782 (1-11-61)—Well-made import on union activity—Valiant

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental

BLITZKRIEG—DOC-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental

BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental

CARRY ON, NURSE—C-88m.—Kenneth Connor, Hattie Jacques—4726 (8-3-60)—Plenty of laughs for art houses and some conventional spots—Governor

CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion

COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare

ENTERTAINER, THE—D-97m.—Sir Laurence Olivier, Brenda de Banzie—4759 (10-12-60)—Off-beat, interesting entry for art and specialty spots—Continental

EXPRESSO BONGO—CDMU-108m.—(CS)—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental

FOR MEMBERS ONLY—NOV-87m.—(TC)—Brian Cobby, Shelley Martin—4759 (10-12-60)—Sexploitation nudist film for fast buck spots—Union

FRENCH MISTRESS, A—C-98m.—Cecil Parker, Agnes Laurent—4782 (1-11-61)—Amusing import—Films Around The World

GREEN CARNATION, THE—See the Trials of Oscar Wilde

LEFT, RIGHT AND CENTER—C-95m.—Alastair Sim, Ian Carmichael, Patricia Bredin—4767 (11-9-60)—Good English satirical comedy for art, specialty spots—BCG

MAKE MINE MINK—C-99m.—Terry Thomas, Athene Seyler—4783 (1-11-61)—Mirth-making import—Continental

MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America

MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates

NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY-65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare

NEXT TO NO TIME—CD-93m.—(EC)—Kenneth More, Betsy Drake—4731 (8-17-60)—Moderately entertaining import—Show Corp. of America

OSCAR WILDE—D-96m.—Robert Morley, Phyllis Calvert—4723 (7-20-60)—For the art and specialty spots—Films Around the World

ROYAL BALLET, THE—BALLET-131m.—(EC)—Margot Fonteyn, Michael Somes—4760 (10-12-60)—Exquisite ballet film for art spots—Lopert

SCHOOL FOR SCOUNDRELS—C-94m.—Ian Carmichael, Janette Scott—4731 (8-17-60)—Highly amusing import—Continental

TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental

TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley

TRIALS OF OSCAR WILDE, THE (GREEN CARNATION, THE)—D-128m.—(Technirama; TC)—Peter Finch, Yvonne Mitchell—4723 (7-20-60)—For the art and specialty spots—Warwick

TUNES OF GLORY—106m.—(TC)—Alec Guinness, John Mills, Susannah York—4783 (1-11-61)—High rating drama for discriminating audiences—Lopert

VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

FINNISH

YOUNG LOVE—D-81m.—Peter Weckstrom, Tea Ista—4784 (1-11-61)—Interesting import for art spots—Dubbed in English—Film Representations

FRENCH

BELLES AND BALLET—Ballet-92m.—(EC)—Ballet De L'Etoile of Paris—4778 (12-21-60)—Ballet entry for art spots—Excelsior

BIG CHIEF, THE—C-98m.—Fernandel, Gino Cervi—4723 (7-20-60)—Cute comedy—Titles—Continental

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COME DANCE WITH ME—MD-91m.—(EC)—Brigitte Bardot, Henri Videl—4772 (11-23-60)—Cute BB entry for adults, art and specialty spots—English Titles—Kingsley—Int.

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

DEVIL'S COMMANDMENT, THE—MD-73m.—Gianna Maria Canale, Carlo D'Angelo—4778 (12-21-60)—Horror meller passes time—Dubbed in English—RCIP

DOG, A MOUSE AND A SPUTNICK, A—C-85m.—Noel Noel, Denise Grey—4766 (11-9-60)—Fairly amusing comedy—Dubbed in English—Films Around The World

GOOD GIRLS BEWARE—MD-76m.—Antonella Lualdi, Robert Hossein—4767 (11-9-60)—Sexy French gangster meller—Dubbed in English—Fanfare

HIROSHIMA, MON AMOUR—D-88m.—Emmanuelle Riva, Eiji Okada—4719 (7-2-60)—Tale of romance and the evils of war for art and specialty spots—Titles—Zenith International

LOVE GAME, THE—D-88m.—Jean-Pierre Cassel, Genevieve Cluny—4767 (11-9-60)—Okay entry for art spots—English titles—Films Around The World

MARIE OCTOBRE—D-98m.—Danielle Darrieux, Bernard Blier—4763 (10-26-60)—Compelling import for art spots—English titles—Lopert

NO MORALS—MD-77m.—(Colorscopic)—Jeanne Moreau, Robert Dalban—4735 (8-31-60)—Exploitable import for art and specialty spots—Titles—Mishkin

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

OSTRICH HAS TWO EGGS, THE—C-89m.—Pierre Fresnay, Simone Renant—4767 (11-9-60)—Cute comedy for adults at art, specialty spots—English titles—Janus

PICNIC ON THE GRASS—C-91m.—(EC)—Paul Meurise, Catherine Rouvel—4783 (1-11-61)—Amusing import for art spots—Titles—Kingsley-Union

RITUAL OF LOVE—DIC-73m.—(EC)—4756 (9-28-60)—Exploitable anthropological subject for artspots—English narration—Pacemaker

RUE DE PARIS—D-90m.—Jean Gabin, Marie-Jose Nat—4792 (2-8-61)—Good entry for art, specialty spots—English titles—Lopert

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed In English—NTA

SEXPOT—MD-93m.—Magali Noel, Philippe Lemaire—4735 (8-31-60)—Strictly for art, specialty houses—Titles—Mishkin

SIN AND DESIRE—D-77m.—Francoise Arnoul, Andre LeGall—4763 (10-26-60)—Import not of art house calibre—Dubbed in English—Atlantis

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dareal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOULD-BE GENTLEMAN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

GERMAN

CONFESS, DR. CORDA—D-101m.—Hardy Kruger, Elisabeth Mueller—4766 (11-9-60)—Well-made, suspenseful import—English titles—President

IT HAPPENED IN BROAD DAYLIGHT—D-97m.—Henix Ruhmann, Gert Frobe—4767 (11-9-60)—Absorbing crime yarn—Dubbed in English—Continental

REST IS SILENCE, THE—D-106m.—Hardy Kruger, Ingrid Andree—4752 (9-14-60)—Interesting art house entry—Titles—Films Around The World

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

SHE WALKS BY NIGHT—D-85m.—Belinda Lee—4731 (8-17-60)—Adult fare for specialty spots—Dubbed in English—Woolner

MAGDALENA—MD-82m.—Sabina Sesselman—4776 (12-7-60)—Fair, sex-ridden case history of a girl gone wrong—Dubbed in English—Buhawk

GREEK

NEVER ON SUNDAY—C-91m.—Melina Mercouri, Jules Dassin—4763 (10-26-60)—Delightful comedy is art house winner and could surprise elsewhere—English dialogue—Lopert

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ITALIAN

GENERAL DELLA ROVERE—D-139m.—Vittorio de Sica, Hannas Messemer—4783 (1-11-61)—Well-made import of war-time intrigue—Titles—Continental

BIG DEAL ON MADONNA STREET, THE—C-91m.—Vittorio Gassman, Rossana Rory, Toto—4778 (12-21-60)—Highly entertaining comedy import—English titles—UMPO

HEAVEN ON EARTH—D-84m.—(EC)—Barbara Florian, Charles Fawcett—4763 (10-26-60)—Interesting tour of Rome with romantic dressing—Dubbed in English—JB Film Dist.

LOVE SPECIALIST, THE—C-104m.—(TE; TC)—Diana Dors, Vittorio Gassman—4756 (9-28-60)—Light weight import can be sold in some spots on name values—Dubbed in English—Madison

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

CARMEN COMES HOME—CD-87m.—Hideko Takamine, Toshiko Kobayashi—4730 (8-17-60)—Cute entry for art spots—English titles—Brandon

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai, Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

PAYOFF WITH LOVE—CD-104m.—(Grandscope; EC)—Keiji Sada, Mariko Okada—4723 (7-20-60)—Cute, unusual and scenic import—English titles—Alan

SHE WAS LIKE A WILD CHRYSANTHEMUM—D-100m.—Chishu Ryu, Noriko Arita—4727 (8-3-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

MEXICAN

LITTLE ANGEL—D-90m.—(EC)—Maria Gracia—4783 (1-11-61)—Good entry for children, family and program—Dubbed in English—K. Gordon Murray

SANTA CLAUS—FAN-94m.—(EC)—Joseph Elias Moreno—4760 (10-12-60)—For the kiddies—Dubbed in English—K. Gordon Murray

RUSSIAN

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SPANISH

SONG OF SISTER MARIA, THE—D-81m.—Dominque Blanchar—4727 (8-3-60)—Mild religious entry—Dubbed in English—Citation

SWEDISH

DREAMS—D-86m.—Harriet Andersson, Gunnar Bjornstrand—4726 (8-3-60)—Satisfactory import has Bergman name—Titles—Janus

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

VIRGIN SPRING, THE—D-88m.—Max von Sydow, Birgitta Valberg—4776 (12-7-60)—Well-made, interesting but unpleasant import—English titles—Janus

YUGOSLAVIAN

MICHAEL STROGOFF—MD-115m.—(CS; C)—Curt Jurgens, Genevieve Page—4719 (7-2-60)—Good adventure yarn—Dubbed in English—Continental

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The Shorts Parade

1958-59—1959-60 Season
(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Columbia

TWO REEL
MUSICAL TRAVELARKS

3441	(Dec.)	Wonders of Puerta Rica	G	20m. 4563

COLOR FEATURETTES

4441	(Nov.)	Wonderful Gibraltar	G	18m. 4663
4442	(Mar.)	Wonders of Ontario	G	17½m. 4699
		Wonderful Hong Kong		

COMEDIES
THE THREE STOOGES

3402	(Oct.)	Flying Saucer Daffy	G	17m. 4539
3403	(Dec.)	Oil's Well That Ends Well	F	17m. 4567
3404	(Feb.)	Triple Crossed	F	17m. 4567
3405	(June)	Sappy Bull Fighters	F	16m. 4652

SPECIAL
(Eastman Calor)

		The Golden Fish	E	20m. 4648

ONE REEL
MAGOOS
(Technicolor)

3752	(Oct.)	Love Comes To Magoo	G	6m. 4539
3753	(Nov.)	Gumshoe Magoo	E	6m. 4564
3754	(Jan.)	Bwana Magoo	G	6m. 4568
3755	(Mar.)	Magoo's Homecoming	G	6m. 4599
3756	(Apr.)	Merry Minstrel Magoo	G	6m. 4599
3757	(May)	Magoo's Lodge Brother	G	6m. 4607
3758	(July)	Terror Faces Magoa	G	6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701	(Nov.)	Wolf Hounded	E	7m. 4664
4702	(Dec.)	Little Bo Bopped	G	6m. 4676
4703	(Mar.)	Tale Of A Wolf	G	7m. 4704
4704	(Apr.)	Life With Loopy	G	7m. 4699
4705	(May)	Creepy Time Pal		
4706	(June)	Snoopy Loopy		
4707	(July)	The Do Good Wolf		

HAM AND HATTIE CARTOONS
(Technicalor)

3511	(Oct.)	Spring and Saganaki	G	7m. 4540
3512	(Jan.)	Picnics Are Fun	E	7m. 4564

COLOR CARTOON SPECIAL

5501	(Nov.)	Polygamus Polonius		

WORLD OF SPORTS

3802	(Oct.)	Rasslin' Ref'	F	9m. 4540
3803	(Dec.)	Sportsmen's Paradise	G	9m. 4564
3804	(Feb.)	Aquatic Carnival	F	9m. 4568
3805	(Apr.)	Racquet Magic	G	9m. 4615
3806	(June)	Jungle Adventure	G	10m. 4615
4801	(Sept.)	Wheeling Wizards	G	9m. 4664
4802	(Nov.)	Tee Marvels	G	10m. 4680
4803	(Feb.)	Greatest Show On Water	F	10m. 4732
4804	(Mar.)	Swinging Down The Lane	F	8m. 4704
4805	(June)	Battling Big Bass		
4806	(Aug.)	Holiday For Champions		

COLUMBIA REISSUES
ASSORTED AND COMEDY FAVORITES
TWO REELS

4421	Super Wolf	F	16m. 2740
4422	A Fool And His Honey	F	16m. 3243
4423	Hooked And Rooked	F	17m. 3292
4424	Trouble In-Laws	F	16m. 3195
4425	Blonde Atom Bomb		
4426	Heebie Gee-Gees		
4431	Fraidy Cat	G	16m. 3218
4432	Champ Steps Out	F	17m. 3209
4433	Dizzy Yardbird	F	17m. 2830
4434	Innocently Guilty	F	16m. 3021
4435	Rootin' Tootin' Tenderfeet	F	16m. 3266
4436	Wedding Yells		

THE THREE STOOGES
REISSUES

4401	Up In Daisy's Pent House	F	17m. 3472
4402	Booty And The Beast	F	17m. 3498
4403	Loose Loot	F	16m. 3525
4404	Tricky Dicks	F	16m. 3542
4405	Rip, Sew And Stitch	F	17m. 3630
4406	Bubble Trouble		
4407	Goof On The Roof		
4408	Spooks		

SERIALS
TWO REELS

	Wild Bill Hickok	E	15EP. 170
	Captain Videa	G	15EP. 3209
	Tex Granger	G	15EP. 2369
4121	Pirates Of The High Seas	F	15EP. 2964
4140	King Of The Conga		
4160	The Lost Planet	F	15EP. 3542

COLOR FAVORITES CARTOONS
(Technicalor)

4601	Gerald McBoing Boing's Symphony	E	8m. 3435
4602	Animal Crackers Circus	G	7m. 198
4603	Bringing Up Mother	E	7m. 3707
4604	Glee Worms	G	7m. 2534
4605	The Tell Tale Heart	E	8m. 3631
4606	Little Match Girl	G	8m. 2534
4607	The Man On The Flying Trapeze	G	7m. 3758
4608	Rocky Road Ta Ruin	G	8m. 3585
4609	Pete Hothead	F	7m. 3402
4610	Lo The Poor Buffala	G	7m. 2506
4611	Unicorn In The Garden	E	7m. 3631
4612	The Mountain Ears	G	7m. 3333
4613	Fudget's Budget	E	7m. 3773
4614	Black-Board Review	F	7m. 494
4615	Ballet Oop	E	7m. 3706

MAGOO CARTOON REISSUES

4751	Ragtime Bear	F	7m. 2740
4752	Spellbound Hound	E	7m. 2814
4753	Trouble Indemnity	G	7m. 2943
4754	Bungled Bungalo	E	7m. 3021
4755	Barefaced Flatfoot	E	7m. 3074
4756	Fuddy Duddy Buddy	E	7m. 3194
4757	Grizzly Golfer	G	7m. 3219
4758	Sloppy Jalopy	E	7m. 3235

CANDID MICROPHONES

4551	Number 4, Series 6	F	10m. 3129
4552	Number 5, Series 6		
4553	Number 1, Series 1		
4554	Number 2, Series 1		
4555	Number 3, Series 1		

ANIMAL CAVALCADES

3951	Chimp-Antics	G	10½m. 3418
3952	Jungle Monarchs	F	10m. 3473
3953	Greyhound Capers	F	9m. 3585
3954	The Three Big Bears	F	7m. 3623

FILM NOVELTIES

3851	Rhapsody On Ice	G	9m. 2557
3852	A Lass In Alaska	F	10½m. 2497
3853	Aren't We All	F	10½m. 2328
3854	Magic Stone	G	10m. 1820
3855	Babies By Bannister	E	8½m. 1383
3856	Community Sing No. 1	G	10m. 2243
4851	Sitka Sue	F	11m. 2591
4852	This Is Versailles	G	10m. 3585
4853	Beyond The Frontier		

THRILLS OF MUSIC

4951	Jerry Wald And Orchestra	G	10m. 3388
4952	Machito And Orchestra	G	10m. 3699
4953	Les Elgart And Orchestra	G	10m. 3499
4954	Ray McKinley and Orch.		

MGM

REISSUES
(1960-61)
ONE REEL

GOLD MEDAL REPRINT CARTOONS

In Technicolor

W-261	Pet Peeve	F	7m. 3919
W-262	Mice Follies	G	7m. 3831
W-263	Touche Pussy Cat	G	7m. 3947
W-264	Farm Of Tomorrow	G	7m. 3831
W-265	Southbound Duckling	G	7m. 3919
W-266	Neapolitan Mouse	G	7m. 3831
W-267	Pup On A Picnic	F	7m. 3947
W-268	The Flea Circus	G	7m. 3842
W-269	Downhearted Duckling	G	7m. 3973
W-270	Dixieland Droopie	E	7m. 3973
W-271	Field and Stream	G	7m. 3973
W-272	Mouse For Sale	F	7m. 3973
W-273	Cat Fishin'	F	7m. 3842
W-274	Part Time Pal	G	7m. 3900
W-275	Cat Concerto	E	7m. 3900
W-276	Dr. Jekyll and Mr. Mouse	G	7m. 3947

Paramount

TWO REEL
SPECIAL

(VistaVision; Technicolor)

	VistaVision Visits Spain	E	18m. 4532

SPECIALS

(Eastman Color)

B20-1	(July) Carnival In Quebec	E	16m. 4731
B20-2	(Aug.) Boats 'A' Poppin	E	18m. 4731

ONE REEL
CASPER CARTOONS

(Technicolor)

B18-1	(Jan.) Doing What's Fright	F	6m. 4580
B18-2	(Mar.) Down To Mirth	G	7m. 4599
B18-3	(June) Not Ghoulty	G	9m. 4631
B18-4	(July) Casper's Birthday Party	G	6m. 4652

THE CAT

C20-1	(Sept.) Top Cat		

HERMAN AND KATNIP

H18-4	(Oct.) Katnip's Big Day	F	7m. 4664

JEEPERS AND CREEPERS

J19-1	(Jan.) The Boss Is Always Right	G	6m. 4684
J19-2	(Mar.) Trouble Date	G	7m. 4747
J19-3	( ) Busy Buddles	G	6m. 4735
J19-4	(Sept.) Scouting For Trouble	F	6m. 4779

NOVELTOONS

(Technicolor)

P18-6	(Nov.) Out of this Whirl	G	7m. 4664
P19-1	(Feb.) Be Mice To Cats	G	6m. 4684
P19-2	( ) Monkey Doodles	G	6m. 4735
P19-3	(May) Silly Science	F	6m. 4764
P19-4	(May) Peck Your Own Home	F	6m. 4764
P19-5	(July) Counter Attack	F	6m. 4764
P19-6	(Aug.) Turning The Fables	F	6m. 4764
P19-7	(Sept.) Fine Feathered Friend	G	7m. 4779
P19-8	(Oct.) Planet Mouseola	G	7m. 4779
P20-1	(Nov.) Northern Mites		

MODERN MADCAPS

M19-1	(Jan.) Mike The Masquerader	G	6m. 4684
M19-2	(Feb.) Fiddle-Faddle	G	7m. 4684
M19-3	(Mar.) From Dime to Dime	F	7m. 4727
M19-4	(April) Trigger Treat	G	7m. 4747
M19-5	(June) The Sho Must Go On	G	6m. 4764
M19-6	(July) Electronica	F	6m. 4764
M19-7	(Aug.) Shootin' Stars	G	6m. 4764
M19-8	(Sept.) Disguise The Limit	F	6m. 4764
M20-1	(Oct.) Galaxia	G	7m. 4779
M20-2	(Nov.) Bouncing Benny		

SPORTS ILLUSTRATED

(Color)

D20-1	(July) King of the Keys	G	9m. 4747
D20-2	(Sept.) The Big A	G	10m. 4779
D20-3	(Nov.) A Sport Is Born		

PARAMOUNT REISSUES
CARTOON CHAMPIONS

S20-1	Rail Rodents	G	7m. 3919
S20-2	Robin Rodenthood	G	7m. 3947
S20-3	A Bicep Built For Two	G	7m. 4002
S20-4	Mouse Trapeze	G	7m. 4051
S20-5	Fido Beta Kappa	G	6m. 3857
S20-6	No Ifs, Ands Or Butts	G	7m. 3919
S20-7	Candy Cabaret	F	7m. 3766
S20-8	Oily Bird	F	7m. 3805

20th Century-Fox

ONE REEL
CINEMASCOPE
MOVIETONE ADVENTURES

(Color)

7912	(Aug.) Impressions Of Moscow	G	9m. 4664
7001	(Jan.) State 50	G	10m. 4712
7002	(Feb.) Navy Angels	F	8m. 4711
7003	(Mar.) Sam Snead Shows You How	F	9m. 4764
7004	(Mar.) Assignment Japan	G	9m. 4779
7005	(May) Jibs and Spinnakers	G	9m. 4779
7006	(June) Assignment Philippines	G	9m. 4779
7007	( ) Exercise Little Bear	G	9m. 4779
7008	(Sept.) Sampans To Safety		
7009	(Oct.) Asignment Thailand		
7010	(Nov.) Underwater Demolition Team		
7011	(Dec.) Assignment Turkey		
7012	(Dec.) Down The Road		

TWO REEL
CINEMASCOPE SPECIALS

7971	(Oct.) Assignment South Pacific	G	17m. 4680
7972	(Nov.) Assignment New Zealand	G	15m. 4680

SPECIAL

7051	(Apr.) Her Royal Highness	G	10m. 4779
7054	(July) Tiger In The Tea	G	10m. 4779
7055	(Nov.) Call Of The Holy Land	E	18m. 4779

ONE REEL
CINEMASCOPE TERRYTOONS

(Technicolor)

5911	(Nov.) Outer Space Visitors	F	6m. 4648
5912	(Dec.) The Leaky Faucet	F	6m. 4663
5001	(Jan.) Hide And Go Sidney	F	6m. 4684
5002	(Feb.) Misunderstood Giant	F	6m. 4684
5003	(Mar.) Foofle's Picnic	F	6m. 4684
5004	(April) The Famous Ride	F	6m. 4735
5005	(May) Tusk Tusk	F	6m. 4779
5006	(June) Hearts And Glowers	F	6m. 4779
5007	(July) The Wayward Hat		
5008	(Aug.) The Littlest Bully		
5009	(Sept.) Two Ton Baby Sitter		
5010	(Oct.) Tin Pan Alley Cat		
5011	(Nov.) House of Hashimoto		
5012	(Jan.) Daniel Boone, Jr.		

ALL PURPOSE TECHNICOLOR CARTOONS

5021	(Jan.) Thousand Smile Check-Up	F	6m. 4704
5022	(Mar.) Tiger King	G	6m. 4712
5023	(May) Mint Men	F	6m. 4768
5024	(July) Trapeze Please		
5025	(Oct) Deep Sea Doodle		
5026	(Nov.) Stunt Men		

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5031	How To Relax		
5032	The Helpless Hippo		
5033	Nonsense Newsreel		

Universal-International

TWO REEL
SPECIALS IN COLOR

4001	( ) The Boy Who Owned A Melephant	G	19m. 4652
4002	(Nov.) Majestic Island (CS)	G	18m. 4680
4003	(Mar.) Pacific Paradise	G	18m. 4727

ONE REEL
SPECIAL

	Twenty-Five Years Ago Today	G	17½m. 4731

COLOR PARADES (8)

4071	(Nov.) The Irish In Me	E	9m. 4664
4072	(Dec.) Honorable Myrtle	E	9m. 4676
4073	(Jan.) Fragrant Harbor	G	9m. 4676
4074	(Mar.) Hi Colorado (CS)	G	10m. 4683
4075	( ) Ageless Artistry	F	9m. 4732
4076	(June) Golden Peninsula	G	9m. 4779
4077	(July) Tahiti Nui		
4078	(Aug.) Alaskan Adventure		

WALTER LANTZ COLOR CARTUNES (13)

3922	(Oct.) Romp In A Swamp	G	6m. 4652
3923	(Sept.) Space Mouse	G	6m. 4652
4011	(Nov.) Kiddie League	G	6m. 4664
4012	(Dec.) Mouse Trapped	F	6m. 4676
4013	(Jan.) Billion-Dollar Boner	G	6m. 4727
4014	(Feb.) Witty Kitty	F	6m. 4728
4015	(Mar.) Pistol Packin' Woodpecker	G	6m. 4731
4016	(Mar.) Heap Big Hepcat	G	6m. 4731
4017	(April) Ballyhooey	G	6m. 4731
4018	(May) How to Stuff A Woodpecker	F	6m. 4735
4019	(June) Bats In The Belfry	G	6m. 4768
4020	(July) Woody's Ozark Lark	G	6m. 4768
4021	(Aug.) Fished Hooked		
4022	(Sept.) Freeloading Feline	F	6m. 4768
4023	(Oct.) Hunger Strife	F	6m. 4779

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

4131	Helter Skelter	G	6m. 3894
4132	Witch Crafty	F	6m. 3926
4133	Private Eye Pooch	G	6m. 3947
4134	Bedtime Bedlam	G	6m. 3973
4135	Square Shootin' Square	G	6m. 4009
4136	Bunco Busters	G	6m. 4042

Warners

ONE REEL
BUGS BUNNY SPECIALS

(Technicolor)

7724	(Feb.) Horse Hare	G	7m. 4727
7725	(April) Person To Bunny	G	7m. 4728
7726	(June) Rabbit's Feat	F	7m. 4735
8721	(Sept.) From Hare To Heir		
8722	(Dec.) Lighter Than Hare		

MERRIE MELODIES-LOONEY TUNES

(Technicolor)

7705	(Jan.) Fastest With The Mostest	F	7m. 4684
7706	(Jan.) West Of The Pecos	F	7m. 4684
7707	(Feb.) Wild, Wild World	F	7m. 4684
7708	(Mar.) Goldimouse and The Three Cats	G	6m. 4727
7709	(April) Who Scent You	G	6m. 4728
7710	(May) Hyde and Go Tweet	G	6m. 4764
7711	(June) Crockett-Doodle-Do	G	6m. 4735
7712	(June) Mouse And Garden	G	6m. 4764
7713	(July) Ready Wollen And Able	G	6m. 4764
7714	(Aug.) Mouse Follies	F	6m. 4764
8701	(Sept.) The Dixie Fryer		
8702	(Oct.) Hopalong Casualty		
8703	(Oct.) Trip For Tat		
8704	(Nov.) Doggone People		
8705	(Dec.) High Note		
8706	(Jan.) Cannery Woe		
8707	(Jan.) Zip 'n' Snort		
8708	(Feb.) Hoppy Daze		
8709	(Feb.) Mouse On 57th Street		
8710	(Mar.) Strangled Eggs		
8711	(Apr.) Birds Of A Father		
8712	(Apr.) D'Fightin' Ones		

SPECIAL

(CinemasScope, Technicolor)

	Israel	E	32m. 4676

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

8301	Room And Bird	G	7m. 3080
8302	Cracked Quack	G	7m. 3357
8303	His Hare Raising Tale	F	7m. 3129
8304	Gift Wrapped	G	7m. 3243
8305	Little Beau Pepe	G	7m. 3266
8306	Tweet Tweet Tweety	G	7m. 3194
8307	Bunny Hugged		
8308	Wearing Of The Grin		
8309	Beep Beep		
8310	Rabbit Fire		
8311	Feed The Kitty		

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001	Jungle Terror	E	20m. 2753
7002	Danger Is My Business	E	20m. 2830
7003	Snow Carnival		
8001	Enchanted Islands		
8002	The Man From New Orleans		

ONE REEL

7501	Royal Duck Short	F	10m. 2601
7502	Dare Devils On Wheels	G	10m. 2668
7503	Happy Holidays	F	9m. 2769
7504	Jungle Man Killers	E	10m. 2474
7505	Hunting The Fox	F	10m. 2725
7506	That's Bully	G	9m. 2799
8501	Riviera Days		
8502	Alpine Champions		
8503	Kings Of The Rockies		

Miscellaneous

Berlin, Germany's Capital (Casino)	G	16m. 4711
Black Cat, The (EC) (Continental)	E	22m. 4699
Day Of The Painter (EC) (Kingsley-Int.)	E	15m. 4779
Glass (TC) (Arthur)	E	8m. 4731
How Difficult To Be An Adult (Casino)	G	14m. 4712
The Interview (Kingsley-Int.)	E	5m. 4779
Japan (CS, C) (Buena Vista)	E	28m. 4778
Moonbird (C) (Harrison)	G	9m. 4699
Petra, The Red Rose City (C) (Casino)	G	11m. 4712
Pull My Daisy (D'Antonio)	F	27m. 4778
Rhapsody Of Steel (TC) (Jam Handy)	G	23m. 4711
The Violinist (EC) (Kingsley-Int.)	E	7m. 4779

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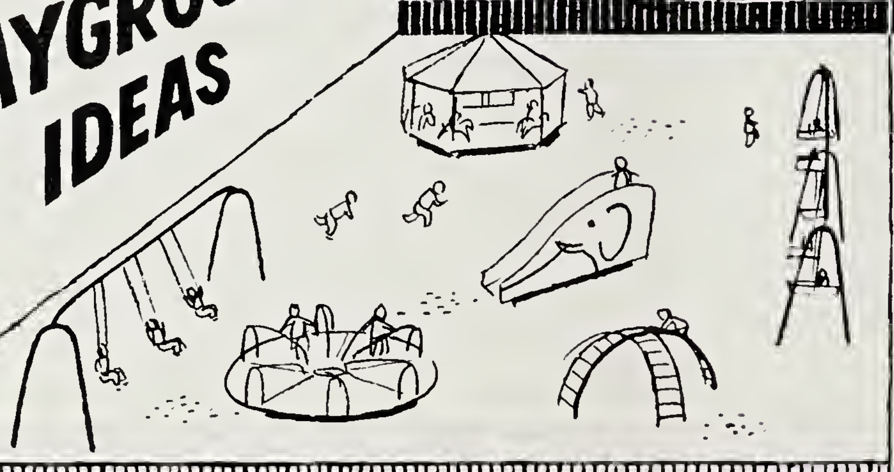

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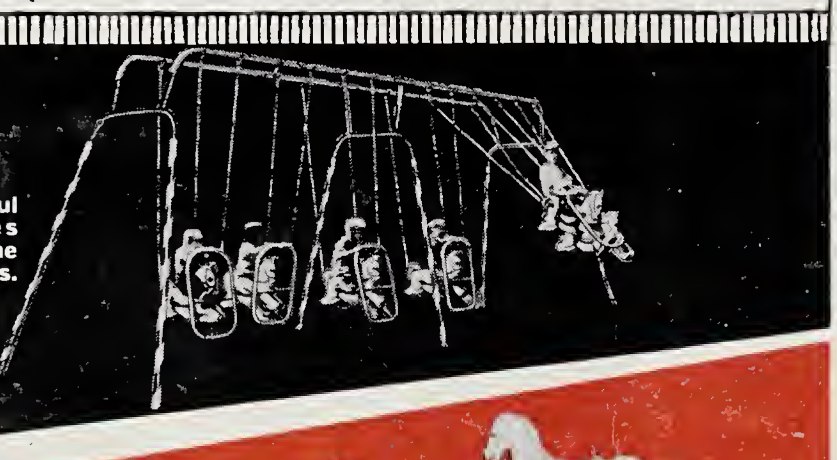

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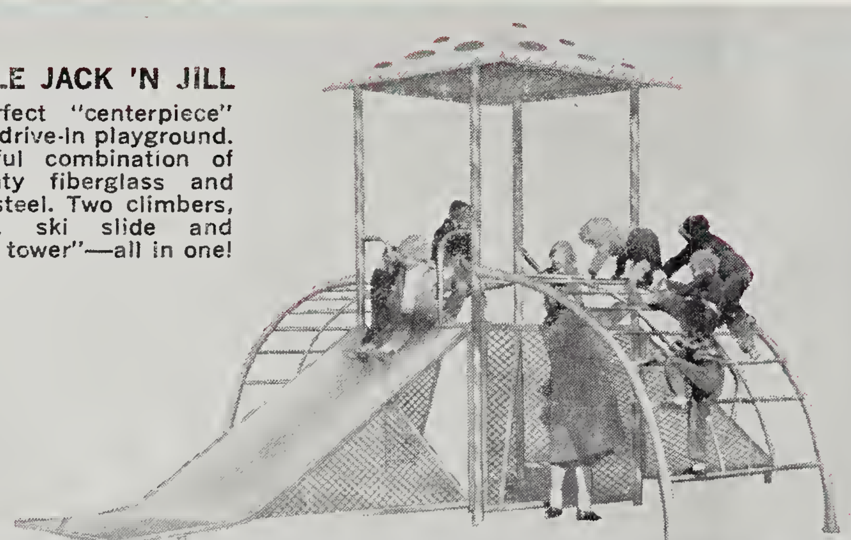

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Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 22, 1961 Volume 65 Number 12

IN THREE SECTIONS • THIS IS SECTION ONE

Krim Tells 10 Year UA Success Story

(See Page 6)

Lipton Warns Admen Of Rate Abuses

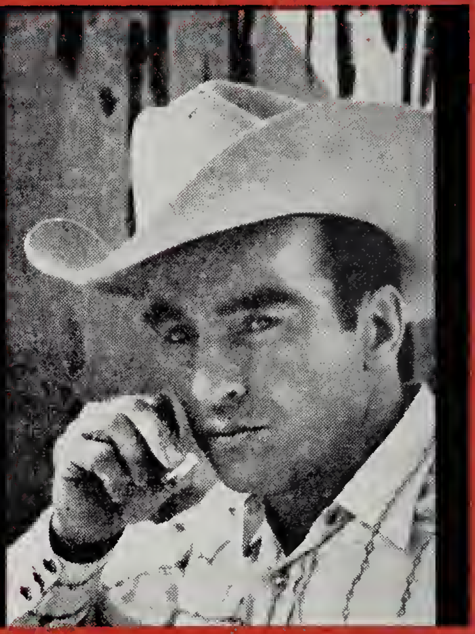
(See Page 8)

Sheldon Smerling was named recently to the post of executive vice-president and chief operating officer for National Theatres and Television, Inc.

WANTED—MEN WITH CLEAN HANDS . . . *see editorial—page 3*

A BLOCKBUSTER!

the Misfits



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SEVEN ARTS PROD. PRESENTS CLARK GABLE MARILYN MONROE MONTGOMERY CLIFT IN THE JOHN HUSTON PRODUCTION OF "THE MISFITS" CO-STARRING THELMA RITTER ELI WALLACH JAMES BARTON SCREENPLAY BY ARTHUR MILLER PROD. BY FRANK E. TAYLOR DIRECTED BY JOHN HUSTON MUSIC BY ALEX NORTH

THRU
UA

43 Years of Service to the Theatre Industry

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Volume 65 • No. 12

FEBRUARY 22, 1961

MOTION PICTURE
EXHIBITOR
Plus...
SHOWMEN'S TRADE REVIEW

WANTED—MEN WITH CLEAN HANDS

Motion pictures are considered to be perishable merchandise. This is true, for nothing spoils or ages so quickly as entertainment. It must be fresh to be of any real value. Granting this, what type of merchandise is a motion picture theatre? Here is a one purpose building for which it is difficult to obtain a mortgage from reputable companies whose business it is to grant mortgages at reasonable rates of interest.

The spiral of rising costs can be seen everywhere. For example, in 1940 you could own a Cadillac automobile for about $1700. Today, however, the cost is well over $6000. In 1947, Spyros Skouras authored the statement that 20th-Fox had cut distribution as well as production costs $2,000,000 annually and the same is true for practically all companies.

Percentage costs of films back in 1947 ran approximately 25 to 35 per cent. Everyone knows that the ordinary film could be bought at the lower figure. How has the cost spiral affected our business? Terms today are 50 and even 60 per cent, and we know of one company who had the audacity to ask a key town situation 60 per cent the first week, 50 percent the second week, plus 75 per cent over a set split figure. Is this salesmanship? We don't think so! No theatreman can live for long at these terms. The fruits of boxoffice success on individual pictures must be shared. Otherwise, who is left to face the music with poor boxoffice pictures? Only the exhibitor? If he is to gamble with the producer on the near misses, let him split the big hits as well.

Back in those dear dead days, contracts would be reviewed by all companies in order to satisfy their customers. Both would get their fair share if business was good. Both would take a licking if business was bad.

MGM, known as the "Friendly Company," sold its films on a fair plan. However, when they saw exhibitors paying more for pictures that did not perform as well as their films, likeable, fair-minded Bill Rodgers was left with no recourse but to ask for more of the boxoffice dollar for MGM, too. Who could blame him? It is a fact that fair treatment must encompass the entire industry to have any effect.

Unless distribution takes a more realistic view of the present situation, realizes that we are all in the same business and that the death of any one faction means the ultimate death of all, this business is in trouble. When distribution asks unconscionable percentage terms that the boxoffice can not realistically support, exhibition is pushed to an economic wall with no way to turn.

Shall we look with reverence and awe upon policies that are not realistic? Shall we condone wrong practices simply because they have been allowed to infect our business? We must face all our problems squarely instead of ignoring them. This is the job of all of us, regardless which branch of the industry we represent. The other fellow's problems are ours, too.

Solomon once said, "Let him who seeks equity from the court come with clean hands." This business can only die when men of good will desert it. Let us again face one another "with clean hands."

A NEW TRUST-BUSTER

The recent appointment of Minnesota State Supreme Court Justice Lee Loevinger to head the Justice Department's antitrust division should serve notice that violations of the antitrust laws will be vigorously prosecuted under the new federal administration.

Recently, in a case instituted before the change in administration, price fixing by several electrical companies was punished by assessing huge fines and sending important executives to prison for 30 days of soul searching.

Mr. Loevinger should prove equally as rough. According to reports, he will seek to put fast and vigorous pressure on industries in which he feels competition is giving way to monopoly practices and will concentrate particular fire on collusion among leaders of various industries, specifically on price fixing and rigged bidding. He will also seek to reduce the number of cases settled by consent, bringing the treble damage provision of the law into greater play. Our source for this information is the well-regarded Wall Street Journal.

This industry is no stranger to the antitrust division. It will be interesting to see what change, if any, will be reflected by film cases brought before the Justice Department.

We'll be watching.

IT'S NO SECRET!

Robert L. Lippert, producer for 20th-Fox, has hit on a novel sales promotion idea. Bob sent us a shooting script on his new picture, "THE TEDDY BEARS," from a story by Judy and George W. George. He assured us that we were in for an interesting 90 minutes of reading and he was right. At the moment, we share his enthusiasm for this family feature and are rooting for its screen success.

Eddie Albert will star as the harried father of two small boys who would much rather be bears, and his presence in the cast is all the assurance anyone needs that whatever laughs are in the script (and there are plenty) will be fully realized. Jack Benny, also no stranger to comedy, will portray the voice of an old maid bear who adopts two stray cubs. Make way for hilarity. Production will start on March 6, and the film will be ready for screening about June 1. Release will be through 20th-Fox.

We think "THE TEDDY BEARS" will prove a good boxoffice bet and provide another answer to the ever-present question, "Where are the family films?" Anyhow, congratulations to Bob Lippert on a good idea to create exhibitor enthusiasm in a new way. Bob has been and is an exhibitor. He should know what theatremen are looking for in current films.

"THE SERPENT BEGUILED ME, AND I DID EAT"
GENESIS III, 13

Seared by the fires of her desperate desires, tormented by the new-found emotions within her... she rose from degradation to find, at last, redemption at the hands of the woman her silence had condemned to the gallows.

—From the great American novel that won the world's acclaim and its author the Nobel Prize for literature.

Darryl F. Zanuck Productions, Inc. presents A CinemaScope Picture

WILLIAM FAULKNER'S **SANCTUARY**

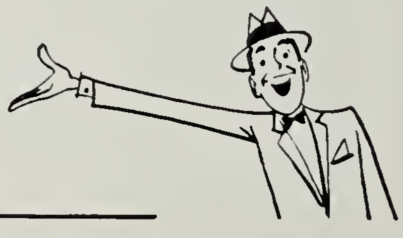
RELEASED BY 20 CENTURY-FOX

starring

LEE REMICK · YVES MONTAND · BRADFORD DILLMAN

with ODETTA · Produced by Richard D. Zanuck · Directed by Tony Richardson · Screenplay by James Poe

One of the national advertisements for this great motion picture!



NEWS CAPSULES

BROADWAY GROSSES

Snow Melts—Crowds Return

NEW YORK—A break in the weather brought hitherto snowbound crowds to Broadway over the weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE MILLIONAIRESS" (20th-Fox). Paramount claimed $16,000 for the last four days of the second week.

"CIMARRON" (MGM). Radio City Music Hall did $86,000 on Thursday through Sunday, with the first week heading toward $145,000. Stage show.

"THE MISFITS" (UA). Capitol claimed the third week was a very good $52,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy did $30,000 on the 66th week.

"SPARTACUS" (UI). DeMille totaled $26,000 on the 20th week of reserved seat policy.

"EXODUS" (UA). Warner reported capacity of $60,000 for the 10th week.

"THE FACTS OF LIFE" (UA). Astor reported the second week as a very good $38,000.

"CIRCLE OF DECEPTION" (20th-Fox). Victoria claimed $15,000 for the opening week.

"THE WACKIEST SHIP IN THE ARMY" (Col.). Forum reported the second week at $19,500.

"PEPE" (Col.). Criterion announced the ninth week of road show engagement as $23,500.

"THE ALAMO" (UA). Rivoli claimed the 17th week of road show engagement at $14,000.

Pickus, Fine Get Acquainted

NEW YORK CITY—Following a "get-acquainted" luncheon and informal discussion of some of the board problems facing the industry, Albert M. Pickus, president, Theatre Owners of America, and Marshall Fine, president, Allied States Theatres Association, issued the following joint statement:

"It is our hope that from time to time we may be able to meet informally, in order to continue our personal relationship. We both subscribe to the theory that more is to be gained by working together on mutual industry problems, than by going separate ways. We are hopeful that our new relationship will provide a means of coordinating such common industry efforts in areas where the policies of our separate organizations coincide."

There had been considerable industry speculation as to the possible effects of the meeting, leading the exhibitor leaders to stress beforehand that it was simply a "get-acquainted session."

AB-PT Ups Epstein

NEW YORK—Henry Epstein has been appointed art director for American Broadcasting-Paramount Theatres, Inc. Epstein has served as assistant art director for the past year. Previously, he was art department studio manager for six years. Epstein joined the company's Art Department 11 years ago as a layout artist.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., FEB. 20

MPAA, TOA Join In "Oscar" Campaign

NEW YORK—The Motion Picture Association of America, and the Theatre Owners of America, jointly announced that they had undertaken the preparation and distribution of advertising, exploitation, and promotional kits for the nation's theatres for the 33rd annual "Oscar" awards of the Academy of Motion Picture Arts and Sciences, on Monday evening, April 17.

Eric Johnston, MPAA president, and Albert M. Pickus, TOA president, disclosed that the two organizations had voluntarily agreed to underwrite the cost of the preparation and distribution of the kits, in order to insure that theatres will have the tools with which to build public interest in the industry's biggest show.

The kits, which will contain a screen trailer, a 40x60 lobby set piece, a press book, ad mats, and other material, will be ready about March 1 giving exhibitors nearly six weeks in which to work. They will be priced at $3 each, a figure which will be less than actual costs.

All material for the kit will be approved by both MPAA and TOA, and will be reviewed by the Academy. The kit will utilize a special trailer which the ABC network has prepared, and will include other special material developed by ABC.

The method of distributing the kits will be announced shortly. It is planned to utilize the informational media of TOA, to reactivate the field promotional organization of the Advertising and Publicity Directors Committee, to enlist the help of film salesmen in the field, and to request the assistance of the industry's trade press to get kit information and order forms into the hands of the nation's exhibitors.

Pickus declared that while the project was initiated by TOA, it was TOA's desire that every exhibitor, regardless of whether he is a TOA member, or belongs to another trade association, would make use of the kits.

Examining the special trailer on "Mad-Dog Coll" are, left to right, Stu Phillips, composer of the original score; Edward L. Schreiber, producer of the Columbia release; and Robert S. Ferguson, Columbia's national director of advertising, publicity, and exploitation.

FILM FAMILY ALBUM

Obituaries

Guy C. Brown, 68, southern district manager, MPA of New Orleans, died in Atlanta, Ga., following a lengthy illness.

Leavitt J. Bugie, 65, prominent for many years in Cincinnati motion picture activities, died. He had been branch manager of 20th-Fox and Flm Classics a decade ago, and since 1950 was a salesman for Modern Talking Picture Service, Inc. He was a former chief barker of Tent Three Variety Club.

Linnie Batchelor Clark, mother of **Olin Clark**, MGM eastern story editor, died at Old Lynne, Conn. She was 88.

James R. Davison, 61, projectionist at the Midway, Rockford, Ill., for many years and a member of Local 217 IATSE, died of a heart attack.

Gus Fausel, long time production manager, Quigley Publications, died last weekend in New York.

Albert Oliver, 62, projectionist at the World, Philadelphia, and a member of Local 307 IATSE. died at Methodist Hospital, Philadelphia. He is survived by his wife, two sons, three sisters, and four grandchildren.

Charles I. Walker, 60, owner, Walker Theatre Service, a motion picture film booking and buying business in Salt Lake City, died of a heart ailment. He was formerly branch manager for 20th-Fox, Salt Lake City, and resigned due to ill health in 1951. He was a member of Variety Club and had been active in many charities.

General Drive-In Buys N.Y. Bowling Center

BOSTON—General Drive-In Corporation, a major national theatre and bowling chain, this week entered the New York City bowling market with the purchase of Bellerose Bowling Center, Bellerose, Queens. The 48-lane bowling center, equipped with Brunswick automatic pinsetters and lanes, was opened in October by Bellerose Lanes, Inc.

According to Philip Smith, president of General Drive-In, the Bellerose purchase represents the company's first major bowling acquisition in the Metropolitan area since General Drive-In began diversifying into bowling last year.

The company has underway a $10 million building program for 15 bowling centers which, upon completion by early 1963, are expected to total approximately 500 lanes. General Drive-In currently operates 26 open-air drive-in theatres primarily in midwest, Atlantic and New England States, and 24 indoor theatres principally in resort and suburban areas.

Mandel Joins Code Unit

WASHINGTON—Harry Mandel, president of RKO Theatres, has been appointed as one of the six exhibitor members of the motion picture Production Code Review Board.

Krim Tells UA 10 Year Success Story

$150 Million Invested In Product Through '63; Company Looks Back On $600 Million World Gross

NEW YORK—Arthur Krim, president of United Artists, in one of his periodic business reports on behalf of the company, reported that his organization was ready to celebrate the 10th anniversary of the taking over of the company by himself and his associate-partners with the strongest product line-up in history. The anniversary will be marked by a variety of events that will take place throughout 1961 both here and abroad.

He noted that at the time of the take-over, he and his partners promised that United Artists would become the home of the independent producer and that theatres would be assured of a steady flow of product. That has been done.

Krim summed up the history of the company in four phases. First, it was reorganized on a world-wide basis for its improvement; secondly, it sought the acquisition of product, which would be financed by outside interests; thirdly, the company was able to finance both production and pre-production; and finally, the company expanded into other areas in the entertainment world including television, records, foreign film, etc.

Now about 500 pictures and one-half billion dollars later, he could see the company taking only giant steps forward in the future with an investment of over 150 millions in the negatives of the next three years. In that time, about 50 top features will see release, and these will be supplemented by others. 1961 will see a minimum of 36 features released with 20 of these falling into the top category.

He estimated that the gross over the past 10 years has amounted to over 600 million dollars, while the net profits over the 10 years after taxes has come to over 20 millions. Customers have paid 2½ billions into theatre boxoffices all over the world to see UA films, said he.

Krim recalled that when his group came in, UA was grossing 30 thousand dollars weekly while the cost to stay in business came close to $100,000 weekly. Also, the company only had a one million dollar gross potential in its operations world-wide, and no independent films had been closed for the year prior.

Product through 1963 was detailed at the press conference.

"Barabbas" Shooting Near

NEW YORK—"Barabbas," in preparation for over two years and budgeted at more than $10,000,000, will begin filming in Rome on March 1, it was announced by A. Schneider, president of Columbia Pictures, and producer Dino de Laurentiis.

Based on the Biblical novel by Par Lagerkvist, who won the Nobel Prize for Literature in 1951, "Barabbas" has been written for the screen by Christopher Fry, co-scripter of "Ben-Hur." Richard Fleischer, who directed "The Vikings," will direct the mammoth spectacular.

The multi-million dollar production contains 131 speaking roles, and negotiations are currently being concluded with several major American and British box-office stars to head the huge cast.

No Legit For Capitol As Tisch Denies Rumor

NEW YORK—A published report that Loew's Capitol on Broadway will be converted into a legitimate theatre in December has been denied emphatically by Laurence A. Tisch, chairman of the board and chief executive officer of Loew's Theatres, Inc., owners of the motion picture showplace.

"This rumor," states Tisch, "likely grew out of the interest on the part of several musical comedy producers seeking a large Broadway showcase for their productions. The Capitol was one of the theatres surveyed, however nothing positive materialized. Our company recently remodeled the Capitol at great cost. It will definitely continue to be operated as an important, first-run motion picture theatre."

Show-A-Rama Plans Hard Hitting Agenda

KANSAS CITY—W. L. "Woody" Barritt called the final executive committee meeting for polishing off details of the agenda for a three-day exhibitor session, "Show-A-Rama IV," which will occur in the Continental Hotel on March 7-8-9. Fourteen special committees are carrying the assignments for the show, and the registration and booth sales are running considerably ahead of a year ago.

The show is sponsored by United Theatre Owners of the Heart of America, Kansas City, and the executive committee voted to give special awards to stars in the final session of the convention. Invitations have been extended to stars and starlets to receive the awards. Final decisions on the awards will not be announced until they are unveiled.

One of the feature attractions at the convention will be an address by Larry Graburn, Disney Studios, Hollywood, on "The Advertising Approach."

Barritt said, "I now suspect that we'll break records with our show this year—at the moment we have only 12 booth spaces left in the equipment display section of the show—and we've been quite impressed with the terrific number of reservations pouring in from exhibitors scattered over some 12 states. We hope that our agenda is dealing with the things on which exhibitors wish help—and we've tried to find those subjects!"

The program will deal with Toll-TV, the merchandising of major motion pictures being released between convention time and Easter, the problem of censorship, small town merchandising, the new Motion Picture Investors, Inc., projects, concession sales, and public relations.

Ellis Wins Dismissal

WILMINGTON, DEL.—A motion by A. M. Ellis Theatres Company, operating the Ellis Drive-In, to dismiss a Delaware Court of Chancery action by its landlord, Hessler, Inc. was granted by Chancellor Collins J. Seitz.

Hessler had sought to delete from the Ellis lease 2.375 acres of land subleased to the Brandywine Raceway including the grandstand, bleachers, part of the automobile racetrack and entranceway, and certain equipment.

ACE Names Frisch To Chairman Post

FRISCH

NEW YORK—Emanuel Frisch, executive of the Randforce Circuit of theatres in Brooklyn and Queens, New York, was elected chairman of the American Congress of Exhibitors by unanimous vote of the executive committee. Frisch replaces Sol A. Schwartz, who resigned as chairman coincidental with his resignation as president of RKO Theatres.

Frisch, who has spent his adult life in exhibition, is a past president of MMPTA, a member of the executive committee of COMPO, a member of the State of New York Department of Labor's minimum wage board, amusement and recreation division.

Frisch is the son of the late Louis Frisch, a partner of Frisch and Rinzler which later became Randforce Amusement Company. He has been an executive of that company since 1947.

Frisch is a graduate of Penn State University and Harvard Law School. He has been active in philanthrophy, serving at one time or another as chairman of the Greater New York Fund, American Red Cross, national chairman of the Conference of Christians and Jews for motion picture industry, Federated Jewish Philanthrophies, Israeli Bond Drive, and other equally important organized drives for funds.

Frisch will serve as chairman of ACE on a rotating basis, as will all chairmen of that organization.

Leslie R. Schwartz, president of the Metropolitan Motion Picture Theatres Association, New York, has been elected to membership in the executive committee of the American Congress of Exhibitors, according to Frisch.

Federation Honors Freidman

NEW YORK—Some 225 leaders of the motion picture industry attended the luncheon of the Motion Picture Division of the Federation of Jewish Philanthropies recently at the Hotel Astor on behalf of Federation's 116 hospitals and social welfare agencies, it is announced by Leo Jaffee, first vice-president and treasurer of Columbia Pictures, chairman of the division.

Jaffee presided at the luncheon which honored Leopold Friedman, Loew's Theatres. Friedman was presented with a Le Coultre Perpetual Clock and was praised by Jaffee as a guest of honor "the whole industry looks up to and admires."

The luncheon was the climax of the industry's effort to help Federation attain its current goal of $21,250,000.

Simon H. Fabian, Stanley Warner, called the roll of honor. Sam Rosen, also of Stanley Warner, presented the clock to Mr. Freidman, and Herman Robbins, National Screen Service Corp., presented a plaque to Freidman in the name of Federation. Barney Balaban, Paramount, honorary Federation chairman of the industry, also sat on the dais.

AA Reports Profit Down From Last Year

HOLLYWOOD—At a meeting of the executive committee of the board of directors of Allied Artists Pictures Corporation, held at the home office here, S. Broidy, president, announced that the operations of Allied Artists and its wholly owned subsidiaries for the 26 weeks ended Dec. 31, 1960, as shown by the books without audit, resulted in profit before federal income taxes of $363,000. This compared with an amount of $846,000 for the corresponding period in the previous year.

Because of prior year losses, no provision for federal income taxes was required in the 26 weeks ended Dec. 26, 1959, and only $51,000 was required in the 26 week period ending Dec. 31, 1960. This resulted in a final net profit for the 1960 period of $312,000.

The gross income for the last 26 week period in 1960 amounted to $7,560,000, as compared with $9,035,000 for the same period in the previous year.

At the meeting, the executive committee authorized payment of the quarterly dividend of 13¾ cents per share on the company's 5½ per cent preferred stock payable March 15 to stockholders of record March 3.

In commenting on the company's future operations, Broidy pointed to "El Cid," which Allied Artists will distribute in the Western Hemisphere, as its potentially biggest box office attraction of all time.

The company has four productions on which filming has been completed and which are highly regarded as forthcoming boxoffice properties. They are, Broidy said, "Operation Eichmann," which is scheduled for release coincident with the opening of the Adolf Eichmann Trial in Israel in March.

Valiant Ups Emerson

NEW YORK—Joseph C. Emerson has been named vice-president and general sales manager of Valiant Films, it was announced by Fred J. Schwartz, president. Emerson, who has been western division manager for the distributing company, will make his headquarters at the home office in New York.

Texas Drive-In Owners Affiliate With TOA Following Dallas Meeting

NEW YORK—The Texas Drive-In Theatre Owners Association has affiliated with the National Theatre Owners of America, it was announced jointly by Albert M. Pickus, TOA president, and Bob Davis, president of the Texas group.

The affiliation was voted by the TDITOA at the conclusion of its convention in Dallas and brings into the TOA fold one of the largest remaining unaffiliated exhibitor groups in the country.

Arrangements for the affiliation were worked out by Davis, Tim Ferguson, chairman of the board of directors, and Edwin Tobolowsky, general counsel, for TDITOA, and by Pickus, John H. Stembler of Atlanta, Ga., a TOA assistant to the president, and George Roscoe, TOA's director of exhibitor relations, all of whom participated in the TDITOA convention.

Pickus said that as the result of its affiliation, TOA will increase its activities in the drive-in field, and will place new emphasis in drive-in operations in its semi-monthly bulletins and other membership services.

Davis said that the TDITOA will shortly name its representative to TOA's board of directors, and would send a delegate to TOA's midwinter board meeting in Washington on March 20 and 21.

The Texas unit's affiliation follows by only a few months the affiliation of the Louisiana Theatre Owners Association with TOA, and by less than a year the joining of the Virginia Motion Picture Theatre Association.

Pickus expressed pleasure over the Texas action, declaring it brings into TOA a large group of aggressive and progressive theatre owners who cover the entire huge state of Texas.

He said that with the additions of Texas, Louisiana, and Virginia, plus scores of independent small theatre owners, TOA has increased its theatre enrolment by nearly 1,000 theatres within the past year and a half. Of TOA's total membership, Pickus said, 90 per cent own and operate less than 10 theatres, and 60 per cent own and operate only one theatre.

At the same time, Pickus also announced that E. K. Crosby, Jr., of the Southern Amusement Company of Lake Charles, La., had enrolled 14 of his theatres in national TOA. This membership was arranged by Roscoe.

Sheldon Smerling Named Executive V-P of NT&T

BEVERLY HILLS, CALIF.—B. Gerald Cantor, president and chairman of the board of National Theatres & Television, Inc. (NT&T) announced the election of Sheldon Smerling as executive vice-president and chief operating officer of the company.

Smerling has been executive vice-president of Eastern Management Corporation in the east for the past 10 years. He has been in charge of operations for Eastern's drive-in theatres, conventional movie theatres, and radio broadcasting stations throughout the middle Atlantic and New England states.

Smerling resides in South Orange, N.J., is married and the father of three children. He will shortly move his family to the Los Angeles area.

So How's Your Headache?

HOBOKEN, N.J.—In the television-vs-movies controversy, Edward C. White has placed himself squarely on the side of the flicks.

White is president-elect of the New Jersey Pharmaceutical Assn. He is also a member of the Hoboken Board of Education. Recently he made a statement in which he said, among other things:

> "The personal health of millions of Americans would be better if they turned off their television sets and went more often to the movies for entertainment."

He cites what he calls a heavy demand for headache remedies advertised on television in support of his contention. Many of the headaches for which treatment is sought, he says, could be caused by eyestrain from watching too much television.

TESMA Committee Readies Report On Standards For Theatre Operation

NEW YORK—The TESMA theatre coordinating survey committee, headed by Arthur Hatch, Strong Electric Corp. of Toledo, reported to the TESMA board that it has set a target date of April 30 to present its complete report on clarifying standards of operation for theatres.

President Larry Davee, presiding at the directors' meeting, told the group of his special committee's meeting with Ralph Hetzel, and other executives of the Motion Picture Association of America, and of its tender of advice and assistance in the projected construction of a 1,200 seat pilot theatre in West Africa. He explained that upon the return of Hetzel from West Africa, where he now is conducting an exploratory mission, the TESMA and MPAA committees again will meet to continue TESMA's offer of aid, including specific recommendations for the projected West African theatre.

Enlargement of TESMA's technical aid to theatres in the United States was another facet of the new TESMA program under discussion. It was pointed out that theatre operating standards to be set up by the Hatch committee would, of necessity, be required to originate largely among TESMA members so that the standards thus set up could be adopted by the International Standards Association and thus be a guide for theatre owners all over the world. These standards, when accepted, would be made available to all American theatres, it was emphasized, with their adoption by American theatres to be urged.

President Davee reported that he had received expressed approval of the TESMA program being undertaken from producers, exhibitors, film laboratories, and concessions people.

The board voted to accept the industry invitation to attend the Eric Johnston testimonial dinner, April 10, and will attend en masse.

Those present at the meeting were V. J. Nolan, National Carbon Co.; George Marchev, Gordos Corp.; Richard Kneisley, Kneisley Electric Corp.; Arthur Hatch, Strong Electric Corp.; Don Peterson, Bausch & Lomb Optical Co.; and Davee, who is president of Century Projector Corp.

Philips Co. Sponsors "King"

NEW YORK—North American Philips Co., pioneers in the field of 70 mm projection equipment and developers in conjunction with the American Optical Company of the "Norelco 70/35" projector, will sponsor the March 24 evening performance of 20th-Fox's "The King And I," by the New York City Center Light Opera Co.

The developers of the first practical and compatible 70 mm projection equipment will be host to hundreds of engineering, technical, exhibition, and distribution leaders at this second night showing of the Rodgers and Hammerstein musical comedy. It was announced earlier that the United Nations High Commissioner for Refugees will benefit from the premiere performance on March 23.

The "Norelco 70/35" projector is in use in 120 theatres across the country. The Rivoli in New York is the first such equipped house to show the new "Grandeur 70" process.

U-I's Lipton Warns Newspaper Admen Of Film Ad Trend To Different Media

SAN FRANCISCO—David A. Lipton, vice-president of Universal Pictures, addressed the National Newspaper Advertising Executives Association here. He represented the Motion Picture Association of America's advertising and publicity directors committee.

Lipton emphasized the two media had much in common and that motion pictures earnestly wished to maintain this relationship.

"I feel obliged to call to your attention the growing trend to find more effective substitutes for motion picture display advertising in newspapers. This is due in a large measure to advertising rate discrimination and an apathy toward motion picture coverage on a local level.

"In doing so, I would like to think that I am being helpful to you in sending up these storm warnings to the newspaper business, to which our industry has been closely attuned for many years.

"Newspaper advertising executives who are taking their motion picture advertising for granted are apparently unaware how much of our industry's spending has already been diverted into other media. And from many indications, which I can personally vouchsafe, the trend continues to grow.

"As far as rate discrimination is concerned, I assume you gentlemen are aware of the history of this practice and the fact that the basis for it has long ceased to exist.

"How many other advertisers do you have who use space 365 days a year? What other advertising do you carry that is news and a service to the readers, which—if it were entirely eliminated—you would find yourselves obliged to provide in order to meet the needs of your readers?

"Do you charge radio or television stations or the sponsors involved for listing their programming?

"No, it's information that the readers require, just as they want to know what pictures are playing in their local theatres.

"There is now a rising hue and cry from theatre owners in many parts of the United States to divert more of our advertising spending to other media.

"There are a number of major theatre circuits in America, our exhibitor customers, which virtually demand a very large TV and/or radio expenditure as a condition for booking our pictures.

"Extensive study and experimentation is underway to determine the most effective use of TV and radio to sell motion pictures. We have the active support of both local radio and television advertising and promotion executives in this work. I venture to say that far fewer newspaper advertising executives are taking the same interest in maintaining and increasing movie advertising coverage than are your aggressive counterparts in these other media. They see the trend away from newspaper advertising and they are making the most of it.

"So, too, are national magazine advertising executives energetically wooing our major companies to capture a larger portion of our advertising dollar. Many leading theatre owners, who years ago took a dim view toward the millions that go into national magazine advertising for fear that it would affect our local theatre spending now actually encourage national magazine advertising. They have satisfied themselves that national preselling advertising pays off in conditioning audiences for pictures and that does not affect our local expenditures.

"Ask yourselves and your counterparts throughout the country, to what extent are you aware of this trend and what are you doing, if anything, to re-examine your own position? What, if anything, are you doing to meet this ever-growing challenge? To what extent are your promotion departments matching the efforts of the resourceful and energetic TV and radio advertising and promotion editors?

"Perhaps the answer is that in no other media do we find rate discrimination for movie advertising.

"Moreover, motion picture advertising is eagerly sought by national magazines. Surveys of magazine advertising, you must know, show movie advertising at the very top—almost without exception—as concerns audience-figures on ads seen, read most and recalled. Yes, more than any other advertising, movie advertising is news—avidly sought by readers. Gentlemen, don't take motion picture advertising in newspapers for granted.

"We are both forms of communication to the mass public, both providing information and entertainment, each in our own way. We both provide a public service, and we both work toward the purpose of improving our communities. On a national level we make news, sometimes exciting, sometimes sensational, sometimes amusing.

"However else you may describe the news of movies and movie stars, the news we make is rarely dull, judging by the enormous amount of space your editors give it.

"Herein lies the contradiction where newspaper publishers are concerned. They concede by the enormous editorial coverage they accord the lives and loves of film stars that movies make news avidly sought by your readers. On the other hand, they frequently give scant attention to the appearance of the amusement pages—or to the penalties they impose on movie advertising through discriminatory advertising rates."

One Allied Unit Quits; Another Considers Going

PIEDMONT, MO.—Paul E. Streham, secretary-treasurer, Mid-Central Allied Independent Theatre Owners, announced its withdrawal as a unit of Allied States Association of Motion Picture Exhibitors, saying it agreed with former Allied head Al Myrick that Allied as now constituted is not serving the best interests of the independent theatre owners.

D. F. Blissard, president and national director, Allied Independent Theatre Owners of the Midsouth, Inc., Okolona, Miss., also stated that he will recommend to his board that they resign from National Allied, and he is polling the board for immediate action. He said the board will then vote to help form a new organization that will "truly represent the independent exhibitors of America."

Hyman Joins Seven Arts

NEW YORK—Kenneth Hyman has been elected a director and vice president in charge of foreign production for Seven Arts Productions, it was announced by David Stillman, president.

MPAA Protests Attack On Films By Ad Man

NEW YORK—The Motion Picture Association of America has vehemently protested what they consider to be outrageous and maligning remarks against the motion picture industry issued by Whit Hobbs.

Letters have gone forward to Hobbs and to the heads of the B.B.D. & O. advertising agency where he is employed as a vice-president. This correspondence included the following comments:

"Your unfortunate remarks before the National Automobile Dealers Association in saying 'movies are rotten . . . and worse than rotten' is hitting below the belt. Certainly a creative head of B.B.D. & O. can hold the attention of his audience with a less trite and hackneyed technique than 'taking a crack at Hollywood.' In fact, I think it is quite beneath the dignity of a vice-president of B.B.D. & O. and I'm sure many of your confreres in the agency and within the advertising fraternity would share my views.

"This chap Hobbs has a facile line, but like the proverbial bull in the china shop, he raised 'hob' with too many potential customers of B.B.D. & O. clients. For instance, the 15,000 motion picture theatres in the U.S. sell an awful lot of Pepsi Cola. You can imagine how they feel about this B.B.D. & O. vice-president throwing verbal bricks at their box-offices."

MPAA will join with COMPO and other industry organizations in meeting personally with the heads of B.B.D. & O. in following up this unparalleled public castigation of motion pictures by a prominent business executive.

NTA Reports Net Loss

NEW YORK—National Telefilm Associates, Inc., reported operating revenues of $19,018,000 and an increase in net worth from $2,000,003 to $4,236,000, during the fiscal year ended Sept. 30, 1960. The company showed a net loss of $7,001,891 for the year, after amortization of $11,995,194 against $14,134,937 in sales of motion pictures and other film product.

Although during the fiscal year, the company produced 39 Play of the Week tape programs and acquired a new package of 20th Fox post-1948 feature films and certain other film product at a combined cost of more than $8,000,000, total liabilities decreased $10,280,000 with $3,989,000 of this decrease being related to current liabilities. In addition, the inventory of film and tape programming (including the $8,000,000 of new acquisitions) which the company has acquired over the past five years has been reduced by amortization from an original cost of more than $74,000,000 to $26,206,000.

The change in the company's financial status results from new agreements effected with National Theatres and Television, Inc., and 20th-Fox, two of the largest holders of the company's indebtedness. The management reports that it intends to further reset and reconstruct its basic operations and financial structure.

Md. House To Broumas

CHEVY CHASE, MD.—Purchase of the Potomac Drive-In, Cumberland, Md., from Charles Owens was announced by John C. Broumas, theatre owner and operator headquartered here.

Broumas who operates many theatres in Maryland and Pennsylvania area, also operates the Maryland, a four-wall house in Cumberland.

Your BIG July 4th Attraction from Warner Bros.!

His name was

PARRISH

Soon the entire industry will be talking about him and three of the most exciting young girls in America today!

STARRING
TROY **DONAHUE** · CLAUDETTE **COLBERT** · KARL **MALDEN** · DEAN JAGGER

and Parrish's three loves...
CONNIE STEVENS · DIANE McBAIN · SHARON HUGUENY

FROM THE NOVEL BY MILDRED SAVAGE · MUSIC BY MAX STEINER · WRITTEN, PRODUCED AND DIRECTED BY DELMER DAVES

TECHNICOLOR® From WARNER BROS.

Warner Bros.' Nation-Wide Theatre Screenings Feb. 28!

ALBANY
Hellman
10:30 AM

ATLANTA
Plaza
10:30 AM

BOSTON
Allston
Capitol 2:15 PM

BUFFALO
Cinema
1:00 PM

CHARLOTTE
Dilworth
10:00 AM

CHICAGO
Century
10:15 AM

CINCINNATI
Esquire
2:00 PM

CLEVELAND
Colony
2:15 PM

DALLAS
Palace
9:00 AM

DENVER
Ritz
7:30 PM

DES MOINES
Ingersoll
2:30 PM

DETROIT
Madison
2:00 PM

INDIANAPOLIS
Arlington
1:30 PM

JACKSONVILLE
Center
9:45 AM

KANSAS CITY *
Mission
Dickinson 8:00 PM

LOS ANGELES
Boulevard
1:30 PM

MEMPHIS
Warner
10:00 AM

MILWAUKEE
Varsity
2:00 PM

MINNEAPOLIS
Robbinsdale
Terrace 2:00 PM

NEW HAVEN
Lincoln
1:30 PM

NEW ORLEANS
Famous
8:15 PM

NEW YORK
R.K.O. 58th Street
10:15 AM

OKLAHOMA
Midwest
10:00 AM

OMAHA
Center
1:30 PM

PHILADELPHIA
Logan
2:00 PM

PITTSBURGH
Manor
2:00 PM

PORTLAND
21st Ave.
1:30 PM

SALT LAKE
Studio
2:00 PM

SAN FRANCISCO
Alhambra
1:30 PM

SEATTLE
Uptown
2:00 PM

ST. LOUIS
St. Louis
1:30 PM

WASHINGTON
Ambassador
10:00 AM

*FEB. 27

The NEW YORK Scene

By Mel Konecoff

LAST SUMMER, Walter Wood, former press agent, advertising executive and fledgling producer, had us over to his midtown home for lunch and conversation regarding a project that was to get under way for United Artists release, "The Hoodlum Priest." Also present and full of enthusiasm was his partner and star-to-be, Don Murray.

Well, months later, that conversation has become a reality and the result is a fine, unusual film, full of interest, suspense and quality. You don't hardly see too many of those anymore. So, at a luncheon last week attended by Wood, Murray, UA brass and publicity people, due note was taken of the film and its quality, and the remark was passed that these boys will only get away from UA over the dead bodies of assorted company officials, despite the going over of budget.

For instance, top sales executive Bill Heineman opined that in his 34 years in the business he's only had three surprises, picturewise—"The Cohens And The Kellys," "Marty," and now "The Hoodlum Priest," and the latter he termed a real sleeper. He noted that vice-president Max Youngstein should get the real credit for realizing the film's potential when he gave his okay for Wood and Murray to make same. Heineman said that exhibitors all over are asking to see the film, and he thought that this one should skyrocket Murray into one of the top show business personalities. He was only sorry that it didn't come out in time for Academy Award consideration.

Said Heineman, "Let the advocates of censorship take a look at this film so they can see the kind of a job that the business can do."

The film will open locally at the Astor on Broadway as well as at an east side art spot, so as to give audiences in all categories a chance to see the film. Elsewhere, the pattern that was used for "The Magnificent Seven" will be utilized from the saturation bookings to the individual playoff, with conditions setting the mood and temper of the campaign. As for church support, he felt it should be forthcoming although it isn't really being sought in this case.

One of the surprises of the day came when it was revealed that Don Murray besides starring in the film was also the writer of the screenplay under the name of "Don Deer." Even the UA executives were suprised at that, and we can only say that Murray has real talent. He wrote 160 pages of which 102 wound up on screen.

Wood, in answer to a question regarding the "new wave" of film makers, replied that he wished to avoid comparison to that classification, preferring instead to be known as the "old wave." He and Murray believed that the days of the silent film held much in the way of guidance for film makers in that the story had to be told simply, effectively, and shortly. They looked at a silent version of the film minus dialogue, and what didn't hold up they threw out. This should be particularly effective in the foreign market. Films, said he, are a visual medium.

Murry and Wood plan on making many personal appearances prior to the openings of the film, concentrating on newspapers, TV, radio, magazines, etc.

THE METROPOLITAN SCENE: Exhibitors throughout the U.S. and Canada are receiving from Warners strips of Technicolor film "from the cutting room floor" offering "a personal preview" of scenes from "Fanny." The scenes were photographed by cinematographer Jack Cardiff in the colorful old French port of Marseilles, and according to the printing on the "Can" in which the strips are enclosed, the film was "swiped from the floor when film editor Bill Reynolds wasn't looking." Now if we can get enough people to send in their strips we could put together a quickie and beat Warners to the distribution. Holiday Magazine has a piece in the March issue on the tribulations of Ingrid Bergman, the opinions Tony Curtis and David Susskind hold of each other, Darryl Zanuck's terse theory of motion picture realsim, etc. in "The Movies: A Capsule History" by John Weaver. . . . Aside to the American Ambassador in Rome: We haven't heard from Harvey Matofsky lately, press agentry's gift to Joe Levine.

"David" For AA Release

NEW YORK—"David and Goliath," Beaver-Champion Attraction's first release, will be distributed by Allied Artists in the United States, it was announced by Steve Broidy, president of Allied Artists, and James A. Mulvey, president of Beaver-Champion.

The picture, which will be available to exhibitors starting in June, will be backed by an "unlimited budget" with expenditure emphasis being placed on the local level, said Mulvey.

AA Gets "Angel Baby"

NEW YORK—Steve Broidy, president of Allied Artists, has announced that a deal has been concluded with T. F. Woods of Madera Productions whereby the production "Angel Baby" will be distributed throughout the world by Allied Artists. The picture stars George Hamilton, Mercedes McCambridge, and Joan Blondell.

20th-Fox Ups Metzler

HOLLYWOOD—Fred L. Metzler has been named administrative head of the 20th-Fox Studios. Included in the announcement was the appointment of Owen McLean as head of the studio casting department.

Metzler has been a 20th-Fox studio executive for the past 25 years and served as the studio treasurer before being elevated to his present post as special studio consultant. His new administrative duties will begin immediately.

O'Shea In Banking Firm

NEW HAVEN—Daniel T. O'Shea of New York, who served as RKO Radio Pictures president from 1955 to 1959, is listed as a director of the newly-formed General Venture Capital Corporation, headquartering at General Bank and Trust Company, to provide loans and investments running into multi-million dollar figures.

Celebrities Assist Johnston Anniversary

NEW YORK—Leaders in government and in other American businesses besides the motion picture industry have accepted invitations to serve on an honorary committee for the dinner which COMPO will give in honor of Eric Johnston on April 10. Former President Eisenhower will be honorary chairman.

Russell V. Downing, chairman of the dinner committee, said that among acceptances for the honorary committee which he already has received are those from the following:

Speaker Sam Rayburn of the House of Representatives; former Secretary of the Treasury George M. Humphrey; General Alfred M. Gruenther, president of the American Red Cross; Governor Edmund G. Brown of California; LeRoy Collins, former Governor of Florida and now president of the National Association of Broadcasters; Irene Dunne; Jose Ferrer; Milton S. Eisenhower; Representative John H. Dent of Pennsylvania; George Chandler and Norman Chandler of the Los Angeles Times; George R. Hearst, Jr.; W. H. Cowles, publisher, The Spokesman-Review, Seattle; Governor Michael V. DiSalle of Ohio; Ralph J. Bunche, Under-Secretary of the United Nations; Senator Thomas H. Kuchel of California; Senator Henry M. Jackson of Washington; Henry R. Luce, publisher of Time; Senator Kenneth B. Keating of New York; Senator Estes Kefauver of Tennessee; Representative Chet Holifield of California; Harold Lloyd; Shirley MacLaine; C. H. Percy, president of Bell & Howell Company; Mayor Norris Poulson of Los Angeles; Mayor Robert Wagner of New York; Mrs. Franklin D. Roosevelt; David Sarnoff; Representative James Roosevelt; and Edward G. Robinson.

The dinner is being given in observance of Johnston's completion of 15 years in the motion picture industry as president of the MPAA.

Paramount At Peak

HOLLYWOOD—Paramount Pictures reports an all-time activity peak for a first quarter, listing four features scheduled to go before the cameras in March and a total of 19 in various stages of preparation or ready for release during 1961.

Set for March are Hal Wallis' "Blue Hawaii" to be filmed in Hawaii with Elvis Presley and Juliet Prowse; "Dreams For Sale," with Bobby Darin and Stella Stevens; "Appointment In Zahrain," to be produced and directed by Edward Dmytryk; and "Villa Mimosa," to be produced by Edmund Beloin and Maurice Richlin.

Currently shooting are Hal Wallis' "Summer and Smoke"; Jerry Lewis' "The Ladies Man"; Howard Hawks' "Hatari"; and Steve Parker's "My Geisha."

Now editing are "Breakfast At Tiffany's," "On The Double," "The Pleasure Of His Company," "The Counterfeit Traitor," and "Love In A Goldfish Bowl."

The national release of Marlon Brando's Pennebaker production, "One-Eyed Jacks," and Hal Wallis' "All In A Night's Work" have been scheduled for the immediate future.

Para Int. Ups Juroe

NEW YORK—James E. Perkins, president of Paramount International Films, Inc., announced the appointment of Charles (Jerry) Juroe as the international company's director of advertising and publicity.

Unique Distribution For Bronston's "Cid"

HOLLYWOOD—Steve Broidy, president of Allied Artists, declared that, based on results of the "El Cid" distributors conference held in Madrid by Samuel Bronston, it was his opinion the picture could rewrite distribution history. He added that, based on the 80 minutes of rough-cut film he had seen there and the sets he had visited, "El Cid" was slated to become one of the true block-busters of all time. Allied Artists will distribute the Samuel Bronston production starring Charlton Heston and Sophia Loren throughout the Western Hemisphere.

"It has already been reported in the press that this is the first time a roadshow attraction of the stature, scope, and cost of 'El Cid' has been set for distribution throughout the world on a territorial basis. However, there is another important first," Broidy said. "Never before has a producer of an important project like this shown 80 minutes of rough-cut film to distributors from all over the world when the production had not even reached the midway point in its shooting schedule. It was a daring move on Bronston's part, and one that only could be made by a showman who knew that he had a tremendous hit in the making.

"It was particularly daring in view of the fact that there are still a good number of territories across the globe where distribution deals have not yet been set. But the result was electrifying. The enthusiasm engendered will be heard around the world, and I understand that even in the short period since the screening the Bronston organization has negotiated highly advantageous pacts in several important countries."

Broidy pointed out that the advantages of the Bronston distribution pattern as evolved during the three-day meeting were quite evident. In each country a leading releasing organization will be operating autonomously in the territory it knows best and where its greatest strength lies.

"Importantly, this will apply to the advertising, publicity and promotion of the picture," he continued. "There will be constant contact between the various entities handling 'El Cid' which will result in the work of the best merchandising minds in the exhibition and distribution field from the four corners of the earth available for every country."

Returning to the picture itself, Broidy said that it was almost impossible without actually visiting the scene of production to realize the vastness of the project. The sets, both interior and exterior have rarely been equalled in the entire history of the industry. And the location shooting will be done against some of the most spectacularly beautiful scenery in the world.

The film will be roadshown on a hard ticket basis beginning Nov. 1.

World-Wide Bow For "Show"

NEW YORK—20th-Fox has formulated an international sales policy for its May release, "The Big Show," which will mark a distribution first for the film company. The attraction will premiere simultaneously in the United States, in major cities of Germany—i.e., Bonn (Konrad Adenhaur is expected to attend), West Berlin, Frankfurt, Hamburg, and Munich—where the film was made, and in capital cities throughout the world.

The simultaneous openings in key cities in foreign markets along with regional premieres in the U.S., will utilize the entire publicity, advertising, exploitation and field forces, domestic and international, of 20th-Fox.

LONDON Observations

by Jock MacGregor

IT IS SURPRISING how little many Hollywood producers know about the booking policy in this, one of their greatest potential markets. They should know that it is rigid to say the least. For the best results a booking on the ABC or Rank circuit is essential. The National circuit forms a third outlet, but it lacks the strength of the others. There is virtually no independent booking as such. Independents, where they can, take an available circuit line-up. Outside of the three main outlets, a picture has a battle to get a worthwhile showing. Double feature programs are pretty general and the same combination plays practically everywhere.

Wherever they can survive there are art houses, but these specialize mainly in foreign language subjects. Hard ticket shows are having an affect on general bookings in many places, but the number of pictures which can enjoy this type of presentation is limited. Theatres capable of showing 70mm in London are booked solid for months and the provincial situation is little better. Indeed, in some places, big attractions must be shown in 35mm.

"Porgy and Bess" is still held up through the continued success of "South Pacific" which enters its fourth year at the Dominion in April. "Ben-Hur" shows no signs of slackening but must leave the Empire, which is to be demolished to make way for a smaller theatre and dance hall at the end of May. MGM also must find a home for "King of Kings," which must open before the year's end. The old Gaumont has been gutted but the new basement theatre will not be ready until spring of '62. The West End first-run situation is grim.

Hollywood producers should also consider British audience preferences. It is not coincidence that nine of the top 12 grossers in 1960 were British. London is becoming the unquestioned centre of international film production. No company is more conscious of this than Columbia. Now following the merging of its distribution interest with British Lion, speculators are tipping that the Shepperton Studios will come under its control and ultimately be its main centre of production. Mike Frankovich has proved with "River Kwai," "Suddenly Last Summer," and "Guns of Navarone" that the biggest pictures can be made here.

The Columbia-British Lion "marriage" of distribution interests has resulted in the renewed rumors of two further "engagements" involving four major set-ups.

JAMES WOOLF has discontinued his legal action against the officers of the Cinema Exhibitors Association following their disclaimer of any intention to put an embargo upon any films in which he is now or will hereafter be concerned. . . . It is a long time since I was more impressed or entertained by a film than I was by "No Love For Johnny." Produced by Betty Box and directed by Ralph Thomas for Rank release, this biting story of an ambitious, ruthless member of Parliament is superlative on all counts. Starring Peter Finch, it is one of those pictures after which one can enjoy a drink with the producer without being embarrassed by having to think of something to say. Well, I remember once having to hide behind that old cliche when approached by a producer of a doubtful property—"By jove. You've done it again." On this occasion, I went out of my way to express my appreciation to Betty and Ralph. . . . Another really enjoyable and inspiring evening was spent at "The Magic Lantern", a Czechoslovakian fantasy which combines screen and stage entertainment in the most ingenious and delightful manner. Many screens are utilized and artists float from one medium to the other. The perfectly timed stepping of characters from stage to screen is commonplace! I am not surprised that Spyros Skouras and others are after the rights to this breathtaking show which is running at the Saville. . . .Former theatre manager and distribution publicist Tony Tenser has started a distribution company, Compton Films. Starting with a line-up of continentals, he has coined the descriptive "comptonship," which I gather means among other things added distributor contribution to selling the picture at theatre level and gimmicks which are commonplace in big business but not practiced in show business.

Stern Joins Phoenix Studio

LOS ANGELES—Al Stern has been named associate producer for Phoenix Film Studios, it was announced today by Jules Schwartz, studio business manager, and executive producer of the company's current production, "Rider on a Dead Horse."

Stern has been handling Phoenix' publicity and advertising for the past six months. Prior to that he represented National Telefilm Associates for publicity in Hollywood, and he was publicity director of RKO Radio Pictures in New York.

Stern will also continue carrying on the business of his advertising agency, E. Faneuil Associates, which he organized last year.

Censor Fight Renewed

DALLAS—Texas COMPO "is sounding the alarm" to area newspapers that censorship must be attacked since it violates freedoms guaranteed under the First Amendment.

Kyle Rorex, executive director, Texas COMPO, requested support of some 85 area newspapers in the fight against movie censorship.

Ohio Studies Bingo Bill

COLUMBUS, O.—A bill to permit charity bingo in Ohio was introduced in the Ohio Senate by Sen. Anthony Celebrese, Democrat, Cleveland. His measure provides that any city, village, or township could permit charity bingo if a majority of voters approve.

Only bona-fide religious, charitable, or non profit organizations could conduct the games. Entire proceeds would have to be used for purposes of the organization. Limits would be set on the value of prizes, and the games would be subject to regulations set by the Legislature.

AB-PT Dividend Set

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced that the board of directors declared the first quarterly dividend of 25 cents per share on the outstanding common stock and 25 cents per share on the outstanding preferred stock of the Corporation, payable March 15 to holders of record on Feb. 24.

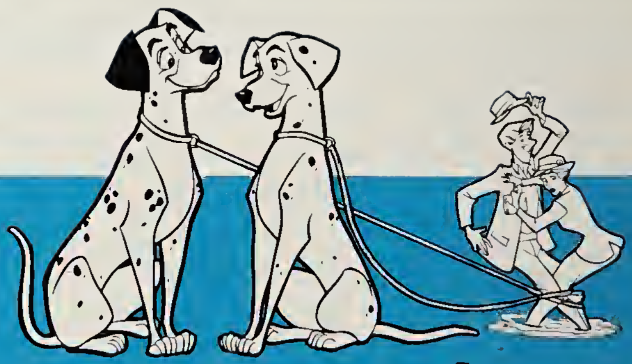
WALT DISNEY

MAKES 1961 A BIG YEAR OF MOTION PICTURE ENTERTAINMENT!

...and the Big Year has started NOW with record-breaking performances of the new decade's #1 boxoffice blockbuster—

SWISS FAMILY ROBINSON

...and will grow *BIGGER* and *BIGGER* with each of these great Walt Disney releases from Buena Vista!



WALT DISNEY'S

NEW ALL-CARTOON FEATURE

One Hundred and One Dalmatians

TECHNICOLOR®

Based on the Popular Novel by DODIE SMITH

IT'S A COMEDY—A MYSTERY—A ROMANCE ...AND DELIRIOUSLY DIFFERENT!

Yes, here are SIX GREAT ONES FOR SIXTY-ONE from WALT DISNEY
these major productions will be backed with the broad advertising,
the name of Walt Disney. In launching this decade of the 60's
and a new vision of accomplishment...***WALT DISNEY and BUENA***

Walt Disney's
The Absent-minded Professor

Starring

FRED MacMURRAY · NANCY OLSON
KEENAN WYNN · TOMMY KIRK

Featuring

LEON AMES · ELLIOTT REID · EDWARD ANDREWS

With

WALLY BROWN · ALAN CARNEY · FORREST LEWIS · JAMES WESTERFIELD · And ED WYNN

Associate Producer BILL WALSH · Directed by ROBERT STEVENSON · Screenplay by BILL WALSH
Based on a story by SAMUEL W. TAYLOR

YOU'LL BE ABSOLUTELY ***FLUBBERGASTED!***

WALT DISNEY'S
NIKKI
WILD DOG of the NORTH

TECHNICOLOR®

STARRING

JEAN COUTU · EMILE GENEST
URIEL LUFT · ROBERT RIVARD

Produced by WINSTON HIBLER

Directed by DON HALDANE
and JACK COUFFER

Based on James Oliver Curwood's
Thrilling Adventure Novel
"NOMADS OF THE NORTH"

WALT DISNEY
PRESENTS
HAYLEY MILLS
IN
The PARENT TRAP

TECHNICOLOR®

STARRING

MAUREEN O'HARA · BRIAN KEITH

CO-STARRING

CHARLES RUGGLES · UNA MERKEL
LEO G. CARROLL and JOANNA BARNES

Written for the Screen and
Directed by DAVID SWIFT

Sophisticated and Witty
...ALL-TOGETHER DELIGHTFUL!

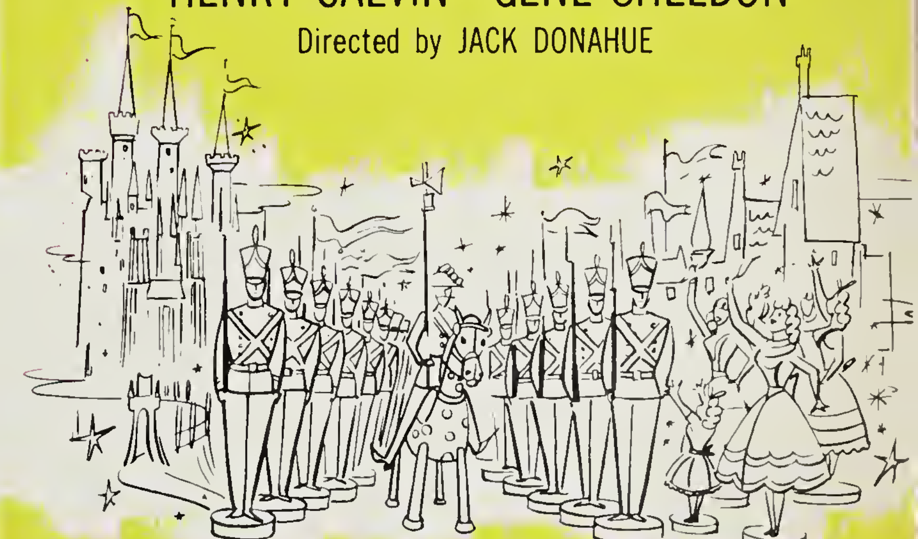
WALT DISNEY'S
BABES IN TOYLAND

TECHNICOLOR®

STARRING

TOMMY SANDS · RAY BOLGER · ED WYNN
ANNETTE FUNICELLO · TOMMY KIRK
HENRY CALVIN · GENE SHELDON

Directed by JACK DONAHUE



A FABULOUS LIVE-ACTION MUSICAL FANTASY
WITH VICTOR HERBERT'S GREATEST SCORE!

©Walt Disney Productions

bringing you the screen's outstanding FAMILY ENTERTAINMENT. Each of
ublicity and exploitation campaigns that have become synonymous with
with a variety of entertainment, expanded methods of showmanship
ISTA will make 1961 A BIG YEAR FOR MOTION PICTURE EXHIBITORS!

CANADIAN Highlights

By Harry Allen, Jr.

MAJOR CHANGES in the downtown Toronto houses of Famous Players Canadian Corp. have been occasioned by the resignation of Fred Trebilcock, manager, Tivoli. Trebilcock, who has been in theatre business for 33 years, plans moving to California. He began in the business with Famous Players in 1927 as an usher and has managed every FPCC downtown theatre. He is a member of the 25-Year Club and a veteran of the Royal Canadian Air Force. Trebilcock took over management of the Tivoli when it started on a hard-ticket policy with Todd-AO, five years ago. In that time, he has not had one staff change. He will be succeeded by Mike King, who moves over from the Imperial, the company's largest Canadian theatre. King gained his knowledge of hard-ticket operation when, as manager of the University, over a year ago, Ben-Hur opened up. He was formerly manager of the Village, Bloor, Alhambra, and Nortown in Toronto. He joined Famous Players in 1950. A. E. Bert Brown, sales manager for Trans Canada Telemeter for the past year, returns to theatre management succeeding Mike King at the Imperial. A 25 Year Club member Bert Brown joined Famous Players in Hamilton in 1931 as theatre manager. The Variety Club Heart Award winner joined the home office publicity department and enlisted in the Royal Canadian Navy where he was executive officer of "Meet The Navy" when it toured the battle areas. He opened the University theatre in 1941 and later returned to head office. When Telemeter organization was formed he was sales manager until his present promotion.

SOME FILM INDUSTRY organizations will be affected by the increase of the witholding tax on dividend payments by Canadian companies to non-Canadian principals or parent companies. The five per cent witholding tax has been raised to 15 per cent. This affects Famous Players Canadian Corp., Canada's largest circuit, in which Paramount Pictures holds 51 per cent. It also applies to Odeon Theatres (Canada), Ltd., a subsidiary of the J. Arthur Rank Organization of Great Britain. The tax only applies to transference of dividends and not remittances of royalties, on which there is a five per cent tax. . . . Community antenna systems and pay-TV facilities in Canada have met a solid front of opposition from the Canadian Broadcasting Corp. and private stations. The latter groups are seeking to have the wired-service operations brought under the Broadcasting Act. In separate submissions to the special Commons committee on broadcasting, the CBC and the Canadian Association of Broadcasters asked that the definition of broadcasting in the act be made to include those relatively new systems of program transmission. The CAB charged that as things stand the community and the wired systems defeat the whole intent of the policy which requires control over the usual methods of transmission to assure the proper proportion of Canadian content and the control of the programs generally, including advertising. At this point, of course, there is no government control over pay-TV policy, with the result that Telemeter has an operation going at Etobicoke, in suburban Toronto.

A PRIVATE BILL is before the Ontario Legislature "to permit the showing of moving pictures or the giving of theatrical performances or concerts on Sundays by means of the same procedures as now exist for authorizing sports on Sundays." The bill, which would require an amendment to the Lord's Day Ontario Act, will probably not reach the floor of the Legislature, because a Government bill of the same nature is expected to be brought down within the next few weeks. The Government's bill is likely to restrict the showing of films on Sundays to certain hours. The present head of the Ontario Government has personal objections to the showing of films on Sunday, but his hand has been forced by the vote of 14 Ontario municipalities, including Toronto. . . . A record number of new members will be initiated into the Canadian Picture Pioneers at the annual meeting and dinner to be held in Toronto Feb. 28. Len Bishop, chairman of the membership committee, has started a recruiting campaign to find those who have been in the business 25 years or more.

Exhib Fights Obscenity Law

NEW HAVEN — Connecticut obscenity laws governing motion pictures are being challenged on constitutional grounds in a criminal case under prosecution in New Haven Court of Common Pleas.

The case involves a states-rights attraction, the British import, "For Members Only," shown at the Post Drive-In, East Haven, Conn., last October. State Police closed down the performance and arrested the projectionist, John Mongillo, and the acting manager, Joseph McSweeney.

The case is before Judge Norman M. Dube on appeal from lower court conviction in East Haven last year. He agreed to screen the film before proceeding to trial after defense counsel, Dominic DePonte, argued such action was necessary for any determination of its moral tone.

DePonte has asserted that the statute is too vague and indefinite in its standards. The motion picture, taken as a whole, is not indecent, he adds.

Exhib Marks Golden Year

FESTUS, MO.—H. E. Miller, Miller, Mo. recently celebrated his 50th year in the industry.

It was in February, 1911, that Miller opened the Idle Hour, seating only 168 persons. Next, he built an adjacent airdome, the forerunner of drive-ins. On Dec. 30, 1936, the Miller was opened with a seating capacity of 800. It is equipped with CinemaScope and Stereophonic sound.

Some of the highlights Miller recalls are Al Jolson in "The Jazz Singer," the first complete sound picture and "Gone With The Wind," which has played here five times and will be shown again this spring.

UMPO Retains Gold

NEW YORK—Richard Davis, president of United Motion Picture Organization, Inc., announced that he has retained the services of Melvin L. Gold Enterprises, Inc., to handle all advertising, publicity, and exploitation in connection with the new UMPO release, "Big Deal."

General Drive-In Income Holds Steady

BOSTON—General Drive-In Corporation showed net income of $870,253 in the fiscal year ended Oct. 31, 1960, it was announced by Philip Smith, president. This was equal to $1.03 a share on the 847,353 shares outstanding at the year-end. The comparable figure for the preceding year was $860,167 or $1.02 a share on the same number of shares.

Gross revenues for the 1960 fiscal year were $8,139,965, compared with $7,921,477 in the year ended Oct. 31, 1959. All 1959 figures are pro forma and represent the combined operations which now constitute General Drive-In.

The company, whose shares were first offered to the public in June, 1960, is one of the three largest outdoor theatre chains in the United States, with 26 drive-ins located in 12 states. It also operates 24 indoor theatres, the newest of which were opened during the last few months in shopping centers in suburban population centers.

General Drive-In recently diversified its operations by entering the bowling center field. The first unit in a planned 16-center chain was opened in August, 1960, and construction is virtually completed on three additional centers.

Fla. Charity Unit Formed

JACKSONVILLE—A lively new industry group, the Motion Picture Charity Club, has been formed here by numerous leaders in distribution, exhibition, and allied fields. Chartered as a social and charitable organization, the new club has set up the Blind Children's Foundation for the purpose of handling all requests for charitable donations, with the primary source of charity income to be the annual Jacksonville Fair where the midway is sponsored by the club.

Elected as 1961 officers of the club were Fred Hull, MGM manager, president; Tom Sawyer, Florida State Theatres, first vice-president; Herman Allen, Paramount office manager, second vice-president; B. D. Benton, Jacksonville Film Service, treasurer; and Marshall Fling, Kent Theatres film buyer, secretary. Directors of the club are Harvey Garland, FST film buyer; Fred Mathis, Paramount manager; Ed McLaughlin, Columbia manager; Bill McClure, Universal manager; John Tomlinson, Warners manager; and Horace Denning, district director of Dixie Drive-Ins.

International Unit Meets

NEW YORK—The MPAA international film relations committee met recently and Samuel Cohen, foreign publicity manager of United Artists, was elected chairman for the ensuing year.

Recognizing the growing importance of the global concept of film promotion and publicity, the committee which has been meeting intermittently voted unanimously to meet monthly hereafter.

The new chairman appointed Edith Talcott of Paramount and Alex Black of Universal to review the lists of international correspondents, who are being serviced by the companies, in an effort to update the lists.

The committee unanimously adopted a proposal made by Fortunat Baronat, foreign publicity director of Universal, to conduct an annual international poster awards contest with appropriate prizes for the winning posters.

#61 of a regular every-week **EDITORIAL FEATURE** *found only in this trade paper*

"How I Would Sell . . .
CIMARRON

MGM's Epic Western With Heroic Sweep, Top Star Names

An Exclusive **SHOWMANALYSIS** *Prepared by—*

RUSS GRANT, Advertising-Publicity Director
Loew's Theatres, New York

GRANT

ABOUT THE AUTHOR • Russ Grant, who admits his 10-year-old photo flatters him, joined Loew's ad-pub group in 1946 following 10 years' experience in managerial capacities in Loew's New England and Virginia theatres. Born in Hartford, Conn., he was educated in Connecticut and Maine. Grant was a combat photographer with the Third Army during World War II. (He single-handedly knocked out three bridges, a gas depot, and a small airfield. Then he was sent overseas.) In association with Loew's vice-president Ernie Emerling, he handles ads, writing, and exploitation for the circuit and occasionally pitches in to help out with the company's new hotel operations. He feels that what the industry needs is not "old-fashioned showmanship" but a completely fresh approach to picture publicity.

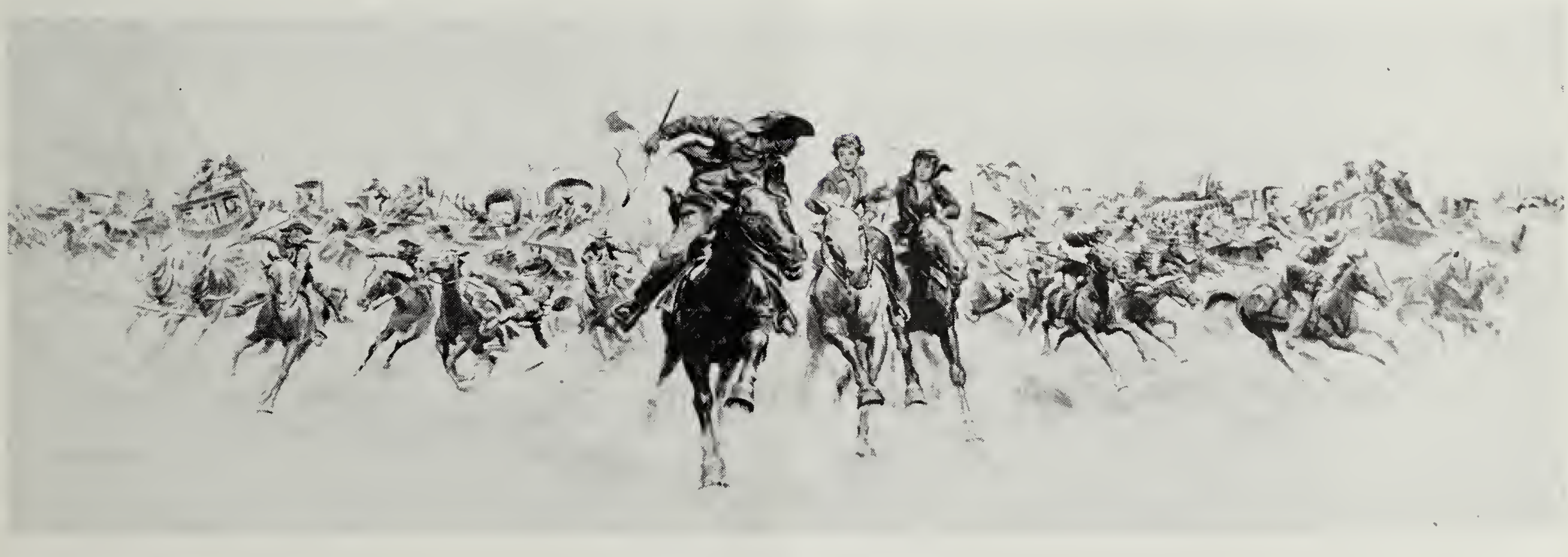
The average exhibitor today is a hard-working, harried fellow. He is continually short of help and pressed for time. Consequently, in this review of Loew's plans for Metro-Goldwyn-Mayer's "CIMARRON," I shall try to be practical . . . and brief.

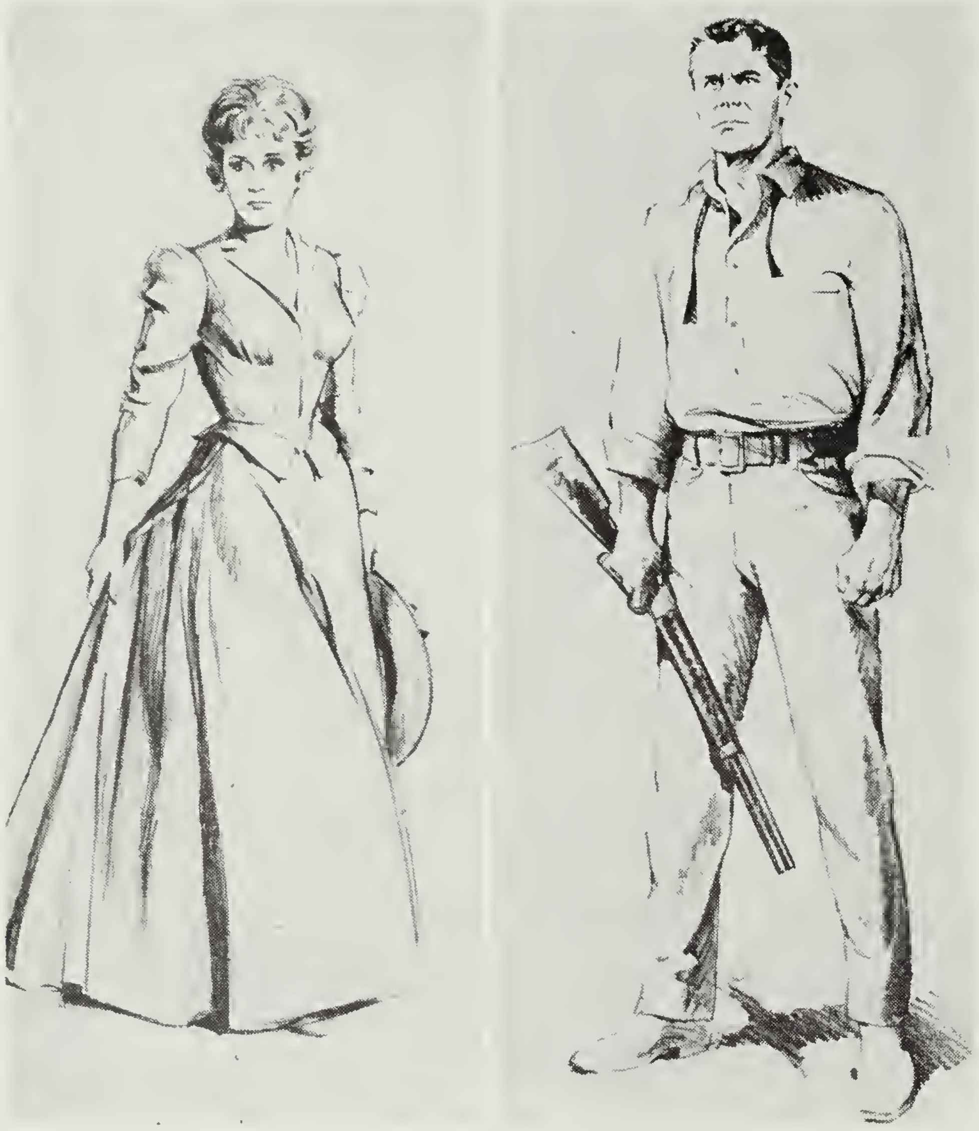
I shall not dwell upon MGM's press book. Instead, I shall assume that anyone reading this also knows how to read a press book. Neither will I go into a tizzy about what a great picture "CIMARRON" is or recite the virtues of Glenn Ford, Maria Schell, the director, or the man who lettered the titles. Everybody knows about them already. Nor will I devote any space to a critique of MGM's ads. The ads are done. They are good ads, Metro is not likely to change them, and if you will search your economical little soul you'll admit that it is damn unlikely that you will, either. Same goes for the trailers, poster paper, and the rest of the accessories. Our job, in short, is to publicize. So let's get to it.

First off, we need a solid, sincere, general approach. A "CIMARRON" *image,* if you don't mind being belted with a much abused cliche. At Loew's, we are betting the whole bundle on *The Big One.* This will appear in some of our ads, on the marquees, in lobby and window displays, in no-cost radio plugs, in a special '*Manager's Endorsement*' teaser trailer, and everywhere else it can be logically spotted. *The Big One* is a crisp, positive statement and we think it fits very nicely with MGM's long-range build-up of "CIMARRON" as an out-of-the-ordinary, or 'prestige' attraction.

The secondary sell will be a-c-t-i-o-n. Make that a capital "A". A certain amount of romance is implied in the ads and radio spots and that should be all the woman's sell necessary. I doubt that any female will be seduced into thinking this is primarily a love story—not with horses, guns, and 10-gallon hats spattered all over the ads. Word of mouth, however, will get them in in droves after opening.

THIS ART depicts the epic scope and wild action of the Oklahoma land rush and makes an attractive and different newspaper illustration or poster display for lobby.





CHARACTER drawings of the various persons featured in the story are available and can be spotted to good effect in newspapers or attractively displayed outside the theatre.

Before another infinitive is split, I should like to pontificate a little about *children's tickets.* Loew's is looking forward to a brisk kiddie business with "CIMARRON," especially since release will fall around the Easter vacation time. We shall probably double the kid admission, jockey the Saturday schedules to ring in another show, and load up the concessions with edibles. Even taking into consideration the cut seats, gummed-up clothing, and displaced ventilator mushrooms, heavy juvenile trade today is big money. Kids these days seem to have more spending money than a lot of managers. Speaking of kids, I like Metro's Quaker Oats tie-up (see press book) and we're going along, not only because of the adult admission but because you can't buy that kind of sweeping national publicity for love or money. Better get on board.

The "CIMARRON" paper-back deal is standard. We do expect to get more local-level play out of this by mass displays—maybe 20 or 30 paper-backs in a window, with stills and title stuff—and gifting the newspaper and radio people with copies as outlined further on.

So far we have touched upon approach, kids and a couple of Metro's national tieups. The following suggestions for publicity and exploitation provide enough variety to allow any exhibitor, from a circuit operation down to the hardy independent, to put on a good, lively "CIMARRON" campaign—and at a cost to fit his budget:

Newspapers: You can keep your critics "CIMARRON"-con~~scious by sending, or mailing, a~~ string of inexpensive gimmicks in advance of opening: the paper-back book; a cactus plant; a bag of Bull Durham and cigarette papers; a bag of old-fashioned penny candy (Metro had a pip of a package, but it's too expensive for most of us.) There are a number of stores selling this stuff and a half dollar ought to do it; a plug of chewing tobacco; a pack of Sweet Caporals . . . yup, they're still on the market; a set of fancy arm-garters; and so on. Each with a cute "CIMARRON" message. Include the radio folks, too.

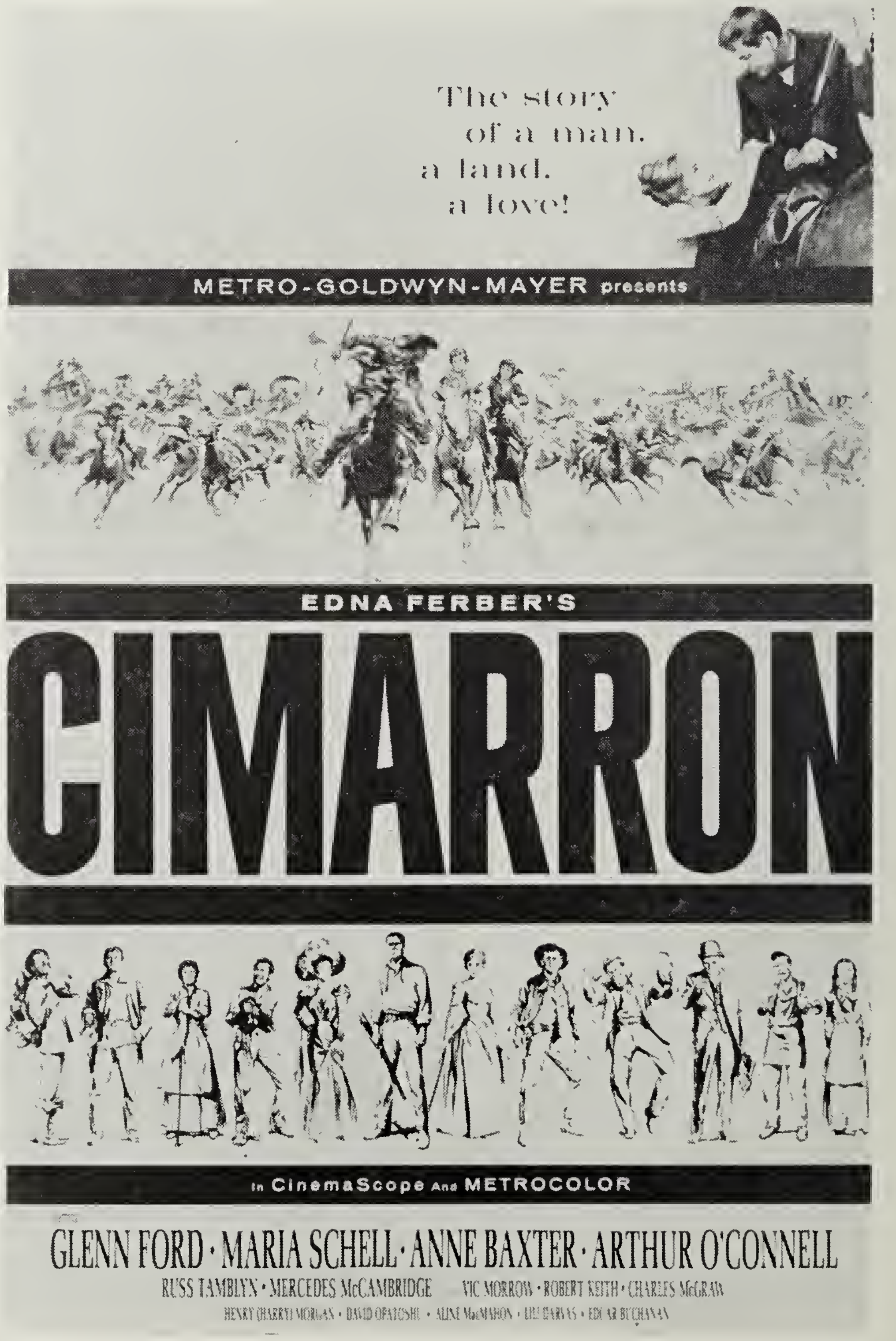
We are making up a color-in contest mat for use on the kid pages. Pass prizes.

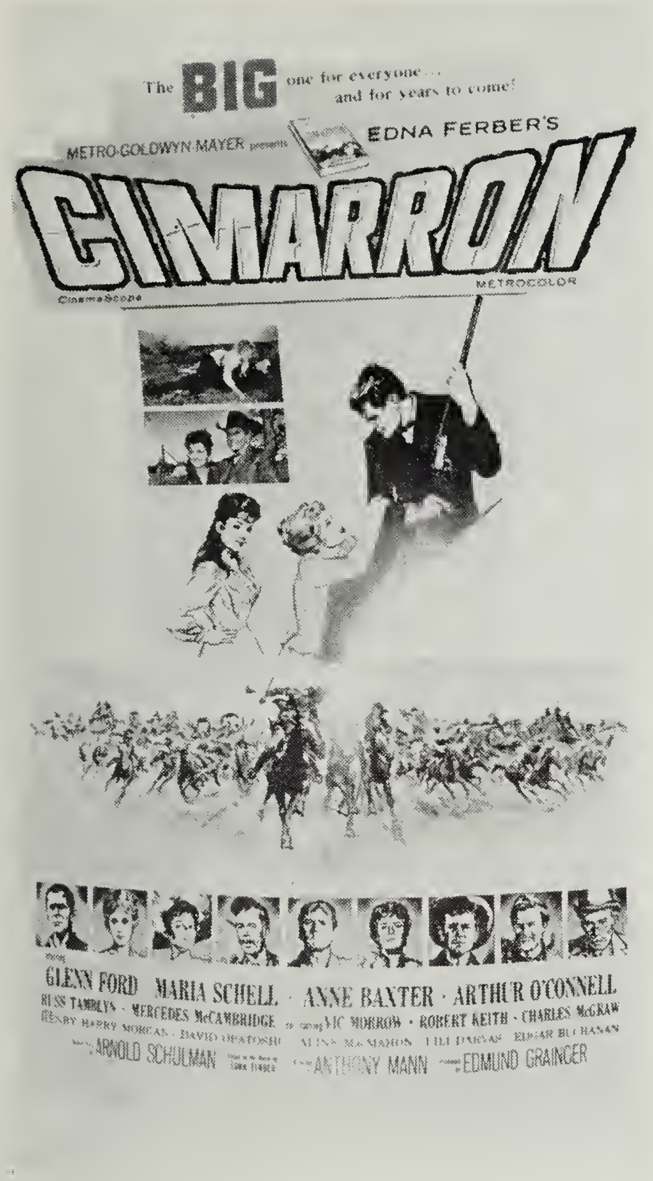
Loew's will also supply out-of-town houses with "crowd" art—a line drawing—for use with Metro's land-rush poster drawing as top-of-page illustration for full page co-op ads. Supermarkets, department store and auto dealers will be approached and asked to pitch their big sales to a *It's A Land-Rush Of Bargains!* idea. Store cooperating in your Quaker Oats promotion might be the first place to try.

As a good-will gesture—if you haven't done it recently—collar the circulation manager and tell him to bring all his carrier-boys in to see "CIMARRON" as a group. Pose the kids out front with a banner reading: *Press Carriers "CIMARRON" Party* and get yourself a nice hunk of art. A thing like this can lead to a classified ad page contest (pick one of a dozen), stuffers in home-delivered papers, and a ready welcome mat for future stunts.

About the time you're ready to open, check to see if any local charity is starting a drive, or if a nearby college has some promotion cooking. Then buy a trophy or a Savings Bond from Glenn Ford, star of MGM's "CIMARRON," and get youself pictured presenting it to the chairman—or land a photo of contest winner. If you can get this in on the beginning of the campaign the promotion can be milked for several weeks.

HERE IS one of the big ads for a truly big picture, combining the most attractive elements of love and action from the film.


The story
of a man,
a land,
a love!
METRO-GOLDWYN-MAYER presents
EDNA FERBER'S
CIMARRON
in CinemaScope And METROCOLOR
GLENN FORD · MARIA SCHELL · ANNE BAXTER · ARTHUR O'CONNELL
RUSS TAMBLYN · MERCEDES McCAMBRIDGE VIC MORROW · ROBERT KEITH · CHARLES McGRAW
HENRY (HARRY) MORGAN · DAVID OPATOSHU · ALINE MacMAHON · LILI DARVAS · EDGAR BUCHANAN


The BIG one for everyone... and for years to come!
METRO-GOLDWYN-MAYER presents
EDNA FERBER'S
CIMARRON
CinemaScope
METROCOLOR
GLENN FORD · MARIA SCHELL · ANNE BAXTER · ARTHUR O'CONNELL
RUSS TAMBLYN · MERCEDES McCAMBRIDGE · VIC MORROW · ROBERT KEITH · CHARLES McGRAW
HENRY (HARRY) MORGAN · DAVID OPATOSHU
EDGAR BUCHANAN
ARNOLD SCHULMAN
ANTHONY MANN
EDMUND GRAINGER

THIS attractive lobby display or outside standee carries out the theme, "The Big One For Everybody." This is the theme that our author states his circuit will concentrate on in selling the picture. Westerns are always popular, but this is much more than a standard western. As such it deserves all the exploitation assistance that an imaginative exhibitor can provide.

See if your city editor will run a box stating that your theatre is looking for wooden Indians for a "CIMARRON" lobby display. If you get Indians, have them insured—for another story. Use them in the lobby for awhile then stick them in a good store window. A wooden Indian can be stolen, too, for a possible Page 1.

Check with the MGM field rep to see whether a phone interview can't be set up between one of the "CIMARRON" players and local critic. While you're at it, ask him to get you a copy of the "CIMARRON" script; when you have your pretty "Indian" girl present this to the library or other institution for their use, be sure paper's photographer is on hand. Maybe a local woman's club is planning a charity ball or something. Turn this into a *"Cimarron Ball,"* with the guests wearing Western costumes and good old Glenn Ford "donating" (you do it!) a trophy for best costume. Buy, beg, or steal a photogenic mongrel dog and "discover" him in your theatre after closing, on the day before opening. Naturally, your staff names him "CIMARRON" and you enlist the paper's help in trying to find the owner, or a kid who needs a dog just like "CIMARRON." If you want to get real wild—and insure a break—discover a deodorized skunk, a raccoon, a duck, parakeet, or some exotic pet like that. Run another story asking if there is a bona fide Indian beauty in town—to be hostess opening night. Or a local descendant of the original Oklahoma land rush. And how about newspaper contests? If you have a sheet you can work with, get out a story asking moviegoers how many famous screenplays have been made more than once ("Ben-Hur," "Farewell to Arms," "Barretts of Wimpole Street," etc.) winding up with a plug for the new color, big screen "CIMARRON." Or name Glenn Ford's movies. Or how many single-word film titles can you think of? Award a small cash prize or guest tickets.

For extra photo breaks, pose a girl on a step-ladder changing the marquee, or changing the name of the nearest street intersection to *Cimarron Square.* Put her in a short Indian or buckskin costume. *Tip:* If you haven't already noticed it, most newspapers stick pretty close to their advertising-editorial space percentages. That means that on Wednesday or Thursday, when the markets and department store ads flood in, there ought to be room for your contests and stuff. Of course, there's no "in" so effective as being on first-name terms with an editor or publisher.

Radio, especially if M-G-M feels like spending a few dimes in your city, ought to be good for a few freebies. There probably are "CIMARRON" star interviews. And you might stage a "CIMARRON" Treasure Rush—I believe this is a fairly fresh idea—by getting a popular disc jockey to work with teen listeners, who have transistor sets, as follows: on a Saturday, or holiday, when the kids aren't in school, he devotes his hour to music and occasional clues as to the location of the "Cimarron" Treasure—which can be money or merchandise, in sufficient quantity to make the stunt worthwhile. Each clue would require the kids to be in a different, specific downtown location, with their radios: places like a large department store, a busy street corner, City Hall. The spectacle of two or three hundred kids with radios jammed to their ears materializing at each of these spots, in turn, ought to create *some* attention, and if you think you can get away with it, include the newspaper office and the police station, too. The final clue would be a sticker and would require some sharp thinking, causing most of the kids to disperse in different directions. If none of them make it, a final-final clue would give the actual treasure location and the listener nearest the spot would take it all.

Then there are old standbys like: How many times can you write "Cimarron" on a postcard? Don't sneer, sir. These get a wonderful response from listeners and the stations like them fine.

Television is tough, but terrific if you can get on. Might check the field rep and see if any "CIMARRON" props are available for a local show. Investigate the local panel programs and see if you can't instigate a discussion of western movies, with "CIMARRON" as the good example. All you need here are a few mounted, matte stills and some explanatory cards. Film clips are fine, but up to now MGM claims there ain't none on this feature. Maybe if you find a real stunning "Indian princess" she could do a walk on and present the program moderator with a handful of wampum, a peace pipe, or some such nonsense that would rate a fast plug.

I have contacted Winchester Arms in New Haven and have proposed a series of contests in our various cities in which local department stores and sporting goods retailers would offer a modern Winchester carbine as an adult prize. Also exploring the possibility of having an exhibition shooter make some of the bigger Loew cities for the picture.

We're staying away from run-of-the-mill *street ballyhoos.* Unless a lot of money is spent, these tend to materialize as rather shabby efforts which detract, rather than attract. If a good-looking Covered Wagon can be located by any of our managers, it may be used to transport critics to a preview of "CIMARRON," and later used as city-touring stunt.

On ballyhoos, I rate them effectively if they break the papers. If they're not that good, one would be better off putting the money into a radio or newspaper contest . . . for let us face it—there are entirely too many ushers who wear spectacles and too many bow-legged usherettes.

COMING . . . in the issue of March 1
MAURICE GOLDBERG, Advertising Director
Fox Theatre, Philadelphia, Pa.
tells how he would sell . . .
MGM's
"GORGO"

ATLANTA

Mrs. Polly Puckett, secretary, Capital Releasing Corporation, for many years, resigned to await the arrival of the stork. . . . Things were getting set for the second premiere showing here of "Gone With The Wind" on March 10. . . . Gertrude Sweiz resigned as secretary to Martin Barnett, Loew's district manager and returned to her Cleveland home. She is succeeded by Evelyn Steimle, a Loew's employe for many years who was transferred from St. Louis. . . . The wife of Tom Eubanks, Georgia Theatres accounting executive, was hospitalized. . . . Wyvett Brown became the bride of Jere Hart, son of Mrs. Helene Spears, secretary, Georgia Theatres. . . . J. W. Bennett, Bennett Drive-In, Abbeville, Ala., and Goober Drive-In, Headland, Ala., and the Mrs. now have their third baby girl. . . . The Swan, owned by Mrs. Oscar Kilgo, Norcross, Ga., has closed. . . . Harry E. Wessinger, an exhibitor for 24 years, has sold his No. 1 Drive-In, Lexington, S.C., to G. M. Ray. . . . Dave Prince, Lopert manager, plans to enter a local hospital for treatment. . . . P. J. Henn, owner, Henn Theatres in Georgia and North Carolina, took over the Murphy Drive-In, Murphy, N.C. from Jack Lunsford. . . . The Burchfield Drive-In, Oak Ridge, Tenn., closed for the winter. . . . Ernest Austin is an added booker at Columbia Pictures. . . . Forrest Collins has switched over from Warners booking department to Columbia. . . . Mrs. Mildred Bell, for the past 10 years a secretary at National Theatres Supply, resigned.

BUFFALO

The celebration of Variety Week in Buffalo started off with a big Tent 7 luncheon in honor of Marvin Jacobs, who was selected as Man of the Year by the local club mainly because of his great work in half of the club's charities, especially the Rehabilitation Center of the Children's Hospital. During the week, Mike Ellis, Jr., chief barker of the Variety club, appeared on several radio stations giving talks on Variety and its work. . . . Phil Scoville, Avon, N.Y., who operates the Allegheny Drive-In in the town of the same name, has purchased the PIC-17 outdoorer near Jamestown and has arranged with Mannie Brown, Tip Top Drive-In Theatres, Buffalo, to take care of the booking and buying. . . . Frank Saviola, manager, Buffalo branch of Paramount, staged a special invitational preview of "One-Eyed Jacks," the Marlon Brando opus, in the Amherst, a Dipson Circuit community operation. . . . Before leaving for his new post as general manager of three downtown Loew theatres in Cleveland, Frank Arena is setting up a big advance promotion campaign for the Buffalo premiere of "Exodus," in Shea's Teck on March 22. It will be a reserved seat engagement.

CHICAGO

The Empress, Decatur, Ill., reopened. . . . Closing were the Rex, Waverly, Ill., Perry, Perry, Ill., and Grand, Sullivan, Ill. . . . Saul Weitzenfeld, co-manager, Commercial, recovered from illness . . . Robert Sherman, assistant manager, Avalon, was married recently to Jacqueline Kunze. . . . Customers of the A and P Food Stores have been receiving guest movie coupons with every purchase totalling $7.50. . . . David Wallerstein, president, B & K, has been named chairman of the State Street Council of Merchants. . . . Ed Sequin, ad-chief, B and K, is receiving condolences on the death of his brother, William. . . . Joe Kaufman, 49, a movie producer formerly chief booker for B and K, died in New York City. . . . Music, near Highland Park, Ill., has been sold. . . . Variety Club of Chicago will sponsor and conduct the 1961 Miss Chicago Contest. . . . Larry Maloney is new sales manager for Teitel Films. He was formerly with MGM. . . . Sidney Kaplan, office manager for MGM for nine years, was promoted to salesman. . . . Hildegarde Kuntze, MGM staff, was better after hospitalization. . . . Nell Aiken has been added to the staff at Buena Vista. . . . Max Bonier, formerly at Paramount, is the new office manager at MGM. . . . Margaret Hosffelder, after 31 years with the Essaness staff, is retiring. . . . Basil Cheruhas, Milton Levy and Will Galligan have changed the location of the new outdoor theatre they will open here this year from Ogden Avenue to North Avenue near Wheaton, Ill.

CINCINNATI

Local film distributors are hopeful that President Kennedy's program to bring new industries to depressed mining areas of eastern Kentucky and West Virginia will be successful. Scores of motion picture theatres in these areas have been forced to close during recent years, while many others in larger communities have been open only on weekends. . . . William Garner, Buena Vista booker, was installed chief barker, Tent 3. Variety Club, at a dinner meeting in the Hotel Metrople clubrooms. . . . The club is sponsoring the local premiere of UA's "Exodus" on March 22 at the Valley. . . . MGM has begun subrun screenings of "Ben-Hur" at five neighborhood houses, with admissions at 50 cents for children and $1.25 top for adults. The film recently completed a 41-week hard-ticket run at the downtown Capitol. . . . The art Esquire is screening German color films on Sunday matinees. These films have attracted good weekend audiences at the suburban Nordland since last October. . . . Myron Klein, Warners salesman, has resigned.

UA's "Exodus," opening March 22 at the Valley, already has set a house record for advance ticket sales. The current film, UA's "The Alamo," is expected to continue until the opening of "Exodus." . . . Chakeres Theatres, Inc., Springfield, O., now operating 25 roofed houses and seven drive-ins, is expanding its circuit and has announced purchase of two Kentucky drive-ins. They are the 300-car Twin Hills in Harrodsburg, and the 600-car Trail near Ashland. The circuit will begin experimenting on March 1 with weekend operations in four smaller-town houses to determine whether such operations are as profitable as are full-week operations. . . . Willis Vance, owner, art Guild, Central Ticket Office, and other enterprises, has purchased a four-story downtown building in which to concentrate his varied business activities. . . . States Film Service has purchased a one-story building into which it will move following extensive modernization. . . . Frank Weitzel, independent, is now booking and buying for Starlet Drive-In, Six Mile Turn, O., owned by Lewis Owrey and Edward Swimer. . . . David E. Kaykendall is now manager, suburban Mariemont, succeeding Warren S. Corbus, who resigned because of a heart ailment.

DALLAS

Tom McKean, salesman for Paramount in western Texas, has returned here following a successful eye operation in Oklahoma City. . . . There is a "pot of silver" waiting at the Esquire "rainbow" for some fortunate patron. The pot, 100 silver dollars, will be presented to the 100,000th movie-goer who sees "The World of Suzie Wong" at the Esquire. James A. Grain, manager, plans to be at the boxoffice when the 100,000 patron arrives and will add a free ticket to the movie in addition to the "pot of silver." . . . Isabell Allport of Isley Theatres is recuperating after major surgery at a local hospital. . . . Charlie McKinney, Modern Sales and Services, was on a business trip to El Paso, Tex., where he conferred with Bill Bohling, manager, Ellanay, operated by Trans-Texas Theatres, which is being remodeled and will be renamed the Capri.

DES MOINES

The Croft, Bancroft, Ia., is offering a season ticket, which may be used at any time and as often as desired. The charge for the tickets are $10. . . . The Croft, Bancroft was damaged by fire recently during weather 15 below zero. Robert Reynolds, his wife, and child escaped from their apartment located over the theatre.

DETROIT

Both of Detroit's dailies have reacted to the Supreme Court decision on censorship. The "Free Press" covered it with a two-column headline from the angle of local experience. Operating in Detroit since 1906 has been the Police Censorship Bureau, now headed by Inspector Melville Bullach. He was interviewed by the FP, as were president Woodrow R. Praught of United Detroit, Tom Duane, branch manager for Paramount here, and Al Dezel, art house operator. The censor reported complete cooperation from distributors, and the theatremen found the censors wise and temperate. The only grounds for making cuts are obscenity, although Bullach reported that distributors had even cut violence recommended by the censors, although they could not enforce the request. Penalties here are 90 days in jail or a $500 fine. To date this is the only censorship in Michigan, most cities being content to follow Detroit's lead. However, recently a similar ordinance in Warren, Mich. was proposed and tabled. . . . The "Detroit News" handled the subject in "The Commentator" column by W. K. Kelsey. His attention was focussed on the minority dissension and uneasiness censorship could spread to other means of communication, including newspapers. He also pointed out the dissenting bloc of liberals has frequently clung together, but ended with the comment, "Well, President Kennedy will fill vacancies from now on, for a time." . . . National Allied sent out a sombre, factual evaluation of the Supreme Court censorship decision to members. . . . Nuisance Dept.: Strong public demand has brought showings of inaugural news reels. These are, of course, in black and white. However, the USIA hired 20th Century-Fox to take complete coverage in full color. These are being shown in Windsor, Canada, five minutes away from downtown Detroit. The law provides this footage can be distributed free in foreign countries, but prohibits showing in any manner in the United States. . . . An overflow crowd gathered at lunch at the Sheraton Cadillac for a membership meeting of Variety Club of Detroit Tent 5. Plans for Variety Week were revealed. Chief barker Woodrow R. Praught told the assemblage funds for the next 18 months of operation of the Variety Club of Detroit Growth and Development Center had been raised. In addition to Variety Week, other plans for the balance of the year were announced.

HOUSTON

Thousands of Houston filmgoers are sure that Susie can't be all Wong. They have flocked into "The World of Susie Wong" in such numbers that the film at the Majestic has been held over for a seventh week—

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breaking the house record established by "Giant." It was estimated that more than 100,000 patrons had seen the film. . . . George A. Ballas and Frank Mele have purchased the Alameda Theatre Building from Interstate Theatres, Inc., for $125,000. The building will continue to house Fred Astaire Dance Studios, the tenant for the past three and a half years. Ballas is regional director for five southwestern states and all of Mexico for Fred Astaire. . . . The Boulevard has been taken over by the Al Ray Theatre Co., it was announced by Albert Zarzana and Ray Biriski, owners of the Al Ray Co. Built by Frank D. Wilkie in 1924, the Boulevard has been operated by him throughout the years. . . . A new drive in, representing a total investment of approximately $200,000, is planned for the Spring Branch area by the Post Oak Drive-In Theatre Corp., Carroll A. Lewis, Jr., president. The corporation will build its second theatre on a 20 acre tract it recently acquired. The Houston firm opened its first theatre last summer on Post Oak Road. Lewis said the new theatre will be called the Spring Branch Drive-In. The second plant will be built to accommodate 750 automobiles. The Post Oak facility parks 1,000 cars and can be expanded to a 1,500 car capacity. . . . Teddy Berenson, shopping center developer, has completed a deal whereby he will put 1,200 seat theatres in his shopping centers, the Gulfgate and Northline, at a cost of $1,500,000.

JACKSONVILLE

Several local industry men were named to leading positions at the annual election of Jacksonville Fair officers. The fair, to be held Oct. 25 through Nov. 4 this year at the Gator Bowl, annually attracts more patrons than any other entertainment event in north Florida. Harvey Garland, Florida State Theatres, and Horace Denning, Dixie Drive-In theatres, were named vice-presidents. Oliver Mathews, Universal office manager, was named treasurer. Robert Heekin, FST city manager, and Ed McLaughlin, Columbia manager, were elected to the board of directors. . . . A WOMPI-sponsored program of entertainment for hundreds of convalescent patients at the huge Jacksonville Naval Air Station was the main WOMPI service project of the month under the chairmanship of Wilma Murphy, Allied Artists. The 10 acts of professional entertainment secured for the Navy boys by WOMPI received wild applause when presented in two wards of the hospital. Philomena "Phil" Eckert, WOMPI president, also distributed magazines to the Navy patients. . . . Clayton Gillam, a local relief manager for Florida State Theatres in the past few months is now managing the Howell, Palatka for FST, and Eddie Rocher, former Howell manager, is now assisting Marty Shearn in managing the local downtown Center. . . . Joan Blackman, female lead of the new Universal feature, "The Great Impostor," was honor guest of the downtown Lions Club and made several television appearances. . . . Grady Goodwin, former distribution booker and salesman, has opened his own independent booking office at nearby Jacksonville Beach. . . . The Triangle Liggett Theatre Corp. of New York is now booking for the Roosevelt, Miami Beach, which is operated by the Malpak Corp. . . . "Can-Can," which had a roadshow engagement at the Five Points last summer, opened on a first-run basis at popular prices at H. B. Meiselman's Town and Country. . . . Cecil Cohen moved from double to triple-feature programs at his Roxy and Twin Hills Drive-In.

Jill Haworth, one of the stars of United Artists' "Exodus," is seen being interviewed by Ed Harvey, WCAU "Talk Of The Town" show in Philadelphia, while in town for the showing of the film at the SW Boyd.

Milton C. Moore, former manager, Riverside, is now supervising ticket sales at the Coliseum. . . . Walt Woodward, a Miami resident and one of the most widely-known industryites in Florida, is receiving the good wishes of many friends while he recuperates from major surgery in the Hialeah Hospital. . . . Craig Teal is the new student booker on Fred Hull's staff at Metro. . . . Two West Palm Beach exhibitors became fathers of new sons early in January. They are Joe McManus, Palms, and Hayes Gabarino, Florida. . . . Jim Carey, manager, Loew's Normandy Twin Outdoor Theatres, now has the drive-in's 60-foot vertical marquee flashing brilliantly with galaxies of colored lights which change from red to green to amber like a giant traffic signal and which comprise the most eye-catching flight-time illumination on the west side of the city. . . . Harold Freeman has acquired the closed Jones, Graceville, and plans to reopen it on Feb. 17. . . . Herbert Gordon, son of Warner staffer Shirley Gordon, has replaced Edward J. Polisnowsik, who resigned in the poster department of Florida State Theatres. . . . Iva Lowe was subbing for ailing Tom Carey in managing the downtown Empress Theatre.

MEMPHIS

Tommy Stewart, age 23, became operator of the Rosewood here. He entered the theatre business at the age of 12 as an usher. Since then he has worked for five Memphis theatres. He started with Loew's Palace, then moved to the Warner, next to Linden Circle. Recently he has been relief manager for all the Augustine Cianciolo theatres. "Mr. Cianciolo helped me lease the Rosewood," states Stewart. "I couldn't have done it without him." . . . "Swiss Family Robinson" was selected as the Family Movie of the Month by the Better Films Council, and "The Sundowners" as the Adult Movie of the Month. . . . Memphis Variety Club is seeking a Miss Variety of 1961. She will help the Club celebrate Variety Club Week, and help with the promotion of Variety Club Children's Heart Institute, the charity of the local tent. . . . Closings in Arkansas include Joiner, Joiner; Ozark Drive-In, Harrison; and Pike, Murfreesboro. In Mississippi, closings are Friars, Friars Point; Ackerman, Ackerman; and Royal, West Point. . . . Lake County Drive-In, Wynnburg, Tenn., is now closed. . . . Crescent Amusement Company sold their interest in the Capitol, Union City, Tenn. W. F. Penn is operating this house. . . . John Twiehaus has assumed operation of the Palace, Marks, Miss. . . . Jerry D. Rogers is now operating the Hill, Scotts Hill, Tenn. . . . Hot Springs Rehabilitation Service Theatre, Hot Springs, Ark., is operating again. . . . Savoy, Blytheville, Ark., is closed until further notice. . . . Says movie Edwin Howard: "In all the years I have been threshing films for The Press Scimitar, I have never seen such a poor crop, nor such a small one." . . . The Memphis Censor Board saw "The World of Suzie Wong," currently playing at Loew's Palace, and liked it. However, it was labeled "adults only." . . . Front Street Theatre, Memphis's only professional dramatic company, is now ensconced in the former Idewild Theatre. Idewild is owned by Chambers Cullins, Nate Evans, and Edward O. Cullens. . . . Elvis Presley's benefit show for twenty-four Memphis charities was a sell out the day the box office opened. Presley, a Memphian, agreed to give an additional show, which also played to the capacity of the vast municipal auditorium. Presley leaves Memphis soon for Hawaii to begin work on "Blue Hawaii." . . . The Ace was heavily damaged by smoke and water when a defective furnace caught fire shortly before opening time. Clarence Alexander, manager of the Negro theatre, says damage was heaviest around the furnace at the rear of the building. . . . Eugene Bearman, Memphis Censor Board, has requested all theatres to run initial classifications with their ads, such as "A" for adults, "F" for family, or "NCA" for no classification available. He stated the Malco theatres run classifications all the time, but the other houses do not always do this. The censor board has not banned a picture in many months, contending they have no legal basis on which to ban a picture. They can recommend that a particularly bad picture not be shown, but have done this only rarely.

NEW HAVEN

A new independent operating trio, consisting of Franklin E. Ferguson, general manager, "W" Theatres, New Haven; Frank McWeeney, general manager, Pine Drive-In, Waterbury; and Charles LaFlamme, Waterbury businessman, has taken over the 800-seat Rivoli, Hartford, built in 1927 and since operated by the Sulman interests of Hartford. Both Ferguson and McWeeney will continue their New Haven and Waterbury responsibilities, respectively, MOTION PICTURE EXHIBITOR learned. A "selected quality" product policy, beginning with Hartford premiere of UA's "Tunes of Glory," was announced by the three partners. House scale: $1.25 for adults, evenings; 75 cents, matinees; and $1 for persons carrying student identification cards. . . . Dave Jacobson, president, Jason Theatrical Enterprises, has assumed management of the Warner, Torrington, Conn., operated for many years by Stanley Warner and its predecessor organization, Warner Bros. Theatres. At the same time, Jacobson has announced permanent shuttering of the Palace, Torrington, which he had operated during the past decade. . . . The Hartford Courant, local morning daily, has increased local theatre and amusement advertising rates from $3.64 to $3.92 per column inch daily, and from $4.62 to $5.04 per column inch Sunday. . . . U-I set up a Beverly Hills, Calif. to Hartford Times phone interview with Tony Curtis for Allen M. Widem, Hartford Times, in conjunction with Stanley Warner Strand's Connecticut premiere of "The Great Impostor."

NEW ORLEANS

A boy was recently born to Beverly and Walter Blocker. She was formerly in the employ of United Theatres as a secretary . . . . WOMPI Jane McDonnell, a Paramount staffer and June Dickinson, Warner staffer, appeared in floats in the Mardi Gras . . . Shirley Folse, UA staff; and Peter Bacques, Howco Pictures, were married at Our Lady of The

Sea Church . . . Gulf States Theatres' general manager Jim de Neve and his wife are on a four-week journey to Holland to visit their kin-folk . . . Grace Wiegand has moved over from Exhibitors Cooperative Service to Hodges Theatre Supply as bookkeeper succeeding the late Carmen Smith . . . Johnny Magendie, Hodges manager, is back home from the hospital recuperating from illness . . . Leo V. Seicshnaydre returned to Howco Pictures after being laid up for months with a heart ailment . . . The Salles family closed the Park Drive-In, Covington, La. . . . Gulf States Theatres plan to reopen the "51" and Varia Drive-ins, Jackson, Miss., in April . . . Amanda Gaudet, NSS accounting department, came through major surgery nicely . . . It's a girl for Yvonne and Bert Brockhoueft. The mother was formerly at Warners . . . MGM's "Ben-Hur" is at Gulf States' Joy, Alexandria, La., for an unlimited run.

PHILADELPHIA

MGM's "Ben-Hur" opens in five area houses for sub run day and dates on March 22. . . . Dave Milgram has purchased the 2100 seat Uptown from the late Alex Stiefel's Henry Amusement Corporation, as of March 1. A complete remodeling job will be performed. . . . Edward Emanuel, Chief Barker, Variety Clubs International, became a grandfather for the third time when his daughter, Fran Tobin had a daughter, who will be named Sylvia Tobin. . . . Cantinflas was in for the City of Hope opening of Columbia's "Pepe," SW Stanley. . . . MGM's "Ben-Hur" had its area premiere at Loew's Aldine, Wilmington, Del., on Feb. 21. MGM exploiteer Tom Baldridge was in working with manager Edgar J. Doob. . . . Stanley Warner district manager Vincent Olanin attended the recent Wilmington stockholders meeting. . . . Leon Cohen, Vine Street Screening Room, was in enjoying a Miami vacation.

ST. LOUIS

Harry Miller, owner, Miller, Festus, Mo., celebrated his 50th year in the business. Among the many messages of congratulations were flowers wired by the Missouri-Illinois Theatre Owners. . . . "The Hoodlum Priest," which is the story of Father Dismas Clark of St. Louis and which was filmed almost entirely in St. Louis last summer, is scheduled to have its grand opening Feb. 28 at Loew's State. . . . Robert Stephen, son of Mr. and Mrs. George Cohn, was born on Jan. 17. . . . Frisina drive-ins will be opening March 24. . . . Savoy, Blytheville, Ark., has been closed. Warren Moxley is the owner. . . . Mr. and Mrs. Douglas Phillips report they've assumed ownership of the Town, Flora, Ill. and closed the theatre for remodeling and redecorating. . . . The Arkansas, Mammoth Springs, Ark., has been transferred to the St. Louis territory. Owners are Mr. and Mrs. John Beck, Jr., who also own the Beck, Thayer, Mo. . . . Carl Shalit, Columbia district manager, was in town to announce that "Pepe" will open at the Ambassador March 10. . . . The Apache here, which was recently sold to the land clearance association, was destroyed by a fire supposedly started by vandals. . . . Mrs. Thomas Gaimes, mother-in-law of exhibitor Herman Tanner, Vandalia, Ill., died last week in New York City just two months after her husband had passed away. The Tanners flew to New York for the funeral. . . . Michigan, Wehrenberg Circuit, is scheduled to open soon. . . . Ray Parker, president Missouri-Illinois Theatre Owners, spoke to a recent meeting of the Better Films Council on "The Future of the Motion Picture Industry." . . . Mrs. Arretus F. Burt announced that the Council with the U.S. Marines and Shell Service stations collected more than 250,000 toys for needy children of the area this past Christmas. . . . Wes Bloomer was selected to represent the Missouri-Illinois Theatre Owners at the midwinter TOA meetings in Washington. MITO will hold its next meeting March 13 instead of March 6 so as not to conflict with the Kansas City meetings.

Seen on location a few miles from the Algerian border outside Tozeur, Tunisia, are director Henry Levin (in beret) going over a production scene with co-stars Donald O'Connor and French actress Noelle Adam, as award-winning Italian director of cinematography Tonino Delli Colli looks on. Publicist Harvey Matofsky, background, incites a group of soldier-extras to riot. The film, "The Wonders Of Aladdin," will be a Joseph E. Levine MGM release.

SAN ANTONIO

The first move to integrate local theatres is scheduled for Sunday. The Students for Civil Liberties agreed to join a nationwide movement for standins at segregated theatres. The local group, composed of students from the majority of San Antonio's colleges, has selected one downtown theatre for the initial effort. Under the theatre standin plan, participants line up in single file, approach the ticket window, and request tickets admitting Negroes to any seat in the house. The local standin is to be participated in by both whites and Negroes, with the whites asking tickets for Negro guests. . . . Tom Powers, city manager here for Cinema Arts Theatres, is one of five persons who make up Sports, Inc., who have taken over the San Antonio Missions of the Texas League. They will also sponsor other sports events in the city. . . . Since San Antonio has the largest Spanish speaking population of any town in the state of Texas, there are seven theatres, indoor and drive-ins, showing Mexican made products. . . . Funeral services were held at Garland, Tex., for H. R. Bisby, 64, retired theatre operator. He operated theatres in Garland for 15 years before retiring in 1952. He also operated theatres in other cities in the United States, and for several years had been a director of the Allied Theatre Owners of America. He is survived by his wife. . . . Texas Governor Price Daniel presented the Texas Headliners Club Actress of the Year award to Eva Marie Saint for her performance in "Exodus.". . . A bill to curb the sale and distribution of obscene literature, motion pictures, and phonograph records was introduced in the House of Representatives in Austin, Tex., by Representative Tom James of Dallas. . . . A four member censor board has been named by the Port Arthur, Tex., City Commission through adoption of an ordinance which delegates authority to the censors to review all movies and magazines on local news stands. Action by the commission followed the rescinding of previous action in which a five member panel had been named by the Mayor under provisions of an old ordinance. However, the panel was dissolved when the commission discovered that a newer

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Theatre Installations and Maintenance

Seen on location at Tucson, Ariz., where Carousel Productions is filming Pathe America's initial picture, "The Deadly Companions," are, left to right, Chill Wills, Maureen O'Hara, Brian Keith and producer Charles FitzSimons. The picture is being filmed in Pathe Color and Panavision with the support of exhibition.

Theatre Boycott Urged By Integration Forces

DURHAM, N.C.—Pledge cards are being distributed among students of Duke University asking them to boycott the Center and Carolina, Durham, N.C., which are being picketed in an effort to get them to abandon segregated seating facilities.

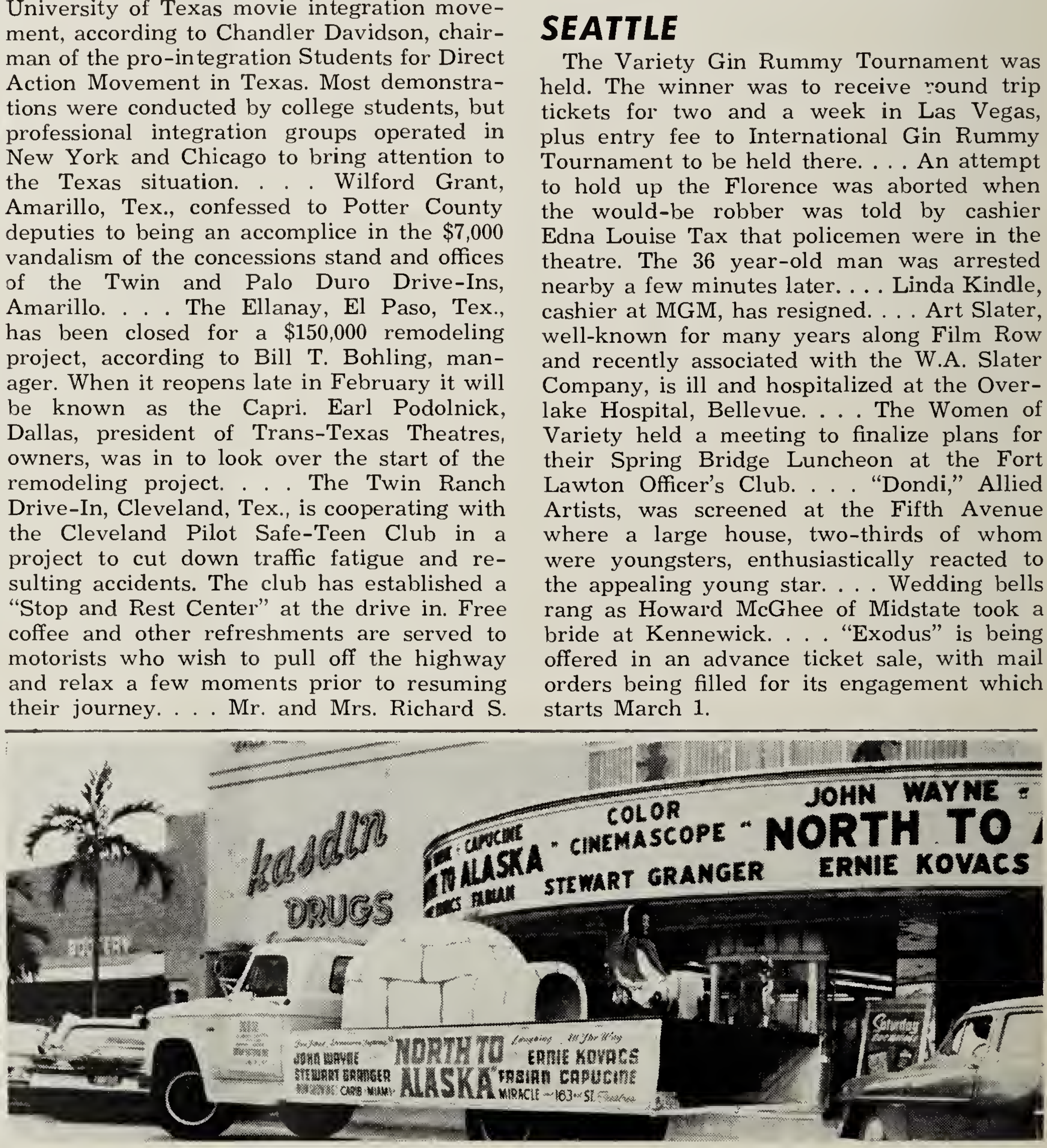
The Woman's Student Government Association has adopted a resolution supporting the picketing movement, and stating that the girls would continue to patronize the theatres in the event they are racially segregated.

Both theatres have Negro balconies, but the Center recently closed its Negro facilities, stating that the demonstrations indicated they no longer were accepted.

ordinance provides that such a board shall be recommended by the city health officer. . . . Glenn Randall, owner and trainer of the "Ben-Hur" chariot race teams, has booked the eight horse act into the Fort Worth Stock Show and the El Paso Championship Rodeo, El Paso, Tex. . . . Groups favoring racial integration recognized Abraham Lincoln's birthday with stand-ins at 13 movie theatres throughout Texas and the nation, a spokesman of a University of Texas student group said at Austin, Tex. The stand-ins were a nation wide sympathy demonstration for the University of Texas movie integration movement, according to Chandler Davidson, chairman of the pro-integration Students for Direct Action Movement in Texas. Most demonstrations were conducted by college students, but professional integration groups operated in New York and Chicago to bring attention to the Texas situation. . . . Wilford Grant, Amarillo, Tex., confessed to Potter County deputies to being an accomplice in the $7,000 vandalism of the concessions stand and offices of the Twin and Palo Duro Drive-Ins, Amarillo. . . . The Ellanay, El Paso, Tex., has been closed for a $150,000 remodeling project, according to Bill T. Bohling, manager. When it reopens late in February it will be known as the Capri. Earl Podolnick, Dallas, president of Trans-Texas Theatres, owners, was in to look over the start of the remodeling project. . . . The Twin Ranch Drive-In, Cleveland, Tex., is cooperating with the Cleveland Pilot Safe-Teen Club in a project to cut down traffic fatigue and resulting accidents. The club has established a "Stop and Rest Center" at the drive in. Free coffee and other refreshments are served to motorists who wish to pull off the highway and relax a few moments prior to resuming their journey. . . . Mr. and Mrs. Richard S. Rollain have taken over the operation of the Trail Drive-In, El Paso, Tex. They have started a refurbishing project and are giving free tickets to introduce patrons to the new policy at the drive-in. Tickets are awarded to those who find their name in special type in the weekly issue of the Valley News. . . . Eddie Joseph, Austin, Tex., where he operates a number of drive-ins, and who is a past president and member of the board of directors of the Texas Drive-In Theatre Owners Association was presented a proclamation by Governor Price Daniel of Texas, declaring the week of Feb. 5-11 Drive-In Theatre Week in Texas during which time the TLITO convention was held in Dallas.

SEATTLE

The Variety Gin Rummy Tournament was held. The winner was to receive round trip tickets for two and a week in Las Vegas, plus entry fee to International Gin Rummy Tournament to be held there. . . . An attempt to hold up the Florence was aborted when the would-be robber was told by cashier Edna Louise Tax that policemen were in the theatre. The 36 year-old man was arrested nearby a few minutes later. . . . Linda Kindle, cashier at MGM, has resigned. . . . Art Slater, well-known for many years along Film Row and recently associated with the W.A. Slater Company, is ill and hospitalized at the Overlake Hospital, Bellevue. . . . The Women of Variety held a meeting to finalize plans for their Spring Bridge Luncheon at the Fort Lawton Officer's Club. . . . "Dondi," Allied Artists, was screened at the Fifth Avenue where a large house, two-thirds of whom were youngsters, enthusiastically reacted to the appealing young star. . . . Wedding bells rang as Howard McGhee of Midstate took a bride at Kennewick. . . . "Exodus" is being offered in an advance ticket sale, with mail orders being filled for its engagement which starts March 1.



This "igloo" float publicized the run of 20th-Fox's "North To Alaska" at Wometco's Carib, Miami, Miracle, and 163rd Street theatres in Miami, Fla.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.

MOTION PICTURE
EXHIBITOR

SECTION TWO
VOL. 65, NO. 12 FEBRUARY 22, 1961

AMERICAN-INT.

Black Sunday (602)

MELODRAMA
78M.

American Int.
(Italian-made) (Dubbed in English)

ESTIMATE: Satisfactory horror programmer.

CAST: Barbara Steele, John Richardson, Ivo Garrani, Andrea Checchi, Arturo Dominici, Enrico Olivieri, Antonio Pierfederici, Clara Bini, Germana Dominici, Mario Passante. Tino Bianchi. A Galatea S.P.A. Production; directed by Mario Bava.

STORY: Centuries ago, the people of Moldavia believed that Satan walked among them on "Black Sunday." Some who worshipped him were vampires. Princess Barbara Steele and her lover, Arturo Dominici, were among those killed, and she put a curse on her descendants. In 1830, doctor Andrea Checchi and his young assistant, John Richardson, on their way to a medical congress, find themselves in a terrifying wood, where a sinister castle looms. The coach breaks down, and the doctors inspect the castle. Checchi finds the witch princess' coffin bearing the dead woman wearing the bronze mask of Satan put on her face at death. He is attacked by a huge bat, kills it, but during the fight the glass of the coffin and the big cross standing before it are broken. Removing the mask, Checchi cuts his hand, but reveals a beautiful, miraculously intact face. During a storm, they come face to face with the great-granddaughter of the woman supposed to have been a witch. Now free of the mask and cross, she begins to wreak her revenge. She bids Dominici to rise from his grave and come to her side. The old Prince, Ivo Garrani, falls ill and is led to the witch, to whom he becomes a slave. Checchi takes his life blood. Steele's brother is mysteriously hurled down a chasm and an old servant is found hanged. Finally, the lovely girl is drawn to the crypt, where she comes face to face with the witch, who starts to draw all of her youth into her own mummified body. A priest finally tells Richardson how to destroy the vampire. He discovers which of the two women is the witch and accuses her. As the vampire is destroyed, Steele returns to consciousness and clings to Richardson.

X-RAY: Taken from a story by Nikolai Gogol, this by now familiar ancient lore concerning vampires and other horror boasts artistic and weird art and direction. The sets are outstanding as to effect, with most of the exteriors made at an old castle outside Rome. English performer's John Richardson and Barbara Steele make their first appearance in this with an all-Italian cast. The dubbing is a skillful job. Some of the horror shots are quite awesome, making this entry hardly suitable for children. It should, otherwise, shape up okay as part of the program.

AD LINES: "Never Such Out and Out Horror As This"; "Devil Worshippers Who Carry Out Hideous Commands."

Complete back seasons of these pink reviews sections are available to subscribing theatres at 52¢ per set.

Konga (603)

MELODRAMA
90M.

American-Int.
(English-made)
(SpectaMation and Eastman Color)

ESTIMATE: Okay science fiction programmer.

CAST: Michael Gough, Margo Johns, Jess Conrad, Claire Gordon, Austin Trevor, Jack Watson, George Pastell, Vanda Godsell, Stanley Morgan, Grace Arnold, Leonard Sachs, Nicholea Bennett, Kim Tracy, Rupert Osborne, Wavenley Lee, John Welsh. Produced by Herman Cohen; directed by Jack Lemong.

STORY: Michael Gough, botany scientist and professor, returns from Africa to London with a small chimpanzee called Konga. He is welcomed back by his assistant and finance, Margo Johns. He intends to experiment with the chimp by using extracts from the roots of carnivorous plants, with which he hopes to stimulate growth. Konga assumes gorilla-like proportions, and Gough misdirects his force to kill the college dean, the boy friend of a girl student he begins to love, and an Oriental botanist professor who has been working along the same lines as he. Finally, Johns, infuriated by jealousy, injects Konga with an extra dose of serum. He becomes gigantic, runs wild, and stalks through London killing Gough and Johns. The gorilla monster is finally struck down by the Army and shrinks back to its original size.

X-RAY: This science fiction meller has been well made, although the first portion contains an over-abundance of talk. The latter portion showing the gorilla running amuck is okay, but has been surpassed by other miniature monster shots before. Michael Gough turns in a creditable performance, however, as does Margo Johns. The color is only good in spots. However, this can be sold and has possibilities as science fiction for the program. This has a screenplay by Aben Kandel and Herman Cohen.

AD LINES: "Not Since 'King Kong' has the Screen Exploded With Such Mighty Fury And Spectacle"; "A Thriller To Top All Thrillers."

COLUMBIA

Underworld, U.S.A.

MELODRAMA
99M.

Columbia

ESTIMATE: Good crime meller for the program.

CAST: Cliff Robertson, Dolores Dorn, Beatrice Kay, Paul Dubov, Robert Emhardt, Larry Gates, Richard Rust, Gerald Milton, Allan Gruener, David Kent, Tina Rome, Sally Mills, Robert P. Lieb, Neyle Morrow, Henry Norell. Written, produced, and directed by Samuel Fuller.

STORY: Cliff Robertson has never known anything but a life of crime and want. As a boy. he has seen his father murdered in a gang slaying, and while in prison sees one of the men who committed the crime. When this convict is dying, Robertson learns the identities of the other men involved in the slaying. On his release, he is determined to get them all. They have risen to high positions in the crime syndicate. Using Dolores Dorn, a messenger for the gang, he gains their confidence. A special investigator is named to clean up the corrupt situation, and Robertson works with him to get the three men who killed his father. Dorn, who loves Robertson, supplies information that enables the police to arrest one of them. Robertson convinces syndicate leader Robert Emhardt that the other two are planning to turn state's evidence, and they are wiped out as well. Robertson considers his job done, but he and Dorn realize they can never be happy while Emhardt is at large. In a final showdown, Robertson kills Emhardt, but is himself slain. Dorn realizes she must help the police finish the job he started.

X-RAY: This crime meller trods some familiar dramatic territory, but it does it exceedingly well. Acting, direction, and production are all good, and audiences that like their entertainment laced with plenty of action and gunplay should find this a natural. General situations will find it as good an example of the crime film as any, and it should satisfy on that basis. It makes a few chilling points about how vicious crime hides behind legitimate, even charitable enterprises in many large cities. It's getting harder and harder to tell the screen goodies from the baddies.

TIP ON BIDDING: Fair program rates.

AD LINES: "Crime At Its Most Vicious . . . And One Man Bent On Vengeance;" "A Criminal Himself, Could He Crush Gangland's Greatest Empire."

MGM

Don Quixote

DRAMA
106M.

MGM
(Color)
(Russian-made)
(Dubbed In English)

ESTIMATE: Well-made filmization of literary classic.

CAST: Nikolai Cherkassov, Yuri Tolubeyev, S. Birman, L. Kasyanova, T. Agamirova, G. Vitsin, V. Freindlich, L. Vertinskaya, O. Vikland. Produced and directed by Grigory Kozintsev.

STORY: Nikolai (Don Quixote) Cherkassov, a Spanish hidalgo, reads of the adventures of the knights of old and is inspired to act as champion of the weak and the oppressed. He persuades blacksmith Yuri Tolubeyev to accompany him as his squire in search of adventure and heroic exploits. He encounters all types of experiences and one of the Duke's noblewomen decides he might provide some fun for the court. He brushes off the noblewoman's attempts at romance, preferring to remain true to an imaginary lady love. When he realizes he has been made fun of, he leaves the castle. Meanwhile, a trick has also been played on the squire, who has been made the governor of an island which in reality is a small town. He does his best to rule wisely until the Duke's men, instructed to end the farce, break in and humiliate him. He meets Cherkassov who tames a lion, battles a windmill and even a knight, who is in reality a fellow inhabitant of his village. Cherkassov loses the latter battle and agrees to do the victor's bidding which is to go home. He does go home expecting to die, but one of the maids could be his imaginary lady love. It seems as though she might inspire him to live.

X-Ray: Art house audiences should appreciate the quality to be found here in color, production values, performances, better direction, and superior dubbing that gives the entry wider appeal. The literary classic, naturally, has a waiting audience among college students, literary groups, and others who just plain like to read the better works of writers of the ages. This should be reflected in boxoffice returns in the art category. Nikolai Cherkassov makes an ideal Don Quixote and Yuri Tolubeyev is fine as his squire, with the physical surroundings fitting the tale perfectly. The screenplay is by E. Schwartz based on the novel by Miguel De Cervantes. The film is being released by MGM as part of the US-USSR cultural exchange agreement.

Ad Lines: "Don Quixote On The Wide-Screen"; "A Great Classic Becomes A Great Film."

20th-FOX

Sanctuary

Drama
90m.

20th-Fox
(CinemaScope)

Estimate: Offbeat look at life and love in the south.

Cast: Lee Remick, Yves Montand, Bradford Dillman, Harry Townes, Odetta, Howard St. John, Jean Carson, Reta Shaw, Strother Martin, William Mims, Marge Redmond, Jean Bartel. Produced by Richard D. Zanuck; directed by Tony Richardson.

Story: In 1928, Negress Odetta is sentenced to hang at the conclusion of a trial wherein she was charged with murdering the infant son of Lee Remick and Bradford Dillman. The latter couple go away to recuperate and return the evening before Odetta is to hang. The condemned girl's lawyer, Harry Townes, is convinced that there is much that is untold, and he asks Remick if she can continue to remain quiet. Remick's conscience bothers her and she agrees to tell all to the governor, Howard St. John, who is also her father, in an effort to save Odetta. The story has Dillman taking Remick to a country club dance, after which he hopes to seduce her. When she turns aside his advances, he takes her to a backwoods shack where moonshine is manufactured and where he passes out. Odetta tries to warn Remick that the unsavory characters will be after her, but she feels she can take care of herself. One attempt is interrupted by the arrival of Yves Montand, who heads the liquor operation, and he takes Remick himself. The next day he takes her to New Orleans and finds her a room in a house of prostitution but warns her that she is to stay away from the others, being his girl alone. She gets to like her new role and is fascinated by Montand and his attentions. When the police close in on Montand, his car crashes and burns and he is assumed dead. The house is raided, but Remick's role is hushed because of her father. She and Dillman get married because he's in love with her. They have two children. Life goes along until she sees Odetta in jail for using narcotics, and she takes her into her house as a servant, which aggravates the situation between Dillman and Remick. Odetta senses that she is ripe for trouble, and when Montand shows up alive, she is ready to resume with him. She decides to take the baby, and Odetta tries to get her to remain. Failing, she kills the child rather than see him taken along. She refuses to defend herself during the trial. St. John can't pardon Odetta because she is guilty of the crime. After the revelation, Remick is all the better for it. When she leaves, she finds Dillman waiting, and they go off together.

X-Ray: Through the courtesy and revealing wordage of the well-known novelist William Faulkner, adult audiences are in for a probing look at the romantic misadventures of a southern belle of yesteryear, whose daddy was the governor of a state during the days of prohibition. She was subjected to violent lovemaking and grew to like it. Most viewers should find the excursion interesting, absorbing, and perhaps even a bit repelling, with little sympathy being engendered for anyone in the cast. The players are good, with Lee Remick a most engaging and competent lead. Direction and production are substantial, presenting the story effectively and pointedlv. The screenplay is by James Poe based on the novel and play by Faulkner. It's strictly adult fare.

Tips on Bidding: Higher bracket in many situations.

Ad Lines: "The Novel And Play They Whispered Couldn't Be Filmed"; "She Had Two Men—One She Married—One She Loved".

UNITED ARTISTS

The Hoodlum Priest

Drama
101m.

United Artists
(Murray-Wood)

Estimate: High rating drama.

Cast: Don Murray, Larry Gates, Cindi Wood, Keir Dullea, Logan Ramsey, Don Joslyn, Sam Capuano, Vince O'Brien, Al Mack, Lou Martini, Norman MacKaye, Joseph Cusanelli, Bill Atwood, Roger Ray, Kelley Stephens, William Wardord, Ralph Petersen, Jack Eigen, Walter L. Wiedmer, Warren Parker, Joseph H. Hamilton. Produced by Don Murray and Walter Wood; directed by Irvin Kershner.

Story: Priest Don Murray (Rev. Charles Dismas Clark) works with hoodlums in St. Louis. They confide in him even to the extent of telling him of holdups they plan. Concerned over the problem such men face when they leave prison, he does all he can to find them jobs and help them rebuild their lives. One such ex-convict is young Keir Dullea. Murray finds him a job and launches his plan to build a "Halfway House" where released convicts could live until they adjust to the outside world. He enlists the aid of prominent attorney Larry Gates, but there is considerable opposition from certain newspapers and groups that feel the "hoodlum priest" has become little better than a hoodlum himself. Murray wins the support of his church superiors, but the entire plan is jeopardized when the pressures of a hostile world become too great for Dullea. Falsely accused of robbing his boss, he is fired. He plans a robbery to get revenge. The robbery fails and he is chased to an abandoned house in the slums. Murray convinces him to give himself up. Sentenced to die for a murder committed during the robbery, Dullea awaits execution comforted by Murray. The priest and Gates try desperately to win a commutation of the death sentence from the Governor who sympathizes with their stand against capital punishment but refuses to buck public opinion. Dullea is executed, but "Halfway House" opens. Perhaps the priest's valiant battle can save another ex-convict from heading back to prison.

X-Ray: This is absorbing dramatic fare, obviously a labor of love for Don Murray, who is co-producer as well as star in an excellent portrayal of Father Clark. The fact that the story is true and is told in almost documentary fashion adds greatly to the impact. Camera work, direction, and production are all of high quality, and the film never releases its hold on viewer attention. There is a good deal of humor which fits in naturally, but the accent is on drama. Audiences everywhere should react favorably and provide excellent word of mouth. The potential is there, and the film deserves all the digging that the individual exhibitor can do. It's a natural for opinion-maker screenings and similar exploitation efforts. Some interesting new performers are also present in the cast. It may lack star names, but it certainly does not lack star talent in all departments. Incidentally, it also makes a telling case against capital punishment, another controversial subject that should increase talk. Mark this down as a winner and help it all you can. Written by Don Deer and Joseph Landon.

Tip on Bidding: Better program rates.

Ad Lines: "The Gripping True Story Of 'The Hoodlum Priest' And His Battle To Give The Rejects Of Humanity A Second Chance At Life"; "New Dramatic Heights For The Screen In A Powerful True Story Of One Man's Faith In His Fellow Man."

Operation Bottleneck

Melodrama
78m.

United Artists
(Zenith)

Estimate: Lower half war meller.

Cast: Ron Foster, Miiko Taka, Norman Alden, John Clarke, Ben Wright, Dale Ishomoto, Jane Chang. Produced by Robert E. Kent; directed by Edward L. Cahn.

Story: A group of Yanks parachute into Burma to destroy a Japanese bottleneck, but Lieutenant Ron Foster is injured and captured by Japanese Captain Dale Ishomoto. Miiko Taka, one of many "sin girls" being forced to "entertain" the Jap officers, comforts him and helps him escape along with some of the girls with the help of his buddies, all of whom are killed with the exception of Norman Alden. In the jungle, they train the girls in jungle tactics while Foster falls in love with Taka and Alden has a ball with the rest of the girls. The bottleneck is eventually destroyed, but Alden is the only survivor.

X-Ray: This ineffective war meller may get by as lower half filler. Main fault is the screenplay credited to Orville H. Hampton, which seems inplausible and which has many gaps filled in by off-screen narration. Economically produced, this was evidently photographed in a botanical garden simulating a Burmese jungle, with some library shots of war action pieced in. Acting of the leads is satisfactory, while the "sin girls" are for the most part pretty and add some Oriental sex and charm to things. More shots of the girls and less shooting might have helped. The "unhappy" ending is also of no help.

Ad Lines: "Two Yanks And Four Sin-Girls On A Desperate Mission"; "Only These Girls Forced Into Vice Could Help The G.I.'s Blast The Enemy Lifeline To Hell."

MISCELLANEOUS

The Absent-Minded Professor

Comedy
97m.

Buena Vista

Estimate: Very funny entry for everyone.

Cast: Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk, Leon Ames, Elliot Reid, Edward Andrews, David Lewis, Jack Mullaney, Belle Montrose, Wally Brown, Alan Carney, Forrest Lewis, James Westerfield, guest appearance by Ed Wynn. Directed by Robert Stevenson, a Walt Disney Presentation.

Story: Science professor Fred MacMurray at a small college is absent-minded to the extent that he has left his would-be bride, Nancy Olson, waiting at the altar for him three times while he becomes involved in experiments. The last one results in quite an explosion, but it is also responsible for the invention of "flubber," a black, rubbery substance possessing powerful anti-gravitational energy. He is able to substitute the substance for the motor of his model-T Ford, after which it can go on the ground or in the air with equal ease. At a basketball game between colleges, when his team faces unfair odds, he attaches some of the flubber to the heels of the team's sneakers and they win. Loan shark Keenan Wynn, whose son attends MacMurray's college, gets wind of the invention and decides to try and take it over before MacMurray can offer it to the government which is exactly what he does do. Wynn sub-

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

FEBRUARY 22, 1961 SECTION THREE VOL. 65, NO. 12

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B KIDS' MATINEES

NUMBER B4

Dinny Goes To Work

THEATRE: **Schine's Playhouse,**
ADDRESS: **Canandaigua, N. Y.**
MANAGER: **Phil Thorne**

To stimulate kid attendance we recently inaugurated a fictional character named "Dinny", who went to work for us successfully despite some very near zero temperatures.

After running a comedy and cartoons, we appeared on stage to explain the policy in detail and pass out prizes. This was prior to running the feature. And we had some nice prizes, too.

These were awarded to children who raised their hands to answer the questions we asked: such as, the name of the latest Elvis Presley movie; the name of two new Walt Disney feature films; the name of the new movie about a little boy continually seen in an army uniform; and the name of the feature to be shown that afternoon.

All of the questions were answered; and the prizes awarded were a dog bank from Home Federal Savings (one will be given each week for 12 weeks); a gift certificate from $1.00 or a Golden Book (one will be given for 10 weeks); and a 98 cent toy each week from Fishman's.

The youngsters were all very pleased and 106 "Dinny" memberships were signed up the first week. Meanwhile, additional prizes will be lined up.

Over at Harold Lee's Babcock, Bath, the SECOND Dinny show enjoyed greater attendance than the first. When the word gets around the kids really do flock in.

As on the first show, a boy was selected to act as Dinny for the day, and he was permitted to select some contestants. This goes over very big with the kids, and they all want a chance to be Dinny. A free pass to a show pleases them.

Three contests were staged: A balloon blowing contest; a candy quiz whereby six or more candy bars have to be identified such as "Famous ball player"; Babe Ruth; Three fighters—Three Musketeers; Top of the world—Mars; Bit O' Honey—Bees, etc.; and a cracker eating contest (eat 'em and whistle). This was a riot; and prizes were promoted candies.

We have plans for more kid contests such as nail-driving, milk drinking; straw and bottle; egg rolling, and more to come.

The Dinny Shows promise to be a whole barrel of fun and they should help boost any lagging kiddie matinee shows.

Schine Kiddie Shows Give Mother A Break

GLOVERSVILLE, N.Y.—The Schine Circuit, as will be noted from several EXPLOITATION entries in this issue, has inaugurated a series of "Dinny The Drummer" childrens' days on Saturday afternoons at their local theatres.

In letters sent to parents the idea is explained as follows: "Here is a most important message for you. One in which I know you will take great delight in reading. Every Saturday afternoon at Schine's local theatre has been set aside especially for the children. Each week a carefully picked program of cartoons, comedies and features will be shown, along with games, contests, prizes for everything possible to gladden the hearts of all kids. Here is your chance to do all your shopping or to relax while the theatre does your baby-sitting for you. Over two hours every Saturday afternoon can be yours, knowing that your children will be in expert hands and enjoying a big program in comfortable surroundings. Here is your opportunity to give your children and yourself a treat. We are organizing the Dinny, The Drummer, clubs, and official membership cards will be issued upon application to the theatre in writing."

NUMBER B5

Create A 'Character' Your Kids Will Like

THEATRE: **Benton,**
ADDRESS: **Kennewick, Wash.**
MANAGER: **Art Jenkins**

About six months ago I realized that what the theatre could stand was a good gimmick for the kiddies so I developed a clown act. Since I've had considerable experience on the stage, I thought it a good idea to make use of this experience and talent, so I came up with "Freddy, The Tramp".

Every Saturday I dressed up as Freddy; and first off did a little dance for the kiddies and then had a 20-minute give-a-way. I used ticket stubs and gave away about $3 or $4 worth of prizes. The total cost was about $10 for the entire promotion. I also circulated little heralds and put a couple of small ads in the newspapers. The results were that I had on the average of 600 kids every kiddie show. We seat 696 so that after awhile it became a problem on how to get all of the children in for the one show.

If you can make your kiddie "character" lovable enough, you will find the kids going for him in a big way; and actually drawing extra business with his games, nonsense, and novelties.

Even though I'm now leaving for California, Freddy's memory will linger on with the kid audience he has built up. In the Columbia Basin News in a "Mostly About People" column, it was stated recently, "Freddy the Tramp, the clown who has entertained kiddies at the Benton Theatre in Kennewick for six months, will stage his farewell party starting at one p.m. Saturday. There will be free prizes, two and one-half hours of movies and a half-hour stage show featuring "Freddy and the Three Little Freddies."

NUMBER B6

Children's Movie Club Works Again

THEATRE: **Amity,**
ADDRESS: **Amityville, N. Y.**
MANAGER: **Terrence McPhillips**

Recently we boosted our Saturday kiddie take 100 per cent by forming an Amity Theatre Children's Club in our theatre located in the Inter-County Shopping Center on Carmans Road.

The most popular gimmick were membership cards entitling the child to five cents off the regular 35 cent ticket; and a junior manager of the month, duly elected; and for "minitors", each with an armband specifying his rank.

A typical Saturday consisted of a small 10 to 15 minute stage show, with announcements of future shows, etc.; an usher attired as a clown stationed outside the theatre with the

D. C. Mawditt, ABC Metropole, Sherwood, Nottingham, England, recently held his second annual "Bonny Baby Contest," and shown above is one of the cooperative foyer displays arranged in connection with the event; some of the photographs of entrants; one of the entrants in person; and the winners on stage at the theatre. Over 300 babies were entered in the contest.

British Circuit Hails MPE Contest

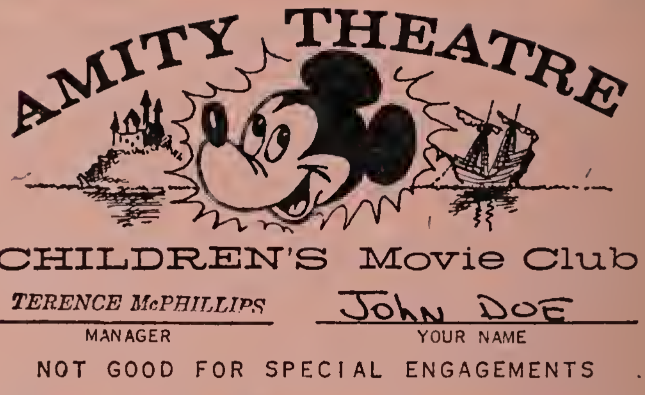
LONDON—David Jones, controller of publicity and advertising, Associated British Picture Corporation, recently stated that "the claim that the quality of ABC's showmanship reached a new high standard last year is fully supported by the magnificent performance put up by the company's managers in the annual contest organized by the American trade publication, MOTION PICTURE EXHIBITOR.

"An announcement by the MOTION PICTURE EXHIBITOR places Reginald Helley, manager, ABC Regal, Wakefield, as the only Britisher to win a Silver Citation, which is given for having been awarded Five Achievement Citations. One American manager shared this award.

"A single American manager received four citations, no less than three ABC managers were numbered among the international group of 13 who received three Citations. These were P. J. Cordier, Rex, Norbury; Nat Matthews, Ritz, Leyton; and the late John E. Lake, Luton.

"THE MOTION PICTURE EXHIBITOR named 12 additional ABC showmen who are in the running for the title of "Showman Of The Year".

"In over 150 campaigns considered worthy of publication by the American trade journal, no fewer than 18 per cent of these were the efforts of ABC managers."



AMITY THEATRE

CHILDREN'S Movie Club

TERENCE McPHILLIPS — MANAGER

John Doe — YOUR NAME

NOT GOOD FOR SPECIAL ENGAGEMENTS

Manager Terrence McPhillips, manager, Amity, Amityville, N. Y., is shown with the "junior manager and four monitors at a recent Children's Movie Club matinee; and a fine looking lot of lads they are, too. Below is reproduced a sample of the club cards, which admit bearer at a five cent reduction for Club shows.

line; five cartoons, a chapter of a serial; and a children's feature; and with the children participating, as usual, in the running of the theatre on their Saturday.

We run a trailer a month ahead to let the children and their parents know of the new club for the kiddies.

This club is now in its 14th week and business has been as good as the first week. It seems that the children take pride in doing things and like to feel a part of the theatre—especially at their own shows.

And need we tell you that our popcorn and candy concessions have soared?

NUMBER B7

Does Something About Children's Films

THEATRE: **Norshor,**
ADDRESS: **Duluth, Minn.**
MANAGER: **George Brown**

Deciding recently to do something about the alleged lack of firm fare for children, we recently arranged with the Junior League and the American Association of University Women to co-sponsor a series of children's films.

THE NEW 1961
"Showman-of-the-Year"
CONTEST

●

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

$300.00
IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

Under such sponsorship members of the two organizations sell a ticket for a dollar and this entitles a child to attend all eight movies in the series. The series comprises "Outlaw Stallion", "Prince Valiant," "Cheaper By The Dozen", "Adventures Of Gallant Bess", "Bernadine", "The Brave One", "Public Pigeon #1", and "The Boy and The Pirates."

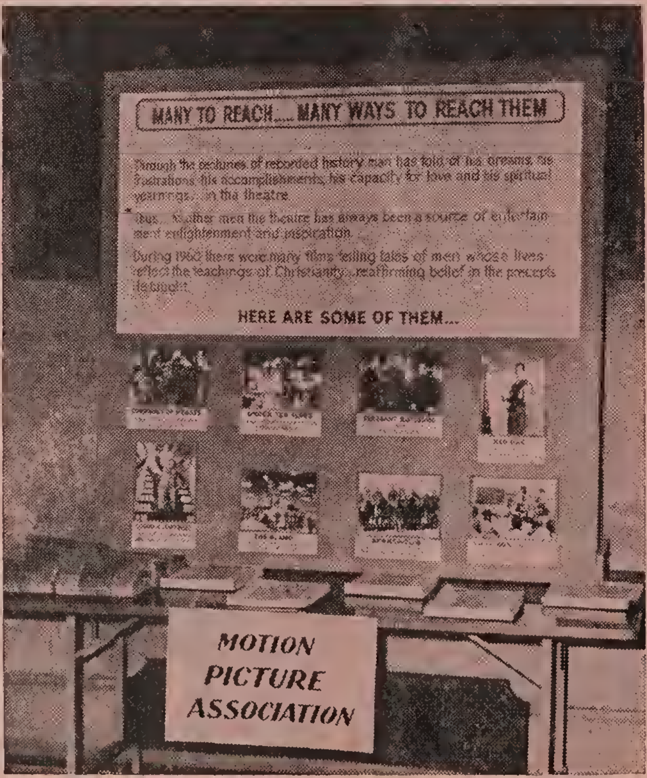
With such "high class" auspices as this it was relatively easy to convince the Duluth Herald to come through with a three-column photo and caption to get the series away to a fast start.

In addition, the newspaper published the following editorial:

Films For Youth Show Hollywood's Resilience

"The resilience of America's movie industry is puzzling. Any other major industry faced with so many costly setbacks, vehement accusations and radical changes in production would have given up the ghost long ago but not Hollywood. It has somehow managed to take everything in much-publicized stride and come back stronger, asking for more.

The film industry has learned to look upon fault-finding almost as an expression of endearment. Its moviemakers and motivation experts know that any type of criticism implies concern, and about what other industry do people feel so strongly? Indeed, there is much truth in this, for what other industry can match Hollywood in its powerful and immediate effect on American tastes and customs? American movies — good and bad — are our best known emissaries around the globe.


MANY TO REACH.... MANY WAYS TO REACH THEM
HERE ARE SOME OF THEM...
MOTION PICTURE ASSOCIATION

At the recent meeting of the Broadcasting and Films Commission of the National Council of Churches, in New York City the Community Relations Department of the Motion Picture Association featured eight current films dramatizing the religious precepts by which men live.

Prompting these thoughts is another annual Children's Film Series getting underway Saturday at the Norshor Theater, co-sponsored by the AAUW and Junior League. The films selected for this series represent what panels of educators consider desirable entertainment for youth. There is no dearth of such films, despite all the accusations heaped on Hollywood the year around.

When the tally is made, the good films that wrap education into thrilling spectacles of entertainment by far outweigh the bad. In fact, the movies have been playing a more significant role in our life than most of us have ever bothered to realize. Our world is a lot brighter because of them."

This is what one might call a beneficial all around job.

G | STUNTS-BALLY

NUMBER G5

Bonny Baby Contest

THEATRE: **ABC Metropole,**
ADDRESS: **Sherwood, Nottingham, England**
MANAGER: **D. C. Mawditt**

Although we have been since transferred to the ABC Cinema, North Shore, Blackpool, England, last summer we held our second annual "Bonny Baby" contest. The first year we had 300 entries; but this was eclipsed by many more entries this year. There were three classes for the age groups three to nine months, 10 to 15 months, and 16 months to two years. Prizes included silver cups and porringer dishes and babies dresses and matinee coats.

Each baby entered was photographed free of charge; and these photos were judged with eight babies in each group selected. They were then judged in person at the theatre on a Saturday.

But to start at the beginning, the contest was first started during February when let-

NOT BY SEX ALONE . . .

If you were to press us for an explanation of the term "art film" (a misnomer, which we dislike,) we'd be slightly embarrassed. The best we could offer would be: "Any distinguished motion picture, foreign or domestic, notable for its lack of artifice, its ability to come to grips with life and its honesty of portrayal."

The thing that really intrigues us, however, is the mistaken impression of people who contend that the label "art film" is just a polite phrase for "sex film." Anyone in this frame of mind could easily sex-equate, for example, such distinguished films as "Hiroshima, Mon Amour," "Sons And Lovers," and our current Trans-Lux attraction "Never On Sunday" which deals with an old profession in a new and unique way.

Follow this chain of reasoning one step further—into the world of literature—and you're bound to come up with the rather startling conclusion that three of the "sexiest" works on the book-shelves are "Mother Goose," "Hamlet" and the annual reports of the Philadelphia Police Dept.

(Drop in and see for yourself!)

TRANS-LUX THEATRE
CHESTNUT STREET

© 1961, TRANS LUX THEATRES CORP.

The Trans-Lux, Philadelphia, Pa., recently launched this novel newspaper ad which solicited many phone calls. Designed to plug the program of distinguished films which the theatre has booked, the ad ran off the amusement pages and consisted of 200 lines of type only.

"Cowgirl" Linda Rogers recently toured the Los Angeles area in behalf of the multiple-run opening of Warners' "Gold Of The Seven Saints" in a promotional tieup with the 40-store Ralphs' supermarket chain. She organized "fast draw" contests for kids and let them pet her trained burro.

Fox Plans Merchandising Meets

NEW YORK—In line with 20th Century-Fox's concept of full utilization of the nation's retail merchandising outlets in individual picture promotion, the company is launching a nation-wide series of five-way regional seminars involving representatives of exhibition, a Fox exploitation team, national manufacturers of toys and novelties, book publishers, and local wholesalers and retailers.

It is the company's intention to fully utilize the promotional advantages in merchandise offerings to convey a picture to the public, advantages which have not been thoroughly explored. The meetings with theatres and the chain of wholesale and retail personnel will be set up in all branch areas.

Kicking off the new stepped up tie-in promotions will be a combined 20th-Fox and Rand-McNally presentation at the National Toy Fair, starting in March, when 1,000 manufacturers, distributors and retailers of toys and novelties will convene in New York. Under the Rand-McNally aegis, 22 manufacturers of everything from books to balloons will be selling the image of "Misty," the Cinema-Scope-De Luxe Color production of Maurgeurite Henry's beloved children's horse story.

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ters were sent to local and national firms for their support. Response was very good; and all prizes were donated by local and national firms entirely free. Foyer displays were arranged each week end during the contest. There was no entrance fee to enter the contest. All babies entered were photographed free by local photographers and appointments were made and photographs taken daily except Saturdays in the manager's office which was converted into a studio for the duration of the contest. Over 300 entries were received. The amount of free space garnered in the newspapers was over 185 single column inches.

Seven different firms presented a wealth of prizes, samples, etc., with many erecting foyer displays especially for the occasion. These included silver spoons, cups, combs, toys, balloons, bibs, books on baby care, dresses, knitting sets, baby powder and soap, hair brushes, toilet sets, shoes, etc. A local photographer took photos of all babies and supplied proofs for the preliminary judging. Over 1,000 photographs were taken in all at no cost.

Entry forms were devised and printed. These were distributed from the theatre, in parks, from chemist shops, etc. Window cards were also printed and displayed by cooperating firms. Garden fetes in the vicinity were also covered and leaflets given out.

An appointment diary was kept and appointment slips given out. Great care had to be exercised in this as appointments were made every 10 minutes from 2:30 to 4:30 P.M.; and it would not have been wise to have a crowd of babies waiting in the foyer. As each baby came to be photographed they were given sample rusks, baby books, samples of powder, etc.

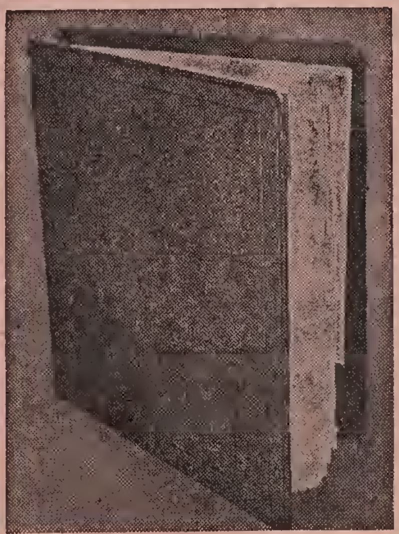
Foyer displays were maintained for the entire length of the contest and were changed every week or so, in some cases two weeks. Here again this had to be timed for as one firm dismantled another assembled. Each firm was advised the date alloted to them and a diary kept.

Display frames were made from scrap last year and had been saved for the occasion These only required a fresh coat of paint. The display boards were supplied by the photographer. As the photographs were taken and proofs supplied these were also displayed in the foyer so as to arouse interest. The photographer took three photographs of each child and the best chosen for display.

Great difficulty was found in obtaining judges for the contest. However, we eventually obtained the services of a district nurse and several other local personages. They judged the photographs and selected 18 in the first group, 12 in the second and 13 in the third. Then came the task I had not been looking forward to, 43 letters to be typed so that the contestants would know if they had been chosen for the finals This was done next day so that they received notification on the Monday morning for the final on Saturday.

Five minutes was allowed for the judging of each baby. The doorman was detailed to be in uniform and to act as pram park attendant. St. Johns Ambulance Division were contacted and nurses in uniform were arranged to be on duty. The presentation was timed and arranged for seven p.m. the same day as the judging with the presentation made by the editor of the Guardian Journal. The Lord Mayor and Lady Mayoress were contacted but had to decline owing to commitments. Unfortunately, the day before the final I had to be absent owing to a sudden death in the family and I was attending the funeral when the judging took place. However, my assistants carried on and the contest ran off in extremely smooth fashion.

The contest was indeed again a great success. Certainly, it was a lot of work; but there is hardly a good-will builder for the theatre like a contest such as this; and the number of tie-ups, lobby displays, prizes, etc., as well as newspaper space obtained more than compensated for the effort.



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BOOK SHOP

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Philadelphia 7, Penna.

NUMBER G6

The Can-Can Helps "Can-Can"

THEATRE: **Egyptian,**
ADDRESS: **Sioux Falls, S. D.**
MANAGER: **Roland Erickson, Jr.**

Teaser ads started six days in advance of opening by inserting copy between our group ads. The first composite ad was inserted in the daily newspaper the Sunday in advance of opening. This was a well-prepared one column ad designed so that it would be placed on the righthand side of the entertainment page. A two column by 6½" ad was used the day before and a three column by 7" ad was used on opening day. During current showing, larger than usual ads were used to keep our campaign alive. Because of the popularity of the songs, all ads emphasized them.

Our paid radio announcements started the day before opening and were carried four days into the current showing. Here again, we wanted to keep our campaign alive in an effort to create lots of word-of-mouth from those that had seen the movie. Each of our three local radio stations cooperated generously with us. Two of the stations gave us 15-minute shows, saluting Cole Porter's "CAN-CAN", at which time they featured song hits from the movie. The other local station gave us four 15-minute programs entitled "A salute to Cole Porter's "CAN-CAN". These 15-minute programs were carried on each day, starting the opening day.

In a nutshell, the three stations gave us an hour and a half of gratis time. In addition to this, starting a week in advance and running four days into current showing, all local stations programed Cole Porter's songs during their time on the air. Each time a Cole Porter song was played, the announcer or disc jockey would mention the fact that "CAN-CAN" was playing at our theatre, giving also the dates.

All music stores set up window and counter displays, featuring the album along with material that the theatre furnished. The music store that is advantageously located where the major portion of high school and college traffic passes agreed to buy a ticket to the movie to present to each person who purchased a "CAN-CAN" album during the showing of the movie. This information was carried not only in their window display but also in their own newspaper ads and spot announcements on one of the local radio stations. This cost us nothing and we sold tickets 'to boot'.

We desired an impact full-page of ad tieing in the movie, stressing the song hits. To accomplish this we wanted to run a perfume scented ad. Our daily newspaper turned us down. We felt that this scented ad would carry an unusual wallop so we approached the local Shopping News with the idea. They, in turn, cooperated whole-heartily. The Shopping News is a weekly free paper distributed to every home in Sioux Falls and on this particular week to 6,000 rural box holders in this area. Each ad in this co-op effort was headed by one of the song hits.

Although we did not allocate any money in our budget for television, we were successful in getting exposure on this medium at no cost to the theatre. Here's how we did it. Choosing a live program originating from the two local stations we arranged to send three lovely girls dressed as "CAN-CAN" dancers to present the television personalities with a perfumed French garter and a bottle of French perfume. Naturally, during this presentation they were interviewed about the picture and then presented the "CAN-CAN" dance on live television. These same girls presented perfume and garters to key radio disc jockeys who also interviewed them over the air and to the movie critic and the city editor of the local daily newspaper. The city editor wrote about the "CAN-CAN" girls' visit in his popular daily column.

Over the weekend in advance, these same girls dressed in "CAN-CAN" costumes appeared in person in our lobby and as a different cross-plug idea appeared in our State Theatre lobby too. At the peak times, these girls danced the "CAN-CAN" for the people assembled in the lobby and in front of the theatre. This actually tied up traffic on the street until they were finished. During this weekend these same girls sprayed a scent of French perfume on the people passing the doormen at both our theatres and whispered a personal message in their ear to be sure to see "CAN-CAN".

These home town "Can Can" girls helped bally the 20th-Fox picture in the lobby of the Egyptian, Sioux Falls, S.D., in a live display set by manager Roland Erickson, Jr., prior to opening.

For a week in advance, the "CAN-CAN" album was played continuously in the State Theatre on their Stereophonic Hi-Fi set. The stereo set was surrounded with a "CAN-CAN" display and playdates.

NUMBER G7

Jalopy Give Away

THEATRE: **State,**
ADDRESS: **Fostoria, Ohio**
MANAGER: **C. V. Mitchell**

We recently held a most successful "Jalopy Give Away". First, we promoted a 1951 car and had it on display in front of the theatre one full week before the big night.

Some heralds were made up and coupons; and these were presented to patrons with the purchase of every adult ticket. We also got the heralds and coupons in a super market, a Kresge five and ten cents store, a local electrical store, and at Gillig Motors, who was the dealer who sponsored the car.

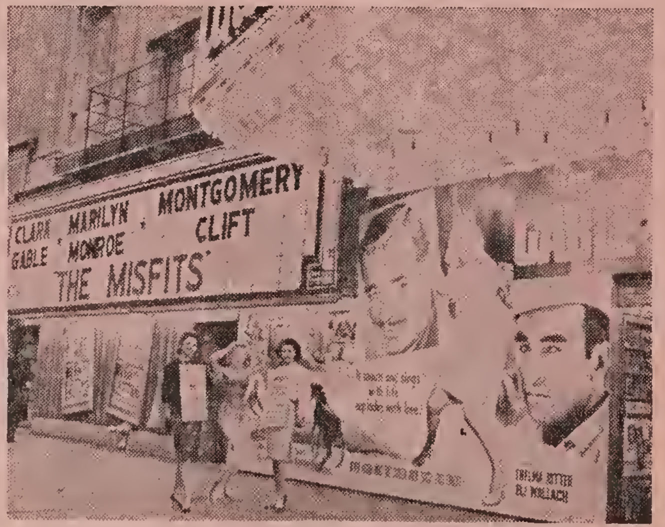
The promotion was started a full month in advance with the jalopy mentioned every time our radio spot was used. The information was also carried in our paper and also by plenty of word of mouth. As the time for the drawing came nearer, I held an extra coupon night, giving extra coupons with every purchase of adult tickets and also giving them out with purchases of popcorn. Our thought was the more coupons distributed the better as they certainly were of no value after the give-away.

The heralds and coupons given out at the super market and Kresge's were put into the shoppers' bags at the check-outs. I also informed the car dealer that he could use the coupons as an extra gimmick in selling his auto parts. This made him very happy as he never thought of doing such a thing. So, with any purchase from his parts department, a coupon was passed out once more.

Our lobby was turned into a place where people could sign their coupons before they went into the auditorium; and it was seen to that everyone had pencils to sign; and then deposit in the container.

On the big night we had a theatre full. In fact, we even had to open the balcony. The drawing was held at 10 PM., with everyone given an opportunity to do their shopping and still attend the movie and drawing.

I have been asked "When will you be giving away another 'jalopy'?" and you can rest sure it will be very soon.



Two shapely models (live) and a life-sized cut-out of Marilyn Monroe were used in a street ballyhoo stunt engineered to entice Chicago gals to try their measurements against those of MM as an opening day stunt of United Artists' "The Misfits," United Artists Theatre, Chicago. Photo also shows part of front and marquee of the theatre.

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COMPANY ASSISTS

STANLEY KRAMER took full page ads on the back page of the New York Times for Feb. 3rd., heralding "Judgment At Nuremberg", United Artists release, and its premiere Dec. 14, 1961, at The Kongress Halle, West Berlin, Germany. This is certainly long range, world-wide publicity on behalf of the provocative film now in production.

stitutes cars and makes MacMurray look like a fool, which causes Olson to come to him full of love once again. He forces the truth from Wynn, and in his regained car, he and Olson fly to Washington, baffling the capital's defense system and landing on the White House lawn. He is acclaimed a hero and finally gets around to marrying Olson.

X-RAY: This funfest by the Walt Disney organization is one that should entertain one and all royally. It has a wonderful gimmick in its "flubber" which is short for flying rubber, an invention, which makes for some hilarious situations. Interest is well maintained as the highly competent cast puts across the humorous situations with a maximum of competency, and the direction and production are in the better class. Put this down as family entertainment with a howl. It will be compared with "Shaggy Dog" by some as to content and grossing power once the word gets around. A high powered campaign should really pay off on this one. The screenplay is by Bill Walsh, based on a story by Samuel W. Taylor.

TIPS ON BIDDING: Higher bracket.

AD LINES: "Fred MacMurray In His Funniest Film. He's Even Better Than In 'Shaggy Dog' "; "Anyone Who Sees This Will Be Flubbergasted."

The Dead One

MELODRAMA 70M.

Mardi Gras
(Eastman Color) (Ultrascope)

ESTIMATE: Mild horror entry for the duallers.

CAST: Linda Ormond, John Mackay, Clyde Kelley, Darlene Myrick, Monica Davis. Produced and directed by Barry Mahon; executive producer, Brandon Chase.

STORY: Newlyweds Linda Ormond and John Mackay honeymoon at the family plantation. Living there is demented cousin Monica Davis, who fears that she will lose the homestead now that Mackay has married. She resurrects her dead brother via voodoo magic and orders him to kill Ormond. Mackay and the police arrive just in time, and the evil brother and sister perish.

X-RAY: This mild horror entry furnishes as many unintentional laughs as it does chills. The voodoo monster staggers about the plantation with long hair, and the whole thing becomes pretty silly. It is strictly filler for the duallers, and its only asset is rather uneven color. This is low budget horror all the way in all departments.

AD LINES: "See Savage Voodoo In Action As The Dead Walk Again"; "Filmed In New Orleans, Where Voodoo Was Introduced To A Terrified World."

The Last Woman On Earth

MELODRAMA 71M.

Filmgroup
(VistaScope) (Eastman Color)

ESTIMATE: Mediocre science fiction for duallers.

CAST: Antony Carbone, Betsy Jones-Moreland, Edward Wain. Produced and directed by Roger Corman.

STORY: Gambler Antony Carbone, his wife, Betsy Jones-Moreland, and their lawyer, Edward Wain, flee to Puerto Rico to escape prosecution by U.S. tax agents. They live lavishly. While skin diving one day deep under water, atomic war destroys all life on earth. The threesome survives by using their oxygen tanks until the air becomes breathable. Carbone tries to set up a plan of living, but his wife and Wain are attracted to each other. They decide to flee together. Insanely jealous, Carbone follows and kills Wain in a fight. The man and his wife, burdened with sin, are left alone on earth, and the world ends with a whimper.

X-RAY: Made on a low budget, this has interesting location photography in color on the plus side. The story is told simply enough to hold interest among science fiction bugs. Acting and direction are fair. It is fare strictly for the duallers, and its major weakness is that although the title leads one to believe it will be out of the ordinary, it soon boils down to a typical tale of triangular love. Screenplay is by Robert Towne.

AD LINES: "A World Gone Mad With Self-Destruction . . . And Three Alone To Face The Bitter End"; "Even As Life On Earth Disappeared, Three Was Still A Crowd."

For Theatre-Tested and Approved

THEATRE
FORMS
AND
SYSTEMS

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The Little Shop Of Horrors

MELODRAMA 70M.

Filmgroup

ESTIMATE: Exploitable but overdone horror satire.

CAST: Jonathan Haze, Jackie Joseph, Mel Welles, Myrtel Vail, Leola Wendorff, Dick Miller. Produced and directed by Roger Corman.

STORY: Simple-minded Jonathan Haze works in Mel Welles' flower show with girl friend Jackie Joseph and is always in danger of losing his job. He has invented a strange plant which is in reality a carnivorous specimen. He accidentally discovers it feeds on human blood and its phenomenal growth is soon the talk of the neighborhood. To keep it satisfied, Haze is forced to kill several of his neighbors. Welles never had it so good as his shop prospers, but justice finally triumphs. Unable to kill for the plant, Haze attacks it. He loses the battle and becomes just another victim.

X-RAY: This is intended as a tongue-in-cheek slap at the current horror movie craze, and very nearly comes off. It will have an offbeat kind of appeal among audiences looking for a chance to chuckle at some very grisly goings-on. Unfortunately, the story and its execution by a fair cast gets out of hand somewhat. The satire is lost in some pretty sticky plot and dialogue turns. It will get by as part of the program where horror stuff goes over. Acting, production, and direction are fair. Mark it down as a pretty good try at something different in the way of horror. Screenplay by Charles Griffith.

AD LINES: "Wow, What An Appetite This Plant Had . . . And The Whole Neighborhood Was Rolling In Blood And Laughter"; "The Zaniest Spree Of Horror And Chuckles The Screen Has Ever Provided."

Rocket Attack, U.S.A.

MELODRAMA 68M.

Exploit Films

ESTIMATE: Lower half filler.

CAST: Monica Davis, John McKay, Dan Kern, Edward Czerniuk, Philip St. George. Produced and directed by Barry Mahon.

STORY: The Russians launch Sputnick I and the U.S. sends special agent John McKay to Moscow to find out its real significance. He contacts the mistress of a high Soviet officer who is trying to gain control of the Russian government. She agrees to assist the American. They learn that following a political coup, the Russians intend to launch an intercontinental missile against the U.S. They try desperately to sabotage the launching but fail. Both are killed and the missile is launched against New York. The havoc is inconceivable and the conclusion states, "This cannot be the end."

X-RAY: It's hard to believe the end of the world could be this dull. Acting, production, and direction are mediocre, and the story is no asset. About the kindest thing one can say is that it will fill out a double bill for the most undiscriminating audiences. Screenplay credit is not included in the press book and that is as it should be.

AD LINES: "From Another Continent Came Destruction"; "Panic Before The Rocket Strikes."

FOREIGN

Ballad Of A Soldier

MELODRAMA 92M.

Union
(Mosfilm)
(Russian-made) (English subtitles)

ESTIMATE: Excellent in any language.

CAST: Vladimir Ivashev, Zhanna Prokhorenko, Antonia Maximova, Nicholas Kriutchkov, Eugeni Ourbanski. Directed by Gregori Tchukhray.

STORY: Young soldier Vladimir Ivashev becomes, to his own amazement, a hero when he disables two enemy tanks. As a result, he is permitted a few days leave to visit his mother and fix the roof on the family home. He meets Eugeni Ourbanski, a soldier who has lost his leg and who fears returning to his wife. Ivashev also meets young Zhanna Prokhorenko, with whom he falls in love. With time running out on him, he finally reaches the family village with just enough time to kiss his mother, Antonia Maximova, and start his return to the battle-front and, as the prologue warns, his ultimate death.

X-RAY: There is little wonder that this film has won some 21 international awards including the two top awards in the San Francisco Festival for best picture and best director, both prizes richly deserved. A new classicism would seem to appear on the Soviet screen. With its fresh, deeply moving story line by the director and Valentin Yoshov, included are a rich variety of touches, some humorous, some realistic. The young couple are delightful—fresh, joyous and confused, but not lost. Many of the supporting players are superb. With its sincerity and its many talents, this film catches and reflects the whole spirit of an international film festival —to say nothing of its box office potentialities in conventional or specialty houses the world over.

AD LINES: "Love Is The Same The World Over"; "The International Prize Winning Film."

Breathless

DRAMA 89M.

Films Around The World
(French-made)
(English titles)

ESTIMATE: 'New Wave' Import is for adults in art spots.

CAST: Jean Seberg, Jean-Paul Belmondo, Liliane David, Daniel Boulanger, Jean-Paul Melville, Henri-Jacques Huet, Claude Mansart, Van Doude. Produced by Georges De Beauregarde; directed by Jan-Luc Godard.

STORY: Jean-Paul Belmondo, a young French thief with a "Humphrey Bogart complex," steals a car in Marseilles and roars towards Paris. When he is chased by motorcycle police and cornered, he kills one of them with a pistol found in the car and escapes leaving his jacket behind. He reaches Paris, steals some money from a girl friend, and tries to contact an American student, Jean Seberg, who made an impression on him and who is attracted to him. She refuses to go to Italy with him, preferring instead to pursue the career in journalism she seeks at the university and at the New York Herald Tribune office in Paris. She does agree to a date while he is off to collect some money owed him. The police are on his trail, but he manages to elude them. They eventually wind up in her room and make love, at which time she informs him that she may

(*Continued on page 4796*)

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Wackiest Ship In The Army, The—99m.—Col. 4774
Walk Tall—60m.—Fox 4762
Weddings And Babies—81m.—Misc. .4768
Where The Boys Are—99m.—MGM ..4774
Where the Hot Wind Blows—120m. MGM 4757
White Warrior, The—86m.—WB 4791
Wild One, The—80m.—Cal.—RE 4750
Wild Youth—70m.—Misc. 4760
Wizard Of Bagdad, The—93m.—Fox..4777
World Of Suzie Wong, The—129m.—Par. 4765

Y

Young Love—81m.—For. 4784
Young One, The—96m.—Misc. 4792

BREATHLESS

(*Continued from page 4795*)

be pregnant as a result of a past encounter. When she learns of the police search and why he is wanted, she helps him escape, going with him while he tries to get some money. They spend the night together again, and the next morning she calls the police to tell them where he is. She informs him but he refuses to run. When his contact shows up with money and a car, he again refuses to run and is shot by the police. He staggers down the street, and he dies after calling her a name.

X-Ray: This film garnered much attention in France with its New Wave designation and its frankness of speech and action. Much of the play is on sex and conversation, with the best sequences coming from on the street filming and action sequences which move fast and to the point. Almost all of it is unpleasant although much is interesting and absorbing, and some of the story is irrational as it attempts to put today's youth and their mixed-up emotions on film. The cast is good and direction and production are different and efficient for the most part. Adults in the art and specialty spots where this type of film can go will best appreciate the result. The screenplay is by Jean-Luc Godard based on a story by Francois Truffaut.

Ad Lines: "He Was A Wanted Man—She Was Wanted By Him!" "A Most Unusual Film."

Two Way Stretch

Comedy
87m

Show Corporation of America
(English-made)

Estimate: Cute, and amusing comedy.

Cast: Peter Sellers, Wilfrid Hyde White, David Lodge, Bernard Cribbins, Maurice Denham, Lionel Jeffries, Irene Handl, Liz Fraser, George Woodbridge. Produced by M. Smedley Aston; directed by Robert Day.

Story: Wilfrid Hyde White, posing as a churchman, visits the jail containing his former associates, Peter Sellers, David Lodge, and Bernard Cribbins, who were nabbed and jailed for a job they were all involved in. He tells them of a fantastic plan to steal a bagful of diamonds while the trio is still in jail. They would have a perfect alibi. Their prison life is a snap since the governor is more interested in growing prize plants and in their rehabilitation, rather than in discipline. Plans call for them stealing the loot the night before they are to be discharged and then walking out with it the next day. The plan is disrupted when Lionel Jeffries, a tough and vicious guard, is transferred to the jail as chief officer. They try several plans which wind up getting Jeffries into trouble with the governor. They do finally escape and carry out the robbery, getting back to their cell in time to be released the next day when they emerge with the loot. Panic and police inspections cause them to lose the diamonds. This time, Hyde White is nabbed and jailed while the freed trio are still hot on the trail of the diamonds as the film ends.

X-Ray: This import is another of the recent series of comedies which the British seem to be doing so well these days. It's got high humour, slapstick, tongue-in-cheek treatments of semi-serious and serious topics. Competent direction and very good performances tie up all the loose ends so that the final result is a film that should give all viewers many a chuckle. Of particular value in putting the tale across is Peter Sellers and Lionel Jeffries, in a small but effective part, as well as the others. The original story and screenplay are by John Warren and Len Heath, with some unusual twists of value.

Ad Lines: "They Engineered A Million Dollar Gem Robbery From Their Jail Cell"; "One Of The Funniest Films From Britain Yet."

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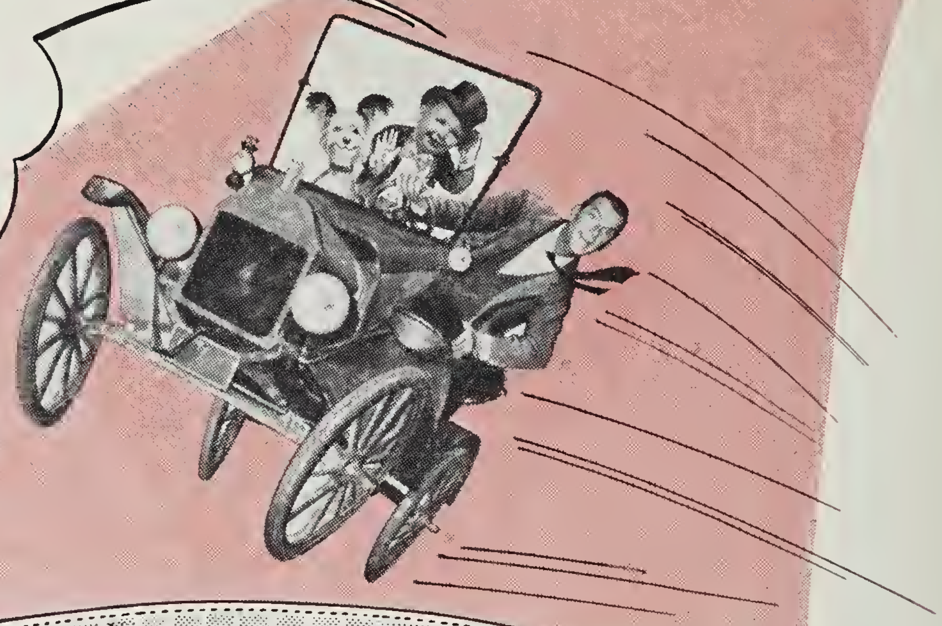

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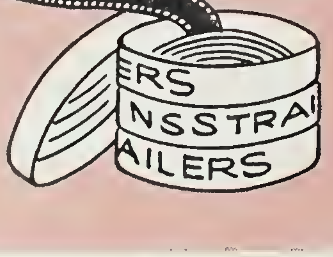

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